

# Broadcast Advertising



SEPTEMBER, 1932

# WMAQ

ESTABLISHED  
April, 1922

FULL TIME—  
670 Kilocycles

POWER—  
5,000 Watts  
100% Modulation  
Standard Equipment

MARKET—  
Ten Million Radio  
Listeners Within  
a Radius of 250  
Miles

TALENT—  
Unlimited

PRODUCTION and  
CONTINUITY—  
Unsurpassed

RESULTS !!!

For ten years a leader in Chicago broad-  
casting.

WMAQ is the sole occupant of a nation-  
ally cleared channel—670 kilocycles—one  
of the best spots on the dial.

With power sufficient to serve the rich  
middle-western market, WMAQ can bring  
your sales message to a potential radio  
audience of more than 10,000,000 people.

Chicago is one of the foremost talent  
centers in America, thereby assuring pro-  
grams of the highest quality on WMAQ.

A program production and continuity de-  
partment of the finest type is available to  
WMAQ advertisers.

This is a combination that gives results.

# WMAQ

MERCHANDISE MART, CHICAGO  
CLEARED CHANNEL — 670 KILOCYCLES

A NATIONAL BROADCASTING COMPANY NETWORK STATION

Volume 5 BROADCAST ADVERTISING Number 6  
Published monthly by G. W. Stamm at 440 S. Dearborn St., Chicago, Illinois. Subscription price, \$2.00 a year. Canadian and foreign  
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G. W. STAMM  
Publisher and General Manager

# Broadcast Advertising

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Editor  
C. A. LARSON  
Eastern Representative  
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440 So. Dearborn Street, Chicago

Volume 5

20c a Copy

SEPTEMBER, 1932

\$2.00 a Year

Number 6

## STAGGERING STATISTICS PROVE CONTEST RESULTS

*Reports* Herbert Carl Bernsten

Of the H. C. BERNSTEN ADVERTISING AGENCY, Los Angeles

RADIO audiences of the West know all about the "Richfield Reporter." Fan mail figures or similar evidence could be brought forth to prove that this nightly 15-minute news report over the Pacific Coast network of the NBC has a huge following—that it is considered, in fact, one of the most popular individual programs on the air.

But that is not my purpose. What the writer proposes showing is that radio advertising, properly presented, has an amazing drawing power, and pays the advertiser in negotiable cash.

For the last few months we have been conducting a limerick contest for the Richfield Oil Company. Now there's nothing exceptionally novel about "limerick contests" (our own excepted, of course) but what has been steadily amazing me, with an amazement growing with the days, weeks and months, is the manner in which the mail continued to mount.

The first month we had about two readers and the postman was burdened with an almost Christmas-size pack each time he arrived. That was in May, the opening month. June came along and we had to send for a couple more girls to open envelopes and serve as first readers of limericks. It was noted by this time that the postman, though protesting

happiness over the fact that his district was being credited with such an added influx of letters, was becoming slightly round shouldered under his thrice-daily burden.

Came July, and it was astounding. Why, we needed two more readers! And our postman became *postmen*; they gave the regular carrier an assistant, and both were literally loaded to the guards morning, noon and evening.

We were, naturally, keeping score on all this. Total letters, total of limericks, et cetera. But with this plethora of answers (all coming directly and almost exclusively from our radio program's nightly plugging) the case seemed to call for a statistician.

SO we went into the open market for statisticians and, after not a little difficulty considering the rumored wave of unemployment, secured the services of a young man who follows that vocation.

This statistician we got is a gem. He makes graphs. He makes charts. He even colors the graphs and charts so that even an ungraphical and chartless minded person becomes almost immediately graph-chart conscious and can tell what the darned things mean.

But, best of all, he tables figures—cold, undeviating and unimaginative numerals—'til they take on the

sparkle of romance and bristle with undeniable facts.

Please listen, advertisers and radio devotees, to this first statistical statement from our horn-rimmed mathematical mentor:

"I find (reads a note from our statistical star) that during July the 27 fifteen-minute broadcasts pulled a total of 42,396 pieces of direct-answer mail, or an average of 1,570 direct 'ad answers' in the Limerick Contest—other fan mail excluded—for each evening's broadcast."

How's that? And just to show the further value of radio as a medium in such an advertising drive, it might be noted that, answering the Richfield Reporter's appeal for limericks, every prospective contestant is asked to visit a Richfield Oil Station and there request a limerick blank or blanks. Countless thousands of these are procured and read. Their advertising material is more or less digested, even though many of them are never sent in.

We have figures to show, as a matter of fact, that only about ten per cent of the blanks requested are mailed in. People simply discover they can't write verse, or they forget to mail them, or something. Yet each of this ninety per cent of non-mailers has visited a Richfield Oil Station, and may have purchased

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# Local Programs for the Retail Merchant

Discussed by J. Howard Pyle\*  
Program Director, KTAR, Phoenix

AS the foundation upon which rests the commercial development of radio broadcasting local programs for the retail merchant truly merit every effort made to add to their success. They have been with us since the very beginning of radio, and while national commercial features are making many attractive bids for the attention of the listening public there is still ample room for wisely planned, carefully produced local radio advertising campaigns.

Let us take the mystery out of radio. Word of mouth advertising is centuries old, and there is no sound reason why radio should continue to find it necessary to give its family history and to produce a string of credentials a mile long in order to help a concern move its merchandise. This is a problem in education both from the standpoint of the potential advertiser and the listener. We must teach the advertiser that we are well equipped to handle his advertising—that we are dealing with the master salesman, the “spoken word.”

We turn now to the actual sale of programs and their subsequent development by program departments. Too frequently we are faced with too large a piece of bread—represented by the program time—and not enough jam—otherwise known as the talent appropriation—to cover it. This overselling on one hand is obviously unwise and is probably responsible for much of the high account mortality which has been suffered by radio since its inception.

Here is where the well-known chisel of the present period is usually brought into use. Since the average radio station of any standing rightfully refuses to be chiseled on its

rates the talent is made to bear the cuts. The immediate result is unrest and lack of full cooperation on the part of the artists, which soon affects the efficiency of the feature.

If any advertiser's appropriation is not sufficient to buy two well-rounded programs each week, then he should be advised to begin with one. If the job is done well, he will soon be able to handle two. It is far better for an advertising campaign to have a healthy beginning than an unhealthy one, cancellations are less frequent when this is the case, and the advertiser's first impressions are much more conducive to future business, which is after all

the essence of continued success in any line of business.

It is agreed that talent is a difficult problem, especially among the smaller stations. Good artists are sometimes not available and the cost of using them is often prohibitive, but nothing adds more to the reputation of a station and to the popularity of its local programs than an efficient, talented staff of artists.

The question of whether or not occasional changes should be made in talent where big names are not involved is always a perplexing problem. Some favor the building of more or less permanent talent for certain local commercial features, while the need for greater variety in the local field would seem to favor the first plan mentioned. Generally speaking there can be no definite rule, for the various program types require different handling. In summarizing any discussion of talent it can be truthfully said that a greater consideration for talent and the vital part it plays in the radio industry will do much to advance the success of local programs for the retail merchant.

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## something--

THERE is something about radio that makes it different from any other advertising medium—something that builds up a listener loyalty to the entertainer, to the advertiser, to his product. Just what this something is is easier to illustrate than explain, so here's an example:

For three years the team of Gene and Glenn has been broadcasting from Cleveland, the last two years under the sponsorship of the Quaker Oats Company. As they returned to the air this fall, NBC announced that their broadcasts would henceforth originate in Chicago. The programs would still be heard in Cleveland; probably only a few listeners ever went to the Cleveland studio to watch them, for they go on the air early in the morning; yet, in spite of that, a “Keep Gene and Glenn in Cleveland Committee” was organized and circulated a petition which was presented to NBC officials with 245,000 signatures appended.

There's something about radio.

COMMERCIAL copy is the straw that will eventually make or break radio. It is high time that stations were realizing that the public is not an assortment of wild animals that must be driven to drink, but an intelligent, civilized group of individuals who are far from being immune to the persuasion that is advertising's stock in trade. Unpleasant, uninteresting copy on the air is inexcusable, and advertisers' dollars should never cause stations to lose sight of their original responsibility of operating in public interest. The fact that you spend a certain sum of money weekly with your grocer does not give you a license to run

(Continued on page 16.)

\*An address delivered before the Radio Departmental of the Pacific Advertising Clubs' Association Convention, Vancouver, B. C., July 8, 1932.

# Wilkening's Radio Dramas Publicize the Repairman and Sell Pedrick Rings

*An Interview with George L. Briggs*

Vice-President and Director of Sales, WILKENING MANUFACTURING Co., Philadelphia

**W**HAT kind of piston rings are in your car?

If you know the answer to that one, you're a man in a hundred. And that's a statistic, not just a remark, for we spent several days asking motorists that very question and found that only one per cent knew.

This survey merely proved what was already known, that piston rings are not bought, in the sense of being asked for by name, by the motoring public, but that what usually happens is something like this: The car owner drives over to his garage and wants to know why he has to buy so much oil. "You probably need a new set of rings," says the repairman. "Better put them in, then," replies the customer, and that's that. The selection of the rings is left entirely to the man who puts them in, and often the man who pays the bill never even inquires what kind were used.

All of which means that the piston ring manufacturer must tell his story, not to the ultimate user, but to the man who actually makes the choice, the garage repairman. If that's the case, you're probably wondering why the Wilkening Manufacturing Company is using radio, a mass medium if there ever was one, to sell its Pedrick piston rings to garage mechanics. Well, here's the story.

For years we have been using color pages in the trade papers, have been sending salesmen out to call on garages, have been keeping after distributors. All of these things are all right—the sales prove that—but the trouble is that all of the other piston ring manufacturers are do-

## EXCITEMENT!!



AMAZING  
RADIO DRAMA  
FEATURING  
*THE Pedrick*  
MAN  
EVERY MONDAY  
at 8:15 P. M. Central Daylight  
Saving Time  
OVER  
STATION **WBBM**

### \$500.00 CASH PRIZE CONTEST

If it were a stormy dark night and you heard a piercing cry for help—would you be brave enough to risk your life to save a total stranger? The Pedrick Man will tell you a true story next Monday night about an Unsung Hero that is filled with thrills and gripping action. Don't miss this unusual broadcast

—it's a rare treat that everyone will enjoy. Listen closely for the announcement regarding the big \$500.00 cash prize contest, too. The easiest and most interesting contest you ever entered. Remember, the time is 8:15 P. M. and the station—WBBM Chicago—be there on time!

## TUNE IN NEXT MONDAY-SURE

Handbills like this were distributed by repairmen

ing them, too. What we wanted was some new way of selling the repairmen, some new way of attracting their attention, of winning their good will.

So we set to work to study our market, to find out all we could

about these men who spend their lives in greasy overalls, doctoring ailing autos. Just about the first thing we discovered was that these men are mighty essential citizens. Even more than the automobile

*(Continued on page 20.)*

# Writing

## COPY THAT PULLS

### Tested Radio Advertising Suggestions *from the Business Note-Book of*

Richmond Terrell Harris

Production Manager, KDYL, Salt Lake City, Utah

**T**OO often radio advertising is projected on the air—and remains there, as far as the advertiser is concerned. His money has been thrown to the four winds. Should he allow this practice to go on and on, until his closed doors stand as mute witnesses to an unsuccessful advertising campaign, the radio station will lose another account. With each poorly constructed commercial announcement, with each displeasing program, the value of radio advertising slips down one point or more in the estimation of the merchant. The radio copy-writer whose copy is weak and unsuccessful is a menace to radio.

It is with the aim in view to help the bewildered copy-writer and to aid radio in general that these tested advertising suggestions have been prepared.

\* \* \* \*

**C**ONSIDER the cases of stations ABC and DEF. Although they object to the profuseness of advertising, interested listeners remark on the fact that station DEF is "certainly making money. They've got advertising on the air from early morning to late night. Too bad about station ABC; they don't seem to have any business. Good programs, though. I guess they won't last long."

Now, let's get behind the scenes. Let's look into the account books of both these stations. DEF, considered the prosperous station, has, in actuality, less than half the business of the competitive station, ABC! Amazing, isn't it? Yet, when we consider a few important facts we

shall come to the reason for this apparently puzzling circumstance. The copy-writers at station ABC write *copy that pulls!* Each announcement tells the story to be told—and no more!

A teacher of public speaking was asked for the secret of good speaking. "There is no secret," he replied. "Begin at the beginning and stop when you come to the end." Too many copy-writers keep right on going—long after they have come to the end.

Such was the case at station DEF. The announcements were long, far too long. True, such a practice might impress listeners who were interested in the comparative prosperity of ABC and DEF, but as a

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### *hymns--*

**I**N THESE days of jazz music it would seem almost silly to ask any listener which is his favorite hymn. Yet when Seth Parker (Phillips Lord) set out to determine the most popular hymn in the country, more than 170,000 votes were cast before the contest closed, and "The Old Rugged Cross" was found to be the favorite, more than 6,000 votes ahead of "Nearer My God to Thee," second choice. The others of the first ten follow in order of votes: "Abide with Me," "Lead Kindly Light," "Rock of Ages," "Jesus, Lover of My Soul," "In the Garden," "Onward Christian Soldiers," "Church in the Wildwood," "Let the Lower Lights Be Burning."

whole it is highly displeasing to almost every listener and very unprofitable for the advertiser.

\* \* \* \*

**R**ADIO advertising is the most elusive of all professions. There is no yardstick by which we may definitely grade it until it has been tested, and even then the measure may be entirely out of line. There are so many varying factors that influence the success or failure of a radio announcement that even the most authoritative radio executive will hesitate to pronounce judgment on it.

One thing is certain: when you hit on an announcement that will produce results not only today, but tomorrow and the next day—*use it incessantly!* Don't be afraid of repetitions! Until its result-producing power wanes to an extent that it will not pay for itself, this announcement deserves a prominent place in your radio program.

Firms who have used radio successfully, those who have checked the results of each announcement, have been known to use one announcement several times each week for an entire year! It may not have the exact wording each time, but the central appeal remains the same.

What I am about to say now will cause the doubting station executive to view with scorn my discussion, but, nevertheless, it has proven to be worthy of a 100 per cent grade:

Encourage your accounts to keep carefully checked records of the results of their radio advertising!

It is only through this method

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that you can ascertain which announcement is "going over" and which announcement is wasted on the air. If this checking shows a successful campaign, radio has won a loyal supporter—one whose loyalty means expression in dollars and cents. If such a practice reveals a weakness, it can be remedied by experimentation.

If the station allows the advertiser to conduct a "hit-or-miss" campaign, it is likely that the account will soon drop off the air permanently. It will be an almost impossible task to make him turn his advertising dollars into the radio channel again.

\* \* \* \*

**T**HE radio copy-writer's task is somewhat simpler than that of the magazine or newspaper advertiser. Unlike its printed brother, the radio advertisement is not dependent upon "layout" and type. Perhaps we might consider the program arrangement as the "layout" of the radio advertisement, but the fact remains that if a station has listeners at the moment, they will not be dependent upon this radio "layout." We assume that the program is good, otherwise there would be no listeners at the moment. Let's leave the "layout" of our radio advertising to the program manager, while we, as copy-writers, devote our attention to result-producing copy.

Those who write printed advertisements are schooled intensively in the headline of their advertisement. To you radio copy-writers this is doubly important. The headline of your announcement is the first line. It must be sufficiently strong to attract the ear of your listener—a far more difficult task than that of attracting the eye.

Some firms have products which are less adaptable to advertising on the air than others; but, nevertheless, every business firm has something to sell. The "headline" of your announcement must tell the listener that you (representing your account) have something that he wants.

Notice the difference in the two "headlines" given here:

"The National Loan Company operates under strict supervision of the state, assuring you of a

loan service which is dependable."

and

"Here's how you can end money worries!"

A very obvious case, of course, but in it lies the foundation of writing copy that pulls. The first headline shown above was the beginning of an announcement which was given over the air four times with

only one applicant at the loan office. The second headline was followed by exactly the same text as the first, yet "Here's how you can end money worries" actually produced an average of 32 applicants for each time the announcement was given over the air! The importance of your first line cannot be overstressed.

(Continued on page 28.)

## Broadcast Tribute to Rin-Tin-Tin



Rin-Tin-Tin and Lee Duncan

**D**URING the 125 weeks that Chappel Brothers have been on the air each of their broadcasts has opened in exactly the same way. First a brass fanfare, then the words, "Rin-Tin-Tin — Action — Camera," then three sharp barks—and listeners knew that another Rin-Tin-Tin Thriller was on the air.

But on August 11th there were no crisp commands, no dog barks. Instead, the fanfare sounded alone, and the announcer said:

"Chappel Brothers, who have been so closely associated with Rin-Tin-Tin for the past eight years, have been saddened by the news of his death given out today and wish to dedicate tonight's program as a tribute to his memory.

"The following telegram was received today by Chappel Brothers from Lee Duncan, Rin-Tin-Tin's master and friend:

"Rin-Tin-Tin passed away yesterday. He died literally in the harness, although 14 years of age. He rehearsed yesterday at the studio to play a star part in a new picture—"Pride of the Legion." While Rin's death was

unexpected, Rin and I had fully and completely trained his son, Rin-Tin-Tin, Jr., to follow in his father's footsteps. Have just signed five-year contract for Rin-Tin-Tin, Jr., with Mascot Pictures Corporation."

The remainder of the broadcast was a memorial tribute to the dog star. Harry Kogen and the orchestra which he has led since the first Chappel program played again the "Rin-Tin-Tin March," which he composed specially for these broadcasts. The announcer gave a brief resume of Rin-Tin-Tin's life and rise to stardom in the movies. Bob White, radio actor who has played the lead in most of the Thrillers, read Senator Vest's "Eulogy to a Dog."

Throughout the entire program there was no advertising, no mention of Ken-L-Ration. Instead, Chappel Brothers preferred to dedicate their full time on the air to a farewell tribute to Rin-Tin-Tin. Thousands of appreciative letters received from listeners are ample proof of the wisdom of this move and the effectiveness of the broadcast.

# Speaking of Radio and Newspapers

## Furniture Company Follows Up Broadcasts by Using Radio Copy in Newspaper Ads

Reports G. O. Shepherd  
Director, Station WWNC, Asheville, N. C.

MUCH has been said, and no doubt much will continue to be said about radio and its relation to the press. Untold millions of gallons of verbal water have passed beneath the bridge since the subject was first brought up for discussion, and adherents on both sides of the argument are strong in their belief that they are right.

So much for that. It is not our intention to attempt to settle the question, nor even to take sides as to the issues involved. What we want to do is to point out to those who may care to read an example of close co-operation between a radio station and a newspaper with respect to the advertising of a large southern business firm. We should say two newspapers, because both the *Asheville Citizen* and the *Asheville Times* are being used in the tie-up, which, as we look at it, is novel enough to warrant its being "broadcast" that others may try it out for themselves.

Those of you who happen to be directors or commercial managers of radio stations know just how difficult it has been, during the past two years, to get the local business firms interested in radio. You know, too, that sales emphasis for that same period has been largely upon price, and that "price appeal" has been the moving spirit behind practically all merchandise advertising effort. We have laid all this to the depression, and many of us have accepted "price appeal" business because it was about the only business available, as far as the local field was concerned.

Those of us who have clung tenaciously to our policy forbidding the quoting of prices have let down the



G. O. Shepherd

bars a bit, far enough anyhow to allow prices "in moderation" on day-time programs. Price has reigned supreme in the realm of merchandise advertising, and it has been accepted tacitly by all concerned that "price" would continue to be the keynote until "the turn of the tide." And that brings us down to cases.

In our city we have one of the Sterchi Brothers' furniture stores—one of an established system that includes well-thought-of stores in several southern cities. We do not think of Sterchi Brothers as being a chain store because their policies have always included the establishing of their stores so that they would become, as they have in Asheville, a real and vital part of the community's civic and business life. Each Sterchi Store is, in every respect, a local organization.

So much for that. They, too, have followed the trend toward

"price," and have marched along in the procession with their fellow merchants. They have always been interested in radio advertising and have been consistent users of our time. However, during the past six months, instead of appearing on our program schedule as sponsors of some outstanding musical program, as they have during years past, they have confined their radio advertising efforts to announcements on our "Ad Column of the Air" and to the broadcasting of one or two special programs when they had something in the way of a bargain to offer. It had been our feeling for some time that when this firm decided to go in again for radio on the basis of regular programs, then we could say to ourselves that things were changing for the better.

ON Monday, August the twenty-second, to be exact and specific, came good news. Our sales office was asked to get in touch with Mr. Hodge, the Sterchi store manager. This the sales office promptly did. Our representative was told in a few words what was wanted—that Sterchi's had decided that the time was ripe to begin talking about quality—that such things as craftsmanship, merit in materials and inherent value, subjects long laid aside as topics for advertising conversation, should again be brought out, and what is more *emphasized!*—that it was Sterchi's idea that the great bulk of folks who make up what is known as the "buying public" could be sold, and would be glad to be sold on the basis of real value in merchandise, rather than on the lowness of the price.

This information was brought

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## EXHIBIT "A"

STERCHI BROTHERS STORES, INC.—  
Program of August 25, 1932.

9:30 a. m. (15 minutes).

(Use as theme "By the Fireside.")

Announcer—Sterchi's present a program containing a surprising message. Listen—

- (1) *Mother Machree*
- (2) *Londonderry Air*
- (3) *Little Boy o' Mine*

Announcer—The tide has turned. It has turned as definitely as does the daytime fade into night. Following an orgy of reckless spending came the orgy of reckless saving. And merchants everywhere, seeking to intrigue out of its hiding place the dollar grown wary, began the always doubtful policy of offering "bargains." Sterchi Brothers' store, here in Asheville, along with its brethren in the world of business, has to a great extent strongly emphasized price. Now—the tide has turned. And quality again assumes its proper importance. Thus, on these radio programs you'll hear nothing of "price first"—you'll learn again of the values that lie in honest skill, of the merits of fine workmanship, of the worthiness of artistry. You'll be told about quality, which embodies such important factors as long and satisfactory service—and a growing pride in ownership. The truly fine piece of furniture will be extolled, not with extravagant praise, or fulsome, high-sounding description, but honestly and frankly. And each program will carry with it, in a few frank words, the story of some piece or suite of furniture that awaits your inspection at Sterchi's, where quality comes first!

- (4) *Songs My Mother Taught Me*
- (5) *Estrellita*

Announcer—This program is ended—but Sterchi Brothers invite your attention to the second in the new series, which will be ready for you at nine-thirty next Tuesday morning and during which they'll tell you of a four-piece bedroom suite, worthy of its place in any mansion. (Theme: "By the Fireside.")

Announcer—Good morning! And remember—cheap buying is not economic buying . . . quality of mind will always demand quality of matter!

### The broadcast continuity

back to the station. Forthwith a continuity was prepared and submitted for consideration. This was on Tuesday. On Wednesday we received an okay on the continuity, giving us authority to prepare immediately a series of fifty-two programs, to run twice a week for twenty-six weeks.

The first program went on the air Thursday morning at nine-thirty. Quick work, but we happened to have what was wanted in the way of talent; the continuity, which was prepared, as a suggestion, was ac-

cepted with but minor changes; and, since action was wanted, action was what we gave 'em.

Now comes the most interesting part—the unusual part. As we have said, the program went on the air Thursday morning. Friday morning an advertisement appeared in the *Asheville Citizen*. Nothing unusual about that, but—this advertisement was the first from that firm to contain institutional copy in a long, long time!

But even more interesting was the use of the radio copy almost in toto. As will be seen by a perusal of the continuity, which is submitted herewith as Exhibit "A," the advertising on the air has been reduced to a minimum. This being the first program, there is even more of the commercial than there will be in the following programs, because some time had to be given to introducing the series.

This quality of brevity is but one feature. Each program will be followed by the appearance in the local dailies of an advertisement carrying the same copy. As will be seen by Exhibit "B" the ads will be attractive in appearance and every effort will be made to keep them that way. Each will carry, in addition to the copy which has previously been broadcast, an invitation to

## happy and rich—

AMOS 'n' Andy have made millions of listeners happy. Now they are going to make them prosperous, by showing the way out of the depression. In a recent broadcast the Pepsodent boys pointed out that many people who can afford to buy and who would like to buy are ashamed to when their neighbors are out of work, whereas they should be proud to buy because by buying they are helping to increase employment and so are making it easier for their neighbors to get jobs. Amos summed it up thus:

"De idea in a nutshell is dis: Don't be 'ashamed to buy nuthin'. If you kin 'ford it, buy it! Ev'vy time you buy sumpin' you he'p de man dat CAN'T 'ford to buy nothin' cause yo' put people to work. On top o' dat you kin buy things now cheaper dan yo' ever could since me an' you is been on dis earth, so when you see somebody buy clothes or a automobile or anythin', go up an' slap him on de back cause he's doin' a lot o' good—a LOT o' good."

## EXHIBIT "B"

### THE TIDE HAS TURNED



... it has turned as definitely as daytime fades into the night

FOLLOWING an orgy of reckless spending came the orgy of reckless saving. Merchants everywhere, seeking to intrigue out of its hiding place, the dollar grown wary, began the always doubtful policy of offering "bargains." Sterchi Brothers along with its brethren in the world of business, has to a great extent, emphasized price.

Now the tide has turned. Quality again assumes its proper importance. Thus, when you enter Sterchi Brothers store you will hear nothing of "price first"—you'll learn again of the values that lie in honest skill—the merits of fine workmanship—the worthiness of artistry. Quality—the important factors in which are embodied long and satisfactory service and the pride of ownership.

TUNE IN ON "BY THE FIRESIDE" You are cordially invited to inspect and compare Sterchi's Quality Furniture at your convenience, remembering that Quality of Mind will always demand Quality of Matter.

**STERCHIS**  
QUALITY FURNITURE

52-54-56 BALTIMORE AVENUE

### The newspaper copy

readers to tune in on the two programs each week. Incidentally, the size of the ads is much larger than that which Sterchi's have been using for the past months for their week-day advertising.

While this experience might ordinarily be of little value outside of the territory in which it happened, it is our sincere belief that it is significant far and beyond its local application as a straw that shows which way the wind is beginning to blow. We look upon this resumption of the "quality" keynote as a very healthy sign. We believe that the idea of using the radio and the newspapers in such a well-knit tie-up is worthy of emulation in other cities.

Of course, there are those who may say that it is all hunky dory where the radio station is owned by the newspapers, such as the situation is here in Asheville. But, you who are managing a radio station that does not have such an affiliation, just you go out and promote such an arrangement with one of your leading merchants and see what happens. We can't believe there is a newspaper advertising manager in the country who would not welcome the additional space which would be his through such an effort on your part. Certainly, it is worth trying.



Herschell Hart

# THE COMMERCIAL ANNOUNCEMENT

## Its Place, Purpose *and* Preparation

Are Discussed by Herschell Hart  
Production Manager, WWJ, Detroit

THE trombone laughs raucously. So do the saxes. The comedian joins in, high above the others. Everybody roars.

Dad drops the evening paper and lays aside his pipe. Mother lets her fingers rest idly on the bit of sewing in her lap. Bill, who is just past 12, looks up from his "Motor Boat Boys" with an air of amazed expectancy, and Mollie for the moment forgets her duties as a "little mother" and almost lets her doll slip to the floor.

Radio is bringing a favorite comedian into a typical American home.

There follows 30 minutes of fun and music. Every member of that family and hundreds of thousands of other families throughout the land thoroughly enjoy the show. And then comes the close.

Half resentful that the show and all its fun is over, these eager listeners continue to listen, watching the box of mahogany that is their radio—watching it eagerly as if expecting it, by some magic power, to bring back their favorite. They hear three chime notes—a moment of silence—and then the call letters of their station. Still they listen.

"What a wonderful opportunity for an advertiser," you are prompted to exclaim.

And you are right. It is an excellent opportunity for an advertiser to tell his customers what new way he has found to serve them. But

he must do it tactfully, cleverly; he must present an idea, not alone a sales argument.

The first words of that commercial announcement—on which depends the success or failure of the entire program, as far as the sponsor is concerned—those first words should catch and hold the attention of Mother and Dad.

Listeners, as a rule, are friendly to radio and the messages it brings from advertisers. But how much more effective those messages can be if they are as entertaining as the programs they follow!

There is an apparent inability on the part of some of those genial and efficient advertising gentlemen who write advertising announcements for the air to forget the stilted, jerky method employed so often in effective "black and white" copy. These writers seem unable to adopt the new technique, necessary for radio, which so places words and ideas that they roll off the announcers' tongue easily and fall on the listener's ear naturally.

The copy written for "black and white" is meant to be read with the eye. People are not accustomed to hearing it read aloud. Copy for radio *must* (to reach the peak of effectiveness) be written so that it sounds like one friend talking to another. There is a wide difference.

Here is an announcement similar to many prepared by advertising

writers and sent to be broadcast:

Jones & Black—fine furniture—1235 Sterling Street—announce their sensational June Clearance Sale starting tomorrow. Extraordinary bargains—Unbelievably Low Prices.

Visit Jones & Black early tomorrow—find what you want—buy it at your own price. Never before such opportunities. Never before such low prices.

Furnish one room or a whole house. Replace your old, worn-out furniture with new, modern merchandise impossible of duplication at the price anywhere.

Fine rugs—radios—bedroom suites—chairs—davenport yours for a song.

Quality merchandise—Amazing values.

Don't miss it!

Jones & Black's sensational sale. Starts tomorrow.

Jones & Black, 1235 Sterling Street.

Study this announcement. It reads smoothly to the eye, but try reading it aloud. Doesn't it seem a little too much like an effort at "straight arm" or "one-call" selling? Remember, a voice in saying those words; they are not being read at the will of the reader.

It is much the same as if you, Mr. Sales Manager, had sent one of your men into a home, who, after he had lined up the members of the family against the far wall, had shouted those words at them. The question naturally arises: Would they—that family lined up against the wall—listen to what your man

had to say, or would they be thinking of ways and means to kick him out on his ear?

Now, let's suppose you did send one of your men into a home, Mr. Sales Manager. What would you urge him to do? You would tell him to be friendly, yet dignified. You would tell him to speak in easy, flowing sentences, logically and concisely. You would not want him to orate or shout facts at his potential customers. You would expect him to counsel with them and win their friendship.

That's what you would do, and by doing so you would sell merchandise. Then, why do you reverse yourself when you use radio advertising? In the last analysis, isn't putting an ad on the radio just about the same as sending a salesman into your prospect's home? Certainly it is.

**T**HERE is, however, one big difference. Your radio message gets in homes and reaches ears that your salesman never could reach. Whether that message does the best job possible depends entirely on the way it is written and presented. How it is presented depends wholly on the way it is written and the spirit which inspires it. Give a good announcer a poorly-written ad, and you will think he is slipping; give a poor announcer a well-written ad, and you will be surprised.

Crude and uncouth salesmen don't get very far. Neither do crude and poorly written radio announcements.

Write your announcements smoothly; give them that human touch that inspires friendliness, and be as lavish with your short connecting words as you are with your white space in well-written black and white ads. Write them so they can be delivered easily, smoothly and convincingly. Avoid words that, because of their association with other words, trip up the announcer. Avoid words that are easily misunderstood, words that have double meanings, words that are only "stuffed shirts."

In writing radio copy you must not forget that there are many listeners who resent, to use a vulgar term, "bologna." The moment a listener feels that you are giving him too much applesauce—*look out!* He'll not give your ad the atten-

tion you want him to give it, and it is questionable whether he will buy. To be sure, there are programs on the air that would seem to violate this advice, but they are the exception and not the safe rule.

It always has seemed strange to hear a merchant or advertising man severely criticizing the crude announcement of another advertiser and then, the next day, send over the same kind of an air-filled plug himself. Perhaps Bobby Burns was right after all.

Let's look back at the typical announcement again.

The announcer who attempts to read this announcement will sound choppy. He will irritate the potential customer instead of interesting him. If we look a bit further we find too many "sensational sales," too many "extraordinary bargains,"

and too many "unbelievably low prices."

In print these ballyhoo phrases sell goods, there's no doubt of that, but when spoken they lose much of whatever value they have. Expressions like that are as so many stuffed shirts. They're fine words, *but what do they mean?*

So much for the ballyhoo.

Let's look at another very important item. Some of radio's severest critics are school teachers. Have you ever realized, Mr. Advertising Writer, that these teachers point derisive fingers at some of the radio English of today? What they point to most is the grammar of the commercial announcement. But why give those educators a chance to criticize?

Glance back at the typical ad  
(Continued on page 24.)

## Shepard Bases Survey on Programs Tuned in at Time of Interviews

**A** NEW type of radio survey, designed to check listening habits more accurately than has been possible by methods heretofore used, has been introduced through the initiative of John Shepard, 3rd, head of Shepard Broadcasting Service.

Radio surveys to tabulate listener preferences invariably have been based on *opinions of the past* rather than *facts of the present*. It was felt that any method involving memory, or attempting to generalize on a particular fact was only comparatively accurate. Walter Mann & Staff, who conducted the survey for Mr. Shepard, devised a method to overcome this obvious defect.

It was decided that all interviews should be by telephone and that the basic question should be the name of the station or program (if any) that was actually turned on *at the time the telephone bell rang*.

The interviews were carried on continuously from nine in the morning until ten o'clock at night, for a period of seven days. The interviewers were specially trained interviewing operators, and they had definite written instructions telling them just what they were to say and do. They worked under a supervisor who saw that calls were properly made and checked the questionnaires to see that stations and programs as given by the responders corresponded.

To insure an unbiased survey the interviewers were not told for whom the survey was being made, but were instructed to get the absolute facts regardless of what they might be.

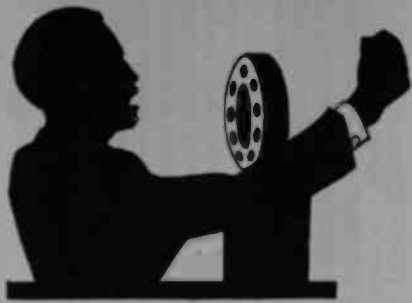
Great care was used in questioning the responders. If an interviewer gives an inkling that he or she hopes to de-

velop certain facts the responders are apt to try to please the interviewer and in so doing to bias the survey. The actual question asked therefore avoided any hint that this was a station popularity check. Here is a sample of the questions asked:

"Good morning (afternoon, or evening). This is the Radio Research Association. We are trying to find out what people are listening to on their radios at this time of day. Would you mind telling me—Have you a radio?" (If the responder answers in the affirmative, the girl continues)—"Was it turned on when you answered the telephone?" (If the responder still answers in the affirmative, the girl then continues): "Would you mind telling me to what you were listening?" (If the responder mentions the name of the program, the girl then asks)—"Do you know what station that program is on?" (If the responder on the other hand mentions the name of the station, the girl asks)—"Do you know what the program is?" (in this way, we are able to assure ourselves that the responder is really giving the accurate response.)

Twelve thousand four hundred and four interviews were actually recorded in gathering the data sufficient for figuring the popularity percentage of the Boston stations. Naturally several thousands of additional calls were made in order to obtain this number of responses. Lines were busy, or there was no answer, or the person did not wish to respond, or there was no radio in the house, or it was out of order.

Through the survey, the one line of questioning was adhered to—not what station do you think you listen to most, but what station were you actually listening to when the telephone bell rang?



## Editorial Comment

By G. W. Stamm

### *An A. B. C. of Radio*

THE American Association of Advertising Agencies as a body has long wanted an "Audit Bureau of the Radio Audience," to be supported by the radio stations and conducted similarly to the Audit Bureau of Circulations. The attitude among individual Four A members and advertising agencies generally towards such a bureau ranges from mild enthusiasm to indifference. Radio stations are not averse to having their audiences audited but don't want to pay for it. The major stations feel that as soon as business picks up they will have no more time for sale, and few minor stations would care to lay out good cash to prove that they are second or third-raters in their respective areas.

The radio audience is divided roughly into three classes: those who habitually listen to one or a few stations, those who seek out the programs they know are on the air at definite times, and the chance listeners who turn on their radios until they find a type of program they happen to fancy.

Last year, surveys indicated that the number of habitual listeners—the established audience of a station—constituted about 50% of the total. With increasing originality displayed in the building of radio programs and the employment of nationally known performers, this class of listeners is constantly growing smaller. Will Rogers, Ed Wynn or The March of Time will draw the bulk of the audience in a metropolitan area regardless of the popularity of the stations over which they are heard.

Chance listeners constitute a negligible percentage of the total audience and hence may be disregarded in estimating station popularity.

An audit bureau of the radio audience could determine for the advertiser the established audience of a particular station as compared with rival stations in the same listening area, provided no programs of singular merit are on rival stations at the same time. In other words, a station with a large established audience will insure listeners for even a mediocre program and save time in building up a larger audience for an excellent one or one designed to reach a definite class of individuals.

At present the elements considered in selecting stations for a spot campaign are: markets in which the

stations are situated, chain affiliations, and signal strength (power and wave length). In addition, experienced time buyers select periods with least program competition and if possible immediately before or after programs with large established audiences. With a number of well known exceptions—stations that have built up large followings without chain affiliations—this method of selecting the most popular station is fairly accurate when applied to the evening hours. For the daytime, however, if it is pursued, many good "buys" in radio are overlooked.

It is in determining the comparative established radio audiences during the day, that an "A. B. C." of radio would be the most valuable to advertisers and agencies.

However, whether such a bureau will ever be established is doubtful. In the first place, who is going to pay the bills, and in the second place, would it be worth while? With the public dialing more and more for programs and the stations' habitual listeners becoming fewer, the usefulness of an A. B. C. of radio is rapidly diminishing.

\* \* \*

### *National and Local Rates*

THE so-called local and national advertising rate was one of the evil practices that radio adopted from the newspapers without analysis as to whether conditions were parallel. On the face of it the practice is absurd. Does a product or service enhance in value merely because the buyer happens to be in another city?

The double rate was forced upon the newspapers by the department stores who knew full well that their advertising was necessary to hold the interest of women. Such is not the case with radio.

The argument that a retail store sells within a restricted area and hence should not pay the full rate does not hold water. The first thing that out-of-town women visitors do is to make the rounds of the stores. The only logical application to this argument is in the case of local manufacturers or distributors of perishable goods such as bread or milk.

Let the radio stations adopt one rate. The additional revenue they will eventually secure from national advertising will greatly offset the local revenue they might lose.

\* \* \*

### *Chiselers?*

REPRESENTATIVES of the Bureau of Advertising, Incorporated, 520 N. Michigan Ave., Chicago, are calling upon broadcast advertisers and telling them, it is alleged, that the "Bureau" can get an additional 15 per cent discount from radio stations and that, if the business is placed through them, they will rebate 10 per cent to the advertisers. So far as could be ascertained the company has not been recognized by any major radio stations. In the meantime, however, one advertiser at least, and possibly more, has called upon its agency asking why the agency couldn't get 30 per cent off and rebate 15 per cent to them.

It is this type of so-called station representative that has in many cases resulted in undermining the confidence of clients in their agencies and has reflected un-

favorably upon those station representatives who are rendering a real service to the industry.

The Bureau of Advertising, organized by S. Bernheimer and associates, is not to be confused with the now dormant Bureau of Broadcasting founded in 1928 by E. C. (Buck) Rayner.

\* \* \*

### Much Needed Credit Bureau

IT is hoped that the N. A. B. at its next annual convention to be held in St. Louis, November 14, will establish a credit information bureau similar to those

conducted by newspapers, magazines and agricultural papers.

The credit losses among the radio stations, due principally to lack of a central clearing house for credit information, are overwhelming. Once under way the conduct of such a credit clearing house is simple. It could be maintained for four or five thousand dollars a year and save the radio stations millions. In addition, it would protect reputable agencies and station representatives against competition from chiselers and organizations with insufficient capital.

## Prospects Are Bright for the Broadcaster, Says Dun Survey

“**D**ESPITE the many adverse influences, radio broadcasting has been somewhat better during the last few months, due to the willingness of many advertisers, national and local, to give the audible advertising medium at least a trial,” says a special survey of the radio industry prepared by the research department of R. G. Dun & Company.

“This increase was rather unexpected during the summer, but it appears that the radio is proving itself an efficacious advertising medium throughout the entire year. It is just as valuable for the exploitation of summer merchandise as it is for calling attention to winter articles. The prospects for the broadcaster now seem brighter than they have been for many years.

“Just a few years ago, newspapers,

magazines, and billboards were the recognized advertising media. Today many firms have discontinued such forms of advertising and are using the radio exclusively. In many instances, this change has resulted in greater increases in sales. Other firms are using the radio to supplement their printed advertising. Nearly every article advertised in print can secure added marketing stimulus by use of the radio, and many of the new accounts now being closed by broadcasters are from long-established print advertisers.

“As the major networks have increased revenues over those of last year, they are expanding facilities by acquiring stations in strategic locations. While the broadcasting systems doubtless will benefit, to some extent, from the political campaigns this fall, no special efforts are being made to obtain the business. For, politics usually demand the more favorable hours, which already have been sold, which would mean that established sponsors must relinquish these on a no-pay basis. In addition, it is unlikely that

either of the big parties will have the \$500,000 each which was spent in the campaign of 1928 on radio broadcasting activities.”

The report discusses at considerable length the manufacture and sale of receiving sets.

“Despite the decrease in sales during the last two years,” it states, “the number of sets in operation has continued the steady gain which started back in 1925. With an estimated total of 16,800,000 in use on June 30, 1932, the United States leads the world in the number of receiving sets in operation, a gain of nearly 5,000,000 in the two-year period.

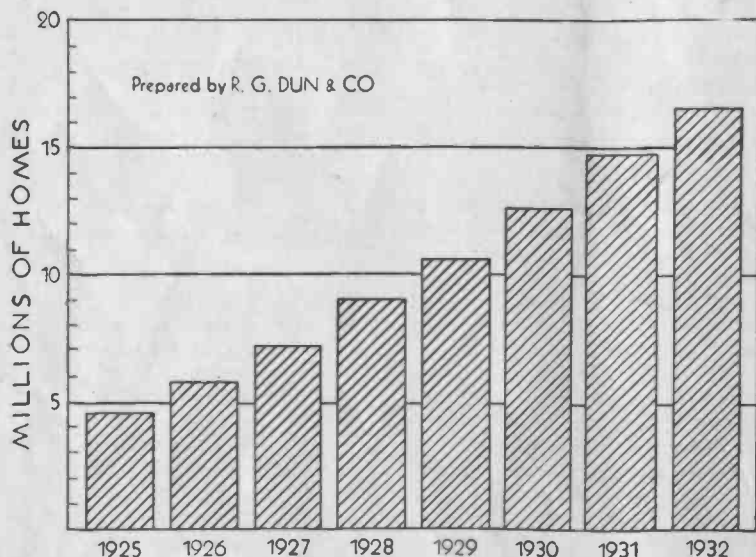
“During the past year there was an increase of nearly 25 per cent in the number of receivers in use. The increase was world-wide; few countries showed a decline—none of any consequence. The method of supporting broadcasting stations seems to have had little effect on the result. Every continent, and almost every country participated.

“There now are 1,423 radio broadcasting stations in the world, an increase of 33 since July, 1931. Of this number, 806 are foreign stations, operating in 70 countries, and 617 in the United States and its possessions. The complete list of states, with the number of broadcasting stations located in each, follows:

#### Broadcasting Stations in U. S.

New York	52	Mississippi	7
California	43	North Carolina	7
Pennsylvania	40	Arizona	7
Illinois	36	North Dakota	6
Texas	34	Idaho	6
Iowa	26	Montana	6
Washington	22	Maine	5
Ohio	20	Rhode Island	5
Michigan	19	Vermont	5
Missouri	19	Kentucky	5
Indiana	16	West Virginia	5
Wisconsin	16	Maryland	5
New Jersey	15	Connecticut	4
Massachusetts	14	South Carolina	3
Tennessee	13	New Mexico	3
Colorado	13	Utah	3
Oregon	13	Dist. of Columbia	3
Virginia	12	Delaware	2
Oklahoma	12	New Hampshire	2
Nebraska	11	Alaska	2
Georgia	10	Hawaii	2
Louisiana	10	Nevada	2
Arkansas	9	Puerto Rico	1
Florida	9	Wyoming	1
Minnesota	9		
South Dakota	9		
Alabama	8	Total	607

### HOMES EQUIPPED WITH RADIO SETS\*



\*Figures as of June 30th each year, based on statistics compiled by Radio Retailing.

## J. Leslie Fox Joins WSM as Commercial Manager

**J.** LESLIE FOX, former general manager of KFH, Wichita, Kansas, and one of the best known radio executives in the country, will become commercial manager of WSM, the National Life and Accident Insurance Company Station of Nashville on September 1, according to E. W. Craig, vice-president of the company, in charge of operations of WSM.



J. Leslie Fox

Mr. Fox, who has a wide acquaintance with national accounts and radio stations, will spend much of his time in Nashville, aiding in the creation of new programs and development of new and unusual ideas, Mr. Craig stated. He will visit New York and Chicago and other eastern centers regularly, interesting national accounts in WSM, Nashville and the South.

He will advise and assist with distribution of national publicity of the station, which will mean increased prestige for not only Nashville and Tennessee but the entire South.

## WFLA-WSUN Publishes Folder

**T**O CELEBRATE the completion of a new broadcasting station, the first to use a directional antenna, combined station WFLA-WSUN has published an eight-page newspaper-size folder containing the history of the stations and their present set-up, as well as an explanation of directional broadcasting. WFLA is owned by the municipality of Clearwater, Fla.; WSUN by that of St. Petersburg; the consolidated station is operated by the Florida West Coast Broadcasting Company. It operates with 1,000 watts night and 2,500 watts daytime power on the 620-kilocycle channel over a jointly-owned transmitter at Bayview, Clearwater, and is an NBC affiliate.

## Names McCanna Radio Chief

**R**OCHE, WILLIAMS & CUNNINGHAM, Chicago advertising agency, announces the appointment as director of radio of Ben McCanna, formerly vice-president of Stack-Goble advertising agency, manager of WGN and director of publicity of the *Chicago Tribune*.

## Pebeco Program on Evenings

**I**NCREASED sales of Pebeco Tooth Paste by both retailers and wholesalers in and around New York City since the advent of the Pebeco Playboys over WABC as a morning feature has led Lehn & Fink, Inc., to go after a larger audience by switching the comedy-music skit to Tuesday and Thursday evenings over the same station. The U. S. Advertising Co., New York, is the Pebeco agency.

## Rate Cutting Stations and Chiseling Agencies

To the Editor:

I have just read the three editorials in your August issue. In the one entitled "Cut Rates," you admonish stations to stick to their quoted prices. We cannot help but wish you success in this. One of our great problems in dealing with stations today is the instability of their published rates. What the station quotes as its rates in its published rate cards and in *Standard Rate & Data* should be the prices for all.

The illustration you use of the salesman offered an agency job for anything he can chisel, the agency charging the advertiser full price and pocketing the difference, is not representative of the better agencies of the country. This should be made clear. All agencies must chisel if there is a chance of getting a lower rate because it is their job to buy at the lowest possible price. If the agency does succeed in getting a lower rate, the clients of the better agencies know precisely what that rate is. I believe it is quite unfair to the advertising agencies handling the largest part of radio advertising to leave open an implication that they are stealing from clients the amounts they are able to chisel.

In all the cases that I know of, clients are getting the advantage of all lower rates which their agencies are able to secure.

Very truly yours,

FREDERICK R. GAMBLE,

Executive Secretary,

American Association of Advertising Agencies.

**A**S Mr. Gamble says, the illustration of the agency that offered a salesman anything he could chisel from the stations while the advertisers were charged the full price is not representative of the better agencies. Most advertising agents, like most advertisers, most broadcasters, most business men of any kind, are both honest and ethical. The point of our example was not to discredit advertising agencies in general, but merely to point out one of the ways in which stations who are foolish enough to cut prices are being milked.—[Ed. BROADCAST ADVERTISING.]

## WWVA Promotes Successful Tour

**A**DDED proof that radio advertising is an effective stimulant to railroad travel comes from station WWVA, at Wheeling, W. Va., which recently conducted an all-expense tour to Chicago in cooperation with the Baltimore & Ohio Railroad, the Stevens Hotel and the Gray Line Sight Seeing Company. A three-day teaser campaign of 25-word announcements accompanied by an attention-compelling train whistle was followed by a series of 15-minute daily programs, which resulted in a party of 1,043 passengers taking the trip. Leigh E. Ore, general manager of the station, is now planning a similar excursion to Washington, D. C.

## Court Rules Station Is Agent

**B**ECAUSE radio station WMMN, Fairmont, W. Va., broadcasts the advertising of the Union Mutual Life Company, Des Moines, Ia., on a "per inquiry" basis, Attorney General Howard B. Lee ruled that the station is an agent of the company and that it is engaged in the insurance business.

Says the decision in part:

"The Holt-Rowe Broadcasting Company [operator of WMMN] is a West Virginia corporation and does its broadcasting for the Union Mutual Life Company from Fairmont in the State of West Virginia. It uses records and a program in advertising the Union Mutual Life Company of Des Moines, Iowa, and requests that communications be addressed to the Holt-Rowe Broadcasting Company of Fairmont, W. Va., which communications are sent to the Union Mutual Life Company of Des Moines, Iowa, and a compensation paid for each communication to the Holt-Rowe Broadcasting Company.

"The system thus used clearly makes the Holt-Rowe Broadcasting Company an agent for the Union Mutual Life Company and the method of the latter constitutes intrastate business as contrasted with interstate business. Business thus carried on cannot hide behind the phrase, 'interstate commerce,' and carry on an intrastate business and escape the consequences of the latter."

## Form Behel & Waldie

**V.** W. BEHEL, JR., formerly partner in the advertising agency of Behel & Harvey, and Benjamin D. Waldie, account executive of that agency, have withdrawn to form a new agency, Behel & Waldie, Inc. The new firm is located in the *Daily News Building*, Chicago.

## Travers Addresses Ad Club

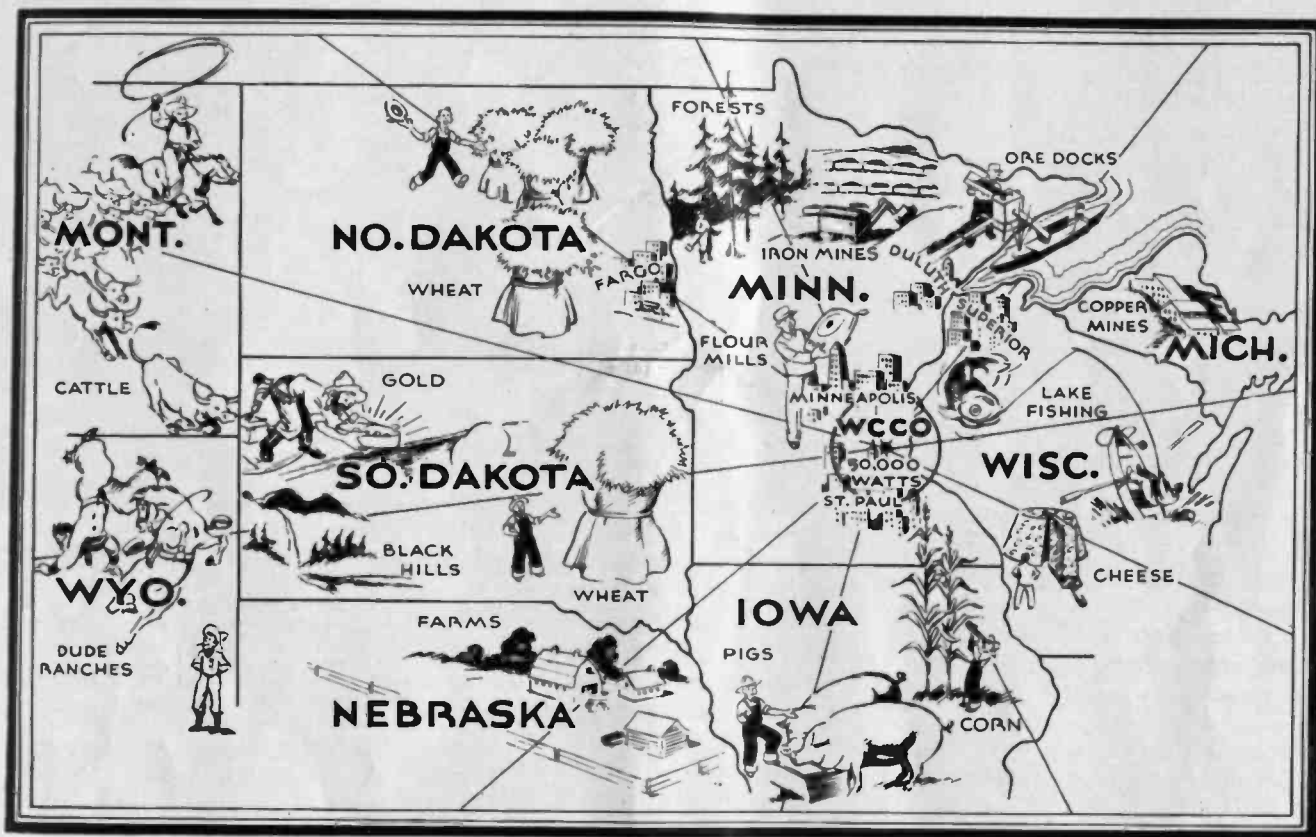
**L**INUS TRAVERS, director of commercial production for the Yankee Network, was the principal speaker at the first fall meeting of the Boston Advertising Club, Sept. 6. Travers talked on "Making Sales on the Air" and used staff artists to illustrate his arguments. Travers' address was broadcast over the Yankee Network and also sent by telephone to New York City, where Scott Howe Bowen, New York representative of the regional chain, entertained sixty agency men at luncheon.

## Southwest Broadcasting Company Appoints Davis

**H**OWARD DAVIS, formerly commercial manager of WIL, St. Louis, has been appointed commercial manager of the entire group of stations owned and affiliated with the Southwest Broadcasting Company, with headquarters in Fort Worth, Texas. This regional network owns stations KOMA, Oklahoma City; KTAT, Fort Worth; WACO, Waco, and KTSA, San Antonio. Affiliate stations are KTRH, Houston; WRR, Dallas; KGRS, Amarillo, and KGKO, Wichita Falls.

# Gateway to the Great Northwest

MINNEAPOLIS **WCCO** SAINT PAUL



## 50,000 Watts

### Cleared Channel—810 Kilocycles—Full Time

WITH its new 50,000-watt Western Electric transmitter, WCCO enters upon a new era of service as the radio gateway to the three-quarters of a million receiving sets in the Great Northwest.

YOU can tell your story to each one of these three-quarters of a million radio-equipped homes, fifteen minutes in the daytime, for thirteen one-thousandths of a cent—750 homes for a dime.

USE radio for your selling message where radio reception is at its best—and where you have a 50,000-watt station to deliver it.

#### WCCO's Commercial Rates, Effective September 1, 1932:

Six to Ten-Thirty P. M.				Morning Time Signal	
	13-25	26-51	52-103	7:00-9:00 A.M.	Noon 12:00-1:00 P.M.
Consecutive Times.....1-12					
One Hour.....\$425	\$403.75	\$393.00	\$382.50		
One-half Hour.....265	251.75	245.00	238.50		
Fifteen Minutes.....160	152.00	148.00	144.00		
All Other Hours				Announcements:	
One Hour.....\$275	\$261.25	\$254.25	\$247.50	1 Announcement per week.....	\$ 25 \$ 35
One-half Hour.....165	156.75	152.75	148.50	2 Announcements per week.....	45 63
Fifteen Minutes.....100	95.00	92.50	90.00	3 Announcements per week.....	60 84
Ten Minutes.....75	71.25	69.50	67.50	4 Announcements per week.....	75 105
Five Minutes.....45	42.75	41.75	40.50	5 Announcements per week.....	88 123
				6 Announcements per week.....	100 140

## NORTHWESTERN BROADCASTING, Inc.

H. A. BELLOWS, Pres.

Offices: Nicollet Hotel, Minneapolis

E. H. GAMMONS, Vice Pres.

## LOCAL PROGRAMS FOR RETAIL MERCHANTS

(Continued from page 4.)

his grocery business. We are in the radio broadcasting business, and there is no reason why the policies which we know to be good for our business should be permanently or temporarily side-tracked for the so-called benefit of commercial interests. Here and there, radio has allowed this to come to pass, supposedly in self-defense, but the policy is a boomerang which will eventually destroy both radio and the advertiser.

Also, let us consider this question in passing: "Is there too much advertising on the air at the expense of programs and the public rather than at the expense of the advertiser?" Should sales messages be spread over a greater amount of time on the air, or should we look upon the ember known as public opinion and radio control as a dying coal and be content with our immediate status?

"Prices on the air" is still a merry argument. Some say "yes" and some say "no." Quite naturally there are sound reasons both for and against the policy. Some items are natural price items, and if I were to speak in favor of the practice it would be to say that where a better job of selling can be done by mentioning prices, the advertiser should be allowed to use them. As an aid in the elimination of back-biting by merchandisers of price articles in their enthusiastic desire to sell, the use of prices on the air is undoubtedly the lesser of two evils or the effectual means to an end.

Using other media to support the local radio campaign is looked upon

## CHICAGO AGENCIES AND ADVERTISERS

Are now using this branch office service. Complete information as close as your telephone on "air-tested" programs, available time, coverage data, merchandising.

WGR-WKBW Buffalo  
WGAR Cleveland  
WOC-WHO Davenport-Des Moines  
WJR Detroit  
WBAP Fort Worth  
WTMJ Milwaukee  
WMCA New York City  
WCAE Pittsburgh

**FREE & SLEININGER, Inc.**  
180 N. Michigan Ave.  
CHICAGO  
Franklin 6373

by KTAR as a wise thing to do. To prove the sincerity of our attitude, I cite the fact that we buy daily advertisements in both of the Phoenix newspapers announcing our schedule for the day, and we have found it well worth the several hundred dollars it costs us monthly. There is a place under the sun for every advertising medium, and if advertising is to be the aid to business that it proposes to be, then the various media must cooperate. Small appropriations are difficult to handle in this regard, but problems are not uncommon in the advertising business, and this one is no exception.

Let us all work toward a finer blending of the two arts, "selling" and "entertaining," remembering that we will get no more in return than we are willing to give. A full realization of this fact will do more to development of the effectiveness of radio than all the pet theories that have ever been conceived.

An executive of one of the major broadcasting systems tells us that "Enough has happened to prove beyond question of a doubt that radio communication is and will remain one of the really great influences on human thought, and that it has already restored to the spoken word the pre-eminence which it enjoyed down to the sixteenth century."

Equipped with this truth and the practical experiences which we are gaining daily in our efforts to make radio pay for the retailer, there is little doubt but that local programs for the retail merchant will continue to be the foundation upon which rests the commercial development of radio broadcasting.

### Form Radio Events Script Library

A SCRIPT service is offered to advertisers and agencies by a new firm, Radio Events Script Library, formed in New York by Georgia Backus, formerly script writer for CBS; J. M. Koehler, former director of public relations of the Brunswick Radio Corp., and Elaine Ivans.

### Universal Appoints Blink

MILTON M. BLINK, formerly manager of the Radio Department of Dyer-Enzinger, Inc., and recently with the United States Advertising Corporation, has been appointed general manager of Universal Radio Productions, Baldwin Building Chicago, which has taken over the radio division of Universal Recording Laboratories.

### WBAL and WJZ to Continue Synchronization Tests

AN additional three months' experimental operation of WBAL, Baltimore, in synchronization with WJZ, New York, on the latter's wave length, has been granted by the Federal Radio Commission.

Other Commission action granted licenses to cover construction permits to the following stations: WFAS, White Plains, N. Y., 1,210 kc., 100 watts, shares with WGBB, WJBI and WMRJ. WHEB, Portsmouth, N. H., 740 kc., 250 watts, daytime. WBT, Charlotte, N. C., 1080 kc., 25,000 watts, unlimited. KPJM, Prescott, Ariz., 1500 kc., 100 watts, unlimited. KIDW, Lamar, Colo., 1420 kc., 100 watts, shares with KGIW. WFLA-WSUN, Clearwater and St. Petersburg, Fla., 620 kc., 1,000 watts night and 2,500 watts day, directional antenna. WRC, Washington, D. C., 950 kc., 500 watts, unlimited. WBEN, Buffalo, N. Y., 900 kc., 1,000 watts, unlimited. KLS, Oakland, Calif., 1,440 kc., 250 watts, daytime. WKAQ, San Juan, Puerto Rico, 1,240 kc., 1,000 watts, half time.

KXYZ, Houston, Texas, was granted a construction permit to change its frequency from 1,420 to 1,440 kc., and to increase its power from 100 to 250 watts. Also authorized to consolidate stations KTLC and KXYZ.

Increases in power were granted to KGB, San Diego, Calif., from 500 to 1,000 watts, and to WRBL, Columbus, Ga., from 50 to 100 watts.

### WGAL Gets More Time and Space

A NEW time sharing agreement between stations WGAL, Lancaster, Pa., and WRAW, Reading, Pa., gives the former station several more hours on the air daily, bringing its average broadcasting time to about 12 hours a day. Additional space on the fourth floor of the Lancaster Newspapers Building (WGAL is affiliated with the newspapers) gives WGAL more studio and office room, as well as a guest hall large enough to accommodate three or four hundred visitors.

### WBT Dedicates New Transmitter

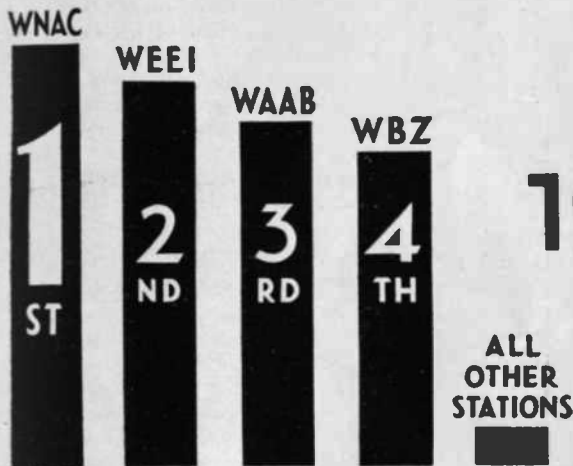
WHEN WBT's new 50 kilowatt transmitter went into action with the 25,000 watts granted by the Federal Radio Commission, on August 12, the mayor of Charlotte, N. C., issued a proclamation declaring the date as "WBT-Charlotte Day," and the state highway department officially changed the name of the highway on which the transmitter is located from "Nations Ford Road" to "WBT Highway."

### Kaletzki Starts Merchandising Service

WITHDRAWING from the management of radio station WSYR, Syracuse, N. Y., Charles H. Kaletzki has taken offices in the State Tower Building, Syracuse, offering sales and advertising service.



# Yankee Network POPULARITY



CONFIRMED BY

**12,404** TELEPHONE INTERVIEWS

in Metropolitan Boston

**T**HIS unbiased survey was conducted by Walter Mann & Staff, nationally known research and media statisticians. Their work for such well-known media as the Chicago American, the New York Herald-Tribune, Household Magazine, the Forum, Sales Management, etc., carries the highest endorsement from the advertising profession.

Boston Station Popularity Percentages Broken Down into One and Two Hour Periods

	WNAC	WAAB	WEEI	WBZ	** ALL OTHERS
9-11 A.M.	*34.7	24.8	16.5	11.6	12.4
11- 1 P.M.	33.8	13.9	32.9	10.7	8.7
1- 3 P.M.	36.6	19.1	23.6	16.7	4.0
3- 5 P.M.	19.8	*48.1	20.7	7.8	3.6
5- 7 P.M.	*25.4	*31.0	22.5	17.1	4.0
7- 8 P.M.	19.2	9.3	22.0	46.3	3.2
8-10 P.M.	28.4	12.6	31.4	25.7	1.9
All day average	27.2%	22.6%	25.3%	20.6%	4.3%

Tables computed and authenticated by Walter Mann & Staff.

\*Programs originated by the Yankee Network.

\*\*WLOE, WHDH, WBSO and WLEY, all Metropolitan Boston Stations

A similar survey conducted in Providence, R. I., showed WEAN (Yankee Network Station) substantially leading in popularity.

We now have on the press a comprehensive book on New England and the Yankee Network. Write for a copy on your business letterhead.

SHEPARD BROADCASTING SERVICE, Inc., BOSTON  
Business Office — One Winter Place

Exclusive National Sales Representatives: SCOTT HOWE BOWEN, Inc.  
New York-Chicago-Detroit-Kansas City-San Francisco-Omaha



# WXYZ

## WHEN YOU'RE IN ROME . . . . !

Everybody knows that one, "Do as they do," etc.

When you advertise in Detroit, talk to Detroiters in Detroit style—Create buying impulses by using Detroit mannerisms.

Catch buyers with Detroit-made Radio advertising over Station WXYZ, the big major station operating independently of net-work affiliation.

WXYZ is "A Detroit Station for Detroiters", operated by men who have successfully built Detroit entertainment for 25 years.

WXYZ's popularity insures full coverage for your Radio dollars.

### KUNSKY-TRENDLE

BROADCASTING CORPORATION

300 MADISON

1000 Watts

THEATRE BLDG.

1240 Kc.

AT

## GRAND RAPIDS

Michigan's second largest city—  
Presenting Michigan's second  
largest market — WOOD-WASH  
is the only broadcasting station.  
There is no other in operation.  
And WOOD-WASH successfully  
covers this exclusive territory.

KUNSKY-TRENDLE MANAGEMENT

# WOOD

# HEINL

Supplies the only

## Confidential

semi-weekly  
radio information service.

405 Insurance Bldg.  
Washington, D. C.

## Philco Sponsors 615 Broad- casts in 5 Days; Skinner Advocates Longer Programs

**T**O focus attention of radio owners on the advantages of the new Philcos, Philco Radio used 123 stations for five successive nights during the week of August 15 to conduct a word-building contest. Identical prizes ranging from a \$150 radio down to watches, traveling bags and lesser prizes, were given to the winners in each of the 123 zones. One of the disagreeable features of contests to contestants—the long wait between the end of the contest and the awarding of the prizes—was eliminated by a specially organized clerical force, which made it possible to award on Wednesday the prizes for a contest that concluded on Monday, two days before.

In response to an inquiry from the Policyholders' Service Bureau of the Metropolitan Life Insurance Company about Philco's broadcast advertising, James M. Skinner, president of Philco Radio and Television Corporation, replied:

"**W**E were able recently to organize, in less than a week's time, a program of spot broadcasts using a hundred and twenty-three stations every night for five consecutive nights to promote a nation-wide word building contest. Thus we used six hundred and fifteen broadcast periods in five days, which the broadcasting companies tell us is a record.

"We always have used spot broadcasts, or at least our dealers have, with more or less constancy, but these again have been governed by the advice of our local agencies. During the past year our principal broadcasting has been the concerts of the Philadelphia Orchestra under direction of Leopold Stokowski, using all stations in a coast-to-coast system and supplementary shortwave transmission to carry these concerts to foreign countries.

"Our object in selecting Stokowski and the Philadelphia Orchestra was because we believed it advisable, almost our duty to broadcasting and to radio, to give the music loving radio owners of the world an opportunity to enjoy often the world's finest music under the direction of America's greatest musical director. These were not studio broadcasts but actual full length concert broadcasts direct from the Academy of Music while the distinguished and colorful audience was present.

"With these broadcasts we held the air for an hour and three-quarters, (first) to avoid cutting the concerts to fit a predetermined program period; (second) to impress upon the public as well as upon other broadcasters, the quality of program that today's broadcasting and receiving facilities make possible; and (third) to prove our contention that it is not good business to originate too large a percentage of programs in the studios nor to have the listening hours cut up into so many short periods. We believe that a program must be of a quality to attract an audience and to hold an audience, and we think there should be enough of it to satisfy an audience. Only by these qualities do we believe that a

program will impress its sponsorship enduringly upon a listening audience.

"We do not infer by this that all programs should run for an hour and three-quarters but we are mindful of the fact that vaudeville lost its hold on the public. We think the vaudevillian rapidity of act presentation should be avoided in radio because listeners usually hope to settle down, relaxed, for a considerable period—perhaps an entire evening. When changes from one program to another are so frequent as to get the listener all jittery, radio, it seems to us, is being abused instead of used."

## Chains Swap Stations in Salt Lake City

**R**ADIO station KSL, Salt Lake City, Utah, breaks relationships with NBC to become a Columbia affiliate on Sept. 1. Two or three weeks later KSL will join the super-power class, on the completion of its new 50,000 watt transmitter. It now operates with 5,000 watts, on the 1,130-kilocycle channel.

KDYL, former CBS outlet in Salt Lake City, will become the NBC outlet, replacing KSL. KDYL operates on a frequency of 1,290 kilocycles with 1,000 watts power.

## Dailey Paskman Organizes Radio Service

**F**OLLOWING the sale of his radio station WGBS, New York, to William Randolph Hearst (who changed the call letters to WINS), Dailey Paskman has organized Dailey Paskman & Associates to offer "a complete radio merchandising service for advertisers and advertising agencies." Associated with Mr. Paskman are Sigmund Spaeth, Dagmar Perkins, Harold Sherman and Sherman Edward Rogers. Offices have been opened at 230 Park Avenue, New York.

## WWJ Celebrates Twelfth Birthday

**O**N August 20, The Detroit News Station WWJ celebrated the 12th anniversary of its advent on the air in 1920, when the primary election results were broadcast. A sketch depicting the history of the station was the high spot of the anniversary program.

## KQV Appointments

**B**ENJAMIN SOBY, formerly sales promotion manager of Westinghouse radio stations, is now occupying the same position for station KQV, Pittsburgh. Mr. Soby is the originator of the Soby Yardstick of Audience Measurement, a method of determining the facts about a station's audience.

Roy H. Verrett, formerly engaged in publicity work, has been appointed day program manager of KQV.

## Carr Joins WMBD, Peoria

**E**DGAR L. BILL, president and owner of radio station WMBD, Peoria, announces the appointment of Vivian E. Carr, formerly with Henri, Hurst & McDonald, Chicago, as sales manager.

Broadcast Advertising

# WBBM'S Renewal Ratio

AS OF AUGUST 24, 1932

# 71.4%

The "Renewal Ratio" of a broadcasting station is that percentage of the station's clients who are operating on renewed contracts. It is the most important single index to the value of the station as an advertising medium; because it is the proof of the effectiveness of the station that comes only through the test of *actual usage*.

Salesmanship may influence the signing of the initial contract, but results—and results only—produce renewals. Therefore, WBBM points with pardonable pride to the longest list of outstanding accounts, and the **HIGHEST** renewal ratio recorded for any major station in Chicago.

***The Air Theatre***

**25,000 Watts  
389.4 Meters  
Clear Channel**

**WBBM Chicago**

***Western Key Station of the Columbia Broadcasting System***

## WILKENING'S DRAMAS PUBLICIZE REPAIRMEN, SELL PISTON RINGS

(Continued from page 5.)

manufacturers, they are responsible for keeping the highways filled with moving cars. More than that, they save each year millions of dollars' worth of property, hundreds of lives. Like the doctors, they must be on call any hour of the day or night, ready to rescue the stranded motorist and send him on his way.

Time and again, in talking to these men, we heard Homeric tales of struggles against fire and blood, snow drift and cloud burst, with the humble "greaseball" fighting—and winning out—against nature at her worst, risking his own life without a thought to save the lives and property of the travelers who had called for help. Somebody, we thought, ought to tell these stories to the general public, who never see a Saint Bernard dog without thinking of the stories of travelers lost in the Alps and rescued by these dauntless beasts, yet who think of garage men only as laborers whose bills are always too high.

But whether they are highway heroes or highway robbers seemed to have nothing to do with our job of getting them to buy Pedrick piston rings. Then came an idea. Why couldn't Wilkening tell the truth about the automobile repairman and about the part he plays in saving the lives and property of the American motorist, thereby winning his good will and his business? But how?

THE answer to that question is "Unsung Heroes," a series of radio dramatizations of the actual experiences of garage repair men. For entertainment purposes the material is ideal. Drama is steadily growing in favor with the listening public, and here is drama of the most gripping kind. Also it broadcasts well, giving ample opportunity for the unusual sound effects that are so popular with listeners.

The truth of this belief was proved to us in an unexpected manner. We were not especially interested in fan mail, but we did offer to send a booklet to any one requesting it. Although only a name and address was necessary to get the booklet, more than half of the letters that came in commented favorably on the programs and expressed the hope that we would continue to supply the listening public with this unusual entertainment.

In order that these broadcasts shall fit our rather unusual needs and not just be another series of radio dramas with commercial announcements tagged onto them each program is written, rehearsed and produced under the close supervision of the advertising agency in charge of all Pedrick advertising, Behel & Waldie, Chicago. The series has also been thoroughly merchandised: to the repairman with trade paper advertisements and post cards mailed out by distributors, and to the public with window posters and counter cards for display in repair shops and with handbills im-

printed with the repairman's name for distribution in his neighborhood. In addition, meetings of repairmen, jobbers and jobbers' salesmen were also held to tell them about the radio campaign.

From a commercial point of view the programs have served a dual purpose. First they have impressed the audiences with a new idea of the garage man. They have stressed not only his heroism, but his ability to prevent trouble and the wisdom of taking the family car into a garage every so often for a looking over. And, of course, the programs have pointed out the extravagance of oil waste caused by worn out piston rings and the saving that can be obtained by having Pedrick "heat-shaped piston rings" installed in *your* car.

But chiefly they are aimed at the "unsung hero" himself, listening in either at home or in the garage. Almost every garage, incidentally, has at least one radio going all of the time, for auto repair work does not call for silent surroundings. We felt sure that no one could resist listening to programs that portrayed himself as a hero. And we were right. A check-up made in the tenth week of the 13-week test campaign over WBBM, Chicago, showed that 94 per cent of all garage repair men in the Chicago territory had heard the broadcasts.

Flattery, however, is not the major appeal. What the garage man really appreciates about the broadcasts is that here is the Wilkening



CHICAGO REPRESENTATIVE  
WILLIAM G. RAMBEAU  
360 NORTH MICHIGAN AVE.

## Steinway Pianos Are Not Purchased Because They Are Cheap Neither is GOOD Advertising

Hence—advertisers who KNOW buy KF H... Why?... Because KF H is rendering outstanding service to both audience and advertiser in the wealthiest part of Kansas and Oklahoma... Because 70% of this great audience are habitual listeners to KF H programs... Because the advertiser receives the intelligent cooperation of the entire KF H staff... Because the advertisers' program is merchandised in a manner that produces jobber-dealer support and SALES.

Advertisers and agencies are invited to write for our station folio.

# KFH—WICHITA

"THE STEINWAY OF BROADCASTING SERVICE IN THE MIDDLE WEST"

Manufacturing Company spending its money to advertise *him*, to increase *his* business as well as their own. As a result the Wilkening salesman finds a ready welcome at the garage. As a result of that, distribution of Pedrick piston rings in the Chicago area has increased so rapidly that within two weeks of the conclusion of the trial broadcasts a new series was launched over a midwestern CBS network. And if this series is equally successful the Pedrick Man will soon be telling his stories of the "unsung heroes" to a coast-to-coast audience.

### WFAA to Issue Report on Coverage

RESULTS of a special field intensity survey of the signal strength of station WFAA, Dallas, will be correlated with those of a similar survey previously made and the final figures used as the basis of a comprehensive report of station coverage, Martin Campbell, general manager of the station, has announced. Competent statisticians will be engaged to correlate the data, says Mr. Campbell, and their findings will be made available to other stations, in the hope of assisting in giving the industry a reliable yardstick for accurately measuring coverage.

### Nashville Druggists Sponsor Cooperative Broadcasts

TWENTY-TWO independent druggists of Nashville, Tenn., are cooperating sponsoring "The Apothecaries," broadcast each Tuesday night over station WLAC, Nashville.

### Broadcasts Golf Finals

A "STROKE BY STROKE" description of the finals of the Wisconsin amateur golf tournament was broadcast direct from the course at the Waukesha Country Club over WTMJ, Milwaukee, by Billy Sixty, golf editor of *The Milwaukee Journal*, under the sponsorship of the Wadhams Oil Company, which also sponsors all other WTMJ sports broadcasts.

### WCLO Publishes Market Book

A SURVEY of station and program popularity among the set-owners of northern Illinois and southern Wisconsin is reported in "The WCLO Market," published by WCLO, Janesville, Wis. An analysis of the cities in the WCLO territory is also included, as well as a brief history of the station.

### KMBC Is Ten Years Old

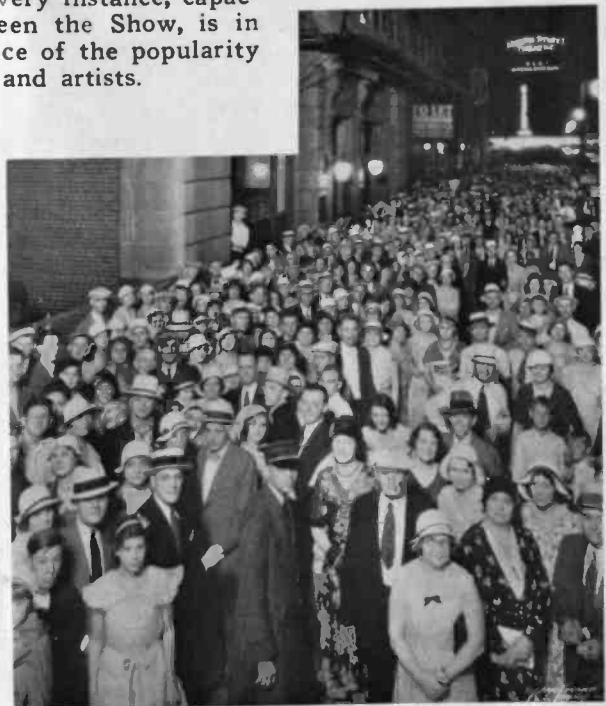
ON August 11, KMBC, Kansas City, celebrated the 10th anniversary of its founding by Arthur B. Church, its present active head, as a 20-watt station in 1922. Today it operates with 1,000 watts, as a basic outlet and key station of the western CBS network.

... in 23 weeks

# 54,467 People

In 23 weeks, 54,467 people have paid to see the WLS National Barn Dance program broadcast from the stage of the Eighth Street Theatre. At every performance, the Theatre has been filled to capacity and each night, without exception, many have been turned away for whom there was no room available.

We believe this is the first time in radio history where admission has been charged to see a radio program broadcast over a continuous period of time. The fact that, in every instance, capacity crowds have seen the Show, is in itself ample evidence of the popularity of WLS programs and artists.



The photograph shows throng waiting outside to get into the second Show. Two performances are given each Saturday night. Admission price of 50 cents each being charged.

Programs with the popularity of the National Barn Dance are the rule—not the exception at WLS. They explain the unusual record the station has for producing results for its advertisers.

## WLS

### The Prairie Farmer Station

Burridge D. Butler, Pres.  
Glenn Snyder, Mgr.

Main Studios and Office  
1230 West Washington Blvd.  
Chicago

## 50,000 Watts

## 870

## Kilocycles

## Clear Channel



## STATISTICS PROVE CONTEST RESULTS

(Continued from page 3.)

the product advertised by the contest—Hi-Octane gasoline. No wonder the company's sales increased a total of 46.1 per cent within two months.

This latter figure comes from Mr. William C. McDuffie, at present receiver for Richfield. Mr. McDuffie, reporting to the Court, stated early in July that May and June sales (first months of our radio-advertised contest) had shown a 46.1 per cent increase. May was 15.5 greater than April. June was 26.4 per cent greater than May. Facts, real facts, from the executive head of the oil corporation.

This is written late in August. The August figures, I am informed, show an average daily return of limericks about fifty per cent greater than during July.

Now to clinch matters. Taking into consideration not only this limerick contest, but also all other *checkable* features that have been broadcast over NBC by the "Reporter," our demon statistician has it doped out that 137 broadcasts showed a total demand, in letters and calls at Richfield service stations, for 1,825,000 pieces of advertising. An average, mind you, of 13,321 direct results per quarter-hour broadcast.

Who says that radio contests—and statisticians—do not pay?

## KQV Makes Audience Study

ONE of the first things done by Benjamin Soby on joining station KQV, at Pittsburgh, was to make an audience survey similar to those he conducted when he was connected with the Westinghouse radio stations. The potential and actual audiences to the various Pittsburgh stations during the two weeks from July 18 to 31 were charted after interviewers had called on one out of each 46 radio homes.

In addition to showing how the Pittsburgh audience is divided among the stations, the study disclosed the fact that, contrary to general opinion, the daily average number of radio sets tuned in was above the national all year average of 73 per cent. In Pittsburgh, during the two weeks ending July 31, the daily average number of radio sets tuned in, to some station, amounts to 84.2 per cent of all the radio homes in that area. The percentage of increase was most marked in the morning and afternoon hours. The actual figures for the three divisions of the day were—morning, 7 a. m. to 12 noon, 38.1 per cent; afternoon, 12 noon to 6 p. m., 58.7 per cent; evening, 6 p. m. to 12 p. m., 71.3 per cent.

No particular reason can be ascribed to account for this increase unless it might have been due to unemployment conditions providing more opportunity for people to devote time to the radio. The weather, during the period studied, was fair and warm with only one day of intermittent showers.

## William H. Warinner Dies

WILLIAM H. WARINNER, secretary-treasurer of Nichols & Warinner, Inc., owner of radio station KFOX, Long Beach, Calif., passed away last month following an illness of but six days, climaxed by a major operation. Mr. Warinner entered radio almost ten years ago and as commercial manager of KFOX played an active part in building up the station.

## KVI Issues Brochure

"TWO Markets at the Price of One" is the title of a brochure recently issued by station KVI, Tacoma, Wash., whose transmitter is located midway between Tacoma and Seattle. Besides the technical and descriptive matter about the station and its programs, the booklet also includes market data and chamber of commerce information about Tacoma, Seattle, Olympia, Centralia, Grays Harbor, Raymond and Chehalis.

## WMAZ Has Newsy Bulletin

WITH a mimeographed bulletin "On the Air!" WMAZ, Macon, Ga., keeps its friends and prospects told about and sold on radio and WMAZ with short, newsy items. Typical are these:

Dannenberg's went on the air for the first time Friday with their new series of four quarters-hours each day. . . Dannenberg is checking radio by the use of a daily special. . . Saturday's special was flat tins of Lucky Strike cigarettes. . . At 5 o'clock Saturday afternoon 10,000 cigarettes (the entire stock on hand) had been sold. . . The cost of the Drug Department's share of the Saturday programs was less than \$1.00 (No typographical error, one dollar is correct) . . . Radio was used exclusively.

Mr. C. A. Daniel at Kinney's was busy selling shoes Friday and Saturday. Yes, radio brought the folks in.

## WDAS Appointments

RADIO station WDAS, Philadelphia, has recently appointed Lou Ancker, formerly production manager of WIP-WFAN, as station manager. Henriette K. Harrison, also formerly with WIP-WFAN and previously with the Biow Company, New York advertising agency, has been made program director of WDAS.

# WSPD — WWVA

Toledo—Ohio

1000 Watts—1340 Kilocycles

• • •

Hickok Oil Corporation  
Signs second year's  
Contract with  
WSPD

\* \* \*

Continued Contract Renewals  
Offer Effective Reasons  
Why Clients Prefer  
Northwestern Ohio's  
Only Station

Wheeling—West Virginia

5000 Watts—1160 Kilocycles

• • •

Twenty-one Suburban Communities Broadcast  
Weekly Over  
WWVA

\* \* \*

Service to Advertisers  
Enhanced by New  
Pittsburgh Studios  
To Be Opened  
Shortly

## Broadcasters and Music Men Agree on Charges to Radio for Use of Copyright Music

LAST year American broadcasters paid approximately one million dollars for the privilege of putting copyright music on the air. Next year, under the terms demanded by the American Society of Composers, Authors and Publishers, which the NAB has advised stations to accept, this figure will be stepped up to approximately three mil-

The new contracts require each station to pay a "sustaining" fee equal to its present license fee, plus a "commercial" fee of three per cent of its net income from the sale of time. That is for the first year. The second year, the station's "commercial" fee will be four per cent, and the third year five per cent of its net income. Net income is to be figured exclusive of all discounts, agency commissions, etc.

Like all compromise decisions, this one came as a surprise and a disappointment to everyone. Station officials resent the music men's demands for a percentage of station income, claim that payment should be on either a flat annual music fee or a per piece arrangement. Composers and publishers on the other hand feel that the new rates are too low, that the radio men would have agreed to the original demands of five per cent of gross income as soon as to three per cent of net. But also the settlement was in many ways a relief. If the deadlock had continued the broadcasters would have been faced with the problem of keeping their listeners satisfied without the use of any copyright music; the composers and publishers would have lost most of their incomes.

To aid individual stations in making their arrangements with the Society, the board of the NAB conferred full powers on Oswald F. Schuette to represent the broadcasting industry in drafting the new contracts. Mr. Schuette replaces the negotiating and plenary committees which have been dissolved and has already begun conferring with E. C. Mills, general manager of the Society. Mr. Mills assured the broadcasters that no action would be taken against any station which is willing to accept a contract when the final terms have been agreed upon. Stations of 500 watts or less have already been granted extensions until October 1.

## Standard Oil Experiments with Two Radio Campaigns

STANDARD Oil of Indiana is trying out two transcription programs, one for the urban audience and another for the farm folks. "Brownstone Front," the city program, is being tested with a 13-weeks' series, broadcast three times weekly over KWK, St. Louis. Each program runs 15 minutes. "Cy and Mirandy," the rural program, is being put on over WCCO, Minneapolis, for five minutes, six nights a week. This campaign will also run 13 weeks. The tests are being carried out under the supervision of McCam-Erickson, Inc., Chicago.

## NBC Eliminates Early Morning Rate

"CONCLUSIVE evidence, in the form of a vast amount of response to programs broadcast prior to 9:00 a. m. and in turn confirmed by numerous surveys, indicates the existence of a regular and attentive audience of proportions at least equal to that of other daytime periods," says an announcement from Roy Witmer, vice-president in charge of sales at NCB. "In consequence the special network rate heretofore quoted for such service is no longer justified.

"Therefore, effective August 1, 1932, all daytime rates (12:00 midnight to 6:00 p. m.) will be upon the same basis, that is, one-half the evening rate."

## Shaw Joins Brooke, Smith & French

FRED L. SHAW, formerly of the Geyer Company, Dayton, O., advertising agency, has been appointed manager of the publicity department of Brooke, Smith & French, Inc., Detroit. Mr. Shaw is a radio pioneer, interested in radio since 1913. He has served as radio operator aboard U. S. vessels; was closely associated with the start of broadcasting in Denver; acted as radio editor of the Providence Journal and as publicity man for a set manufacturer and is still in close touch with radio matters, although engaged in general agency work.

# Good Neighbors

Bid You  
Welcome  
at

W  
C  
A  
E

Pittsburgh's  
Favorite  
Radio Station

Affiliated with Pittsburgh Sun-Telegraph

### LOCAL PROGRAM SPONSORS

H. J. Heinz Co.  
Beechnut Packing Co.  
General Mills  
Atlantic Refining Co.  
Braun Baking Co.  
Saegertown Beverages  
Chevrolet Motors  
Frank & Seder  
Gimbel Brothers  
Joseph Horne Co.  
Fintex Clothes  
Lewin-Neiman Co.  
American Fruit Growers  
G. C. Murphy Co.  
Great A. & P. Tea Co.  
Edna Wallace Hopper

### NATIONAL PROGRAM SPONSORS

Metropolitan Life Ins. Co.  
Great A. & P. Tea Co.  
Firestone Tire & Rubber Co.  
Pepsodent Co.  
William Wrigley, Jr., Co.  
American Tobacco Co.  
General Electric Co.  
Quaker Oats Co.  
The Texas Co.  
Sherwin-Williams Co.  
Vacuum Oil Co.  
General Motors Co.  
Oakland Motor Car Co.  
Goodyear Tire & Rubber Co.  
Cities Service Co.  
General Foods, Inc.



Primary Coverage Population, 3,618,629.

Population within 10 Miles of Transmitter, 1,240,235.

Fifty-five percent of families own radio sets.

1 Kw.—1220 Kcs.—100% Modulation.

Field Intensity Tests WITHIN CITY show WCAE strongest signal.

## THE COMMERCIAL ANNOUNCEMENT

(Continued from page 11.)

again and notice the collective noun with the plural verb, one of the most common errors. Jones & Black, being a collective noun, a firm name, naturally requires a singular verb. Therefore, "Jones & Black announce their—" doesn't seem quite right. Perhaps, after all, this is no great error, but why be wrong at all unless for effectiveness?

Be fair with the announcer—for your own sake. No matter how well educated he may be, you, Mr. Ad Writer, and you, Mr. Advertiser, should not ask him to speak incorrectly in your advertising. So much for the writing of announcements.

**M**UCH study of the mechanics of radio has convinced many advertising men that the major job of a radio advertisement—especially of the announcement—is to sell an IDEA, which, in turn, will sell the sponsor's merchandise.

The announcement, by selling an idea, creates in the mind of the listener a desire for the article advertised. It shows the listener how he may use to advantage that article, how it will give him pleasure and comfort, or service and profit.

The ad quoted above might sell furniture to the listener who already has made up his mind that he desires furniture, *but would it create in his mind a desire for furniture?*

Such an announcement might sell furniture to those listeners who are bargain hunters, buying anything and everything offered them at an attractive price, but that class is small today. People are forced to be thrifty; they buy only what they think they need or could enjoy. If they have not been persuaded that they need furniture they are apt to be a little slow in buying no matter what the price. The price appeal is good only in as far as there is a demand.

When experienced radio men try to warn against price appeal alone, many advertisers resent what they may call "interference." They insist they are as well qualified to write advertising as is the radio man. In short, they insist on the ad going "as is."

Naturally the ad "as is" attracts only those listeners who already desire the article advertised. The returns often fail to satisfy the advertiser and radio gets the blame. When you go fishing, you don't blame the hook if you fail to use the proper bait. Why, then, blame radio?

But some of you may be saying "How would you write the ad with which you have been finding fault? What IDEA would you attempt to sell?"

That's a fair question and I shall endeavor to show you what I mean. The sale is called a "June Clearance Sale." June is the month of brides. Why not work on that idea? Suppose we try it:

June—the month of brides—of rice and old shoes—of the ever-present desire to start married life in your own home.

If you're a bride, you, too, want a home to keep shiny and neat—a home to show mother and dad.

You know just the house—but how can you furnish it?

Here's the answer:

Jones & Black, 1235 Sterling Street, announces a June Brides' Sale of fine furniture at 1932 prices—starting tomorrow.

You can furnish a snug apartment at half the cost in 1929.

Jones & Black, 1235 Sterling Street.

It is not our intention to display the above effort as a perfect example. There are many writers who, perhaps, could put the thought into better words, but this gives the idea.

Of course, the purpose of the announcement is to sell the idea to June Brides that their own home would be very pleasing, and that they could show it to Mother and Dad who, perhaps, have been a bit skeptical about Hubby and his earning power.

We have seen many fine "black and white" ads written about this theme and with practically the same idea, but when the same writers write for radio they often lose their subtle touch.

**N**OW just a few words about the preparation of that announcement typographically. You "black and white" ad writers have learned the value of the proper placing of words so that the reader may get your message all the easier.

**MODERNIZED**

The TESTED SPOT for TEST PROGRAMS

THE MIDDLE-WEST'S OUTSTANDING BROADCASTING STATION

**KMBC**

A KEY STATION OF COLUMBIA BROADCASTING SYSTEM.

To give the Advertiser MAXIMUM COVERAGE, from New Western Electric Dynamic Microphones to the Newest Accomplishment of the Bell Laboratories in Broadcast Transmitters, KMBC Equipment is Modernized.

To give the Advertiser MAXIMUM CIRCULATION, from Creation and Production of Programs to the Effective Merchandising Thereof, KMBC is Departmentally Modernized.

**KMBC of KANSAS CITY**



It is just as necessary in your radio message to give your idea clearly to the announcer.

Unless the announcer understands clearly what you mean, he cannot read your ad intelligently to the listeners. Break it up in paragraphs. Double space it and leave ample margins on both sides, from an inch and a half to two inches. Write your announcement so that the announcer, in the rush of his duties and responsibilities, will not lose his place.

Single-spaced, humped up, smudged announcements are both hard to read and dangerous, since the announcer is apt to lose his place, fumble the thought, or misquote. If he does and the copy is not clean, the announcer cannot be blamed for what the ad loses in effectiveness.

Radio is the warm hand of fellowship extended by the advertiser to his customers, a real voice speaking to the potential purchaser. "Black and white" advertising is the solid, dependable record, the indestructible story of the merchant's offerings which is read repeatedly and put aside for reference. "Black and white" is the reference library the merchant provides for the customer. Radio turns the eye of that potential purchaser to that reference library by creating a desire in the minds of listeners for the article that merchant is offering. Both are necessary for a complete advertising campaign.

Perhaps a more apt comparison would be that radio is the salesman who gets into almost every home and "black and white" is his prospectus which is left with you for future study.

But radio advertising must be cleverly and honestly written or it will not be a good salesman. The words that are to be spoken by the announcer in a commercial announcement must be as tactful, as human, as full of ideas, as suggestive of ways to use the advertiser's product as the salesman would be.

If you do not write words like that, it would be better not to put any on the air—better both for you, Mr. Advertiser, and for radio.

#### Test Campaign for Popsicles

A CAMPAIGN to test the effectiveness of established children's hours in selling Popsicles was conducted in August by the McJunkin Advertising Company, Chicago, for the Citrus Products Co., also Chicago. Uncle Don of WOR, Newark, and Uncle Bob of KYW, Chicago, two of radio's best known "uncles," conducted the experimental programs. If the trials prove radio successful, a more extensive campaign will be planned for next year.

#### More Power to Columbia

IN six localities Columbia programs soon will pierce the air with increased power. Station WBT, Charlotte, has already inaugurated a new 25,000-watt transmitter. Within a few weeks other new transmitters with super-power will be opened at WCCO, Minneapolis, 50,000 watts; WCAU, Philadelphia, 50,000 watts; KSL, Salt Lake City, 50,000 watts; WHAS, Louisville, 25,000 watts, and WJSV, Washington, 10,000 watts.

#### Foulds Sponsors Tarzan Series

TARZAN is going on the air, sponsored by the Foulds Milling Company, manufacturers of Foulds spaghetti, macaroni and egg noodles. The new feature, since the Edgar Rice Burroughs' stories have enjoyed amazing success in book form, in the movies, and in newspapers throughout the world, is expected to achieve rapid popularity.

An elaborate merchandising program for the feature has been arranged by Joseph H. Neebe, vice-president and general manager of CKOK, the International Station, which includes giveaways designed to interest the younger element. These giveaways include statuettes of all the Tarzan characters, together with paints, brushes and color charts to show the children how to do the coloring. A miniature stage will also be given, in order that little shows may be staged, using the statuettes as characters.

Mr. Neebe, an old personal friend of Edgar Rice Burroughs, was the adapter of Tarzan to newspaper strips, now carried by 160 daily newspapers in the United States and Canada, and as color pages in 93 Sunday papers; 7 foreign language papers in New York carry them, as do newspapers in South America and Honolulu. Tarzan is a perennial best-seller, ten million copies having been sold in the United States.

Every one of the Tarzan strips will be presented in the form of radio dramatizations, the first being "Tarzan of the Apes." The programs start September 12th and will be broadcast by various stations throughout the United States and Canada.

#### WIL Appoints Hendry

A. B. HENDRY has been appointed sales manager of WIL, St. Louis, according to an announcement by L. A. Benson, president of the station. Mr. Hendry was formerly with Station WIL and has had wide experience in both radio and editorial work in St. Louis.

## GREATER COVERAGE

## FOR YOUR SPOT BROADCAST DURING DAYLIGHT HOURS

Station WFBL is operated at 2500 watts days, 1000 watts nights. That means to the advertiser, increased signal strength over a larger area at a time when program competition is at a minimum.



SPOT YOUR CAMPAIGN  
IN  
THE HUB OF THE EMPIRE STATE  
SYRACUSE, NEW YORK

# WFBL

# FALL MEANS BUSINESS FOR CHAINS

**T**HE return of fall means a renewal of activity among advertisers on the networks. Many sponsors who signed off last spring are now coming back on the air with their old programs or with new ones; other programs are making radio debuts for their sponsors; and the consistent advertisers who continued through the summer are renewing their contracts.

Among the advertisers who have recently contracted to use Columbia's facilities this fall are:

The Spool Cotton Co., New York, maker of J. & P. Coates sewing thread and Clark's O N T, will sponsor a 15-minute musical series, "Threads of Happiness," each Tuesday evening over 43 stations, starting Sept. 6. The agency is Paul Cornell Company, New York.

The Charis Corporation, Allentown, Pa., maker of foundation garments, brings back the Charis Musical Revue, a quarter-hour Tuesday afternoon program featuring Helen Nugent and Ben Alley, over 45 stations. John L. Butler Company, Philadelphia, is the agency.

Concluding a twice-weekly summer series on August 25, Sterling Products, Inc., New York, manufacturer of Phillips Dental Magnesia, will bring Abe Lyman's orchestra back on September 27 for a thrice-weekly series over 22 stations. Blackett-Sample-Hummert, of Chicago, is the agency.

"The Fitch Professor," sponsored by F. W. Fitch Co., Des Moines, Ia., will return Nov. 4 for a series of morning programs over the basic network. Battenfield & Ball, Des Moines, is the agency.

The Cream of Wheat Corp., Minneapolis, renews Angelo Patri's talks for parents each Wednesday and Sunday, beginning Sept. 11, for 39 weeks for a coast-to-coast broadcast. J. Walter Thompson, Chicago, is the agency.

"The Lone Wolf Tribe," juvenile program broadcast 3 times weekly over 24 stations, sponsored by William Wrigley, Jr., Co., Chicago, started its second year on Aug. 29. Last year more than 350,000 youngsters were made members of the tribe. J. Walter Thompson, Chicago, is the agency.

Wrigley's other program, "Myrt and Marge," five-night-a-week serial, also started its new season on Aug. 29, from coast-to-coast. Frances Hooper Agency, Chicago, handles this program.

The Lavoris Chemical Co., Minneapolis, will put "Easy Aces" back on the air Sept. 26, three evenings weekly over 25 stations. Blackett-Sample-Hummert, Chicago, is the agency.

On Sept. 16, "Today's Pioneer Women," Lehn & Fink's new series in the interest of Pebecco Tooth Paste, begins its Tuesday morning broadcast over 23 stations. The U. S. Advertising Agency is in charge.

Starting as a sustaining program on Sept. 9, Time, Inc., New York, will resume sponsorship of "The March of Time" on Nov. 4, over 33 stations. Bat-

ten, Barton, Durstine & Osborn, New York, is the agency.

The Miracul Wax Co., St. Louis, inaugurates a morning series, "The Magic Piano Twins," on Friday, Sept. 9. The Anfenger Advertising Co., St. Louis, is the agency.

A twice-weekly morning series will be launched on Sept. 13 by La Choy Food Products, Inc., Detroit, over 10 stations. The agency is N. W. Ayer & Son, Inc., New York.

General Foods Corp., New York, will use a gridiron series, "Christy Walsh's Football Show," on Friday evenings, beginning Sept. 23, to advertise Postum. Young & Rubicam, New York, is the agency.

Andrew Jergens Co., Cincinnati, maker of Woodbury soap, on Sept. 9, extends its "To the Ladies" program from 15 minutes to a half-hour. The agency is Lennen & Mitchell, New York.

Wyeth Chemical Co., New York, is again sponsoring "Aunt Jemima" in a new series for Jad Salts, beginning Sept. 13, to be heard three times a week. The agency is Blackett-Sample-Hummert, Chicago.

"Evening in Paris Mysteries," sponsored by Bourjois, Inc., New York, a new type of program for this radio veteran, will begin on Monday, Sept. 12. Redfield-Coupe, New York, is the agency.

Redfield-Coupe is also the agency in charge of the new Barbara Gould series of beauty talks, that begins Sept. 15. The sponsor is Barbara Gould, Inc., New York.

Hecker H-O Co., Buffalo, N. Y., maker of cereal products, will put a new juvenile program, "H-bar-O Rangers," with plenty of cowboys, etc., on the air on Sept. 26, and three times a week thereafter. The program is placed by the Gotham Advertising Co., New York, for all stations except the Yankee Network, for which the time was purchased through Chambers & Wiswell, Inc., Boston, and on the Pacific Coast, where the San Francisco office of McCann-Erickson is in charge.

La Gardine, Inc., New York, maker of La Gardine hair waving liquid, is sponsoring a series of beauty talks by N. E. Meadows, Hollywood cosmetician, on Thursday mornings. Biow, Inc., New York, handles the account.

Beginning Sept. 5, Edwin C. Hill will be heard three nights a week reporting the news and progress of the Literary Digest presidential poll for the publishers of that magazine, Funk & Wagnalls Co., New York, over a coast-to-coast CBS network. The agency is Samuel C. Croot Co., New York.

Liggett & Myers Tobacco Co., New York, has renewed its Chesterfield "Music That Satisfies" program. Newell-Emmett Co., New York, places the program.

Dr. Miles Laboratory, Elkhart, Ind., maker of Alka-Seltzer, will sponsor a Sunday afternoon program featuring the Hoosier Editor and a singer, quartette and orchestra over a coast-to-coast net-

work. The Wade Advertising Agency, Chicago, is directing the advertising.

The Delaware, Lackawanna & Western Railroad Co., New York, resumes sponsorship of the "Blue Coal Revue" on Sunday, Oct. 2, over 10 stations. Ruthrauff & Ryan, New York, is the agency.

A new series will be sponsored by Stephan F. Whitman & Son, Inc., Philadelphia, maker of Whitman's chocolates, beginning Oct. 27 over 38 stations. F. Wallis Armstrong, Philadelphia, is the agency.

The Congress Cigar Co., Philadelphia, has renewed its contract to continue sponsoring Kate Smith four evenings a week. Batten, Barton, Durstine & Osborn, New York, is the agency.

**N**EW and renewed advertising contracts signed with NBC include:

National Biscuit Co., New York, launched a three times a week morning program over the WJZ-network on August 15, to advertise Wheatsworth crackers. Batten, Barton, Durstine & Osborn, New York, is the agency.

General Foods Corp., New York, will sponsor "Captain Diamond," a dramatic series, each Wednesday evening over an eastern hookup, advertising Diamond salt. Benton & Bowles, New York, is the agency.

Ben Bernie and all the lads leave CBS for NBC coast-to-coast to start their second year for the "alma mala," Blue Ribbon Malt, sponsored by Premier Malt Sales Co., Chicago. Matteson-Fogarty-Jordan, Chicago, is the agency.

The Ralston Purina Co., St. Louis cereal company, will sponsor a juvenile program, "Seketary Hawkins," three afternoons a week over an Eastern NBC chain beginning Sept. 27. The agency is Batten, Barton, Durstine & Osborn, New York.

"Big Ben's Dream Dramas," sponsored by the Western Clock Co., LaSalle, Ill., returns to the air Sept. 25, as a Sunday series. Batten, Barton, Durstine & Osborn, New York, handles the program.

On Oct. 4, Lady Esther, Chicago, adds a Tuesday evening half-hour of Wayne King's music to its Sunday schedule. Stack-Goble, Chicago, is the agency.

The Iodent Chemical Co., Detroit, has renewed its Sunday broadcasts for another year. Maxon, Inc., Detroit, is the agency.

Mauhattan Soap Company's "Sweetheart Program," advertising Sweetheart soap, will begin a Wednesday morning series on Sept. 14, over a New York to Chicago chain. The agency is Peck Advertising Co., New York.

General Foods Corp., New York, will sponsor a three times a week children's series starting Sept. 19 over five eastern stations. Benton & Bowles, New York, handles the account.

George W. Luft Co., Long Island City, has renewed its Tangee programs, broadcast twice weekly over 10 stations. Cecil, Warwick & Cecil, New York, is the agency.

"Judy and Jane," script show that J. A. Folger & Co., Kansas City, tried out last

spring over five midwest CBS stations, will go over a western NBC hookup beginning Sept. 26, five afternoons weekly, to advertise Folger's coffee. Blackett-Sample-Hummert, Chicago, is the agency.

American Kitchen Products Co., New York, has renewed the Steero program, broadcast Wednesday mornings over 16 stations. Batten, Barton, Durstine & Osborn, New York, is the agency.

**T**HE A. C. Gilbert Company, New Haven, Conn., maker of Erector toys, will sponsor a pre-Christmas broadcast campaign over a coast-to-coast NBC network beginning Oct. 30. The programs will be semi-dramatic quarter-hour sketches, on the air each Sunday afternoon. The Charles W. Hoyt Agency, New York City, is handling the account.

Reid, Murdock & Co., Chicago, manufacturer of Monarch Brand food products, will go on the blue network Oct. 2, with a Sunday program featuring Charles Gilchrist, radio editor of the *Chicago Daily News*, as a radio reporter, backed up by a tenor and orchestra. Rogers & Smith, Chicago, is handling the program.

The American Tobacco Company, New York, has renewed its Lucky Strike Hour programs to continue as before. The agency is Lord & Thomas, New York.

The Continental Oil Co., Ponca City, Okla., makers of Conoco Oil, will bring Carveth Wells back to the air in a series of talks commencing Dec. 7, to continue for 30 weeks over 24 stations. Tracy-Locke-Dawson, Dallas, is the agency.

Stephan F. Whitman & Son, Philadelphia candy manufacturer, will launch a pre-Christmas campaign on Oct. 26, over the basic red and southern stations. F. Wallis Armstrong Co., Philadelphia, is the agency.

General Mills, Minneapolis, has renewed its "Betty Crocker" cooking talks, Wednesday and Friday mornings over 30 stations. The McCord Co., Minneapolis, is the agency.

The Hills Bros. Co., New York, will broadcast the "Dromedary Caravan" over a coast-to-coast network beginning Sept. 26, to advertise Dromedary Dates. Cecil, Warwick & Cecil, New York, is the agency.

Larus & Brother, Richmond, Va., maker of Edgeworth tobacco, will continue to broadcast the "Corn Cob Pipe Club" over 30 stations each Wednesday night. Batten, Barton, Durstine & Osborn, New York, is the agency.

The RKO Distributing Corp., New York, began on Aug. 26 to use an extensive network to advertise its forthcoming pictures.

The "G E Circle," Sunday afternoon program of the General Electric Co., New York, will return to the air over a coast-to-coast network on Sept. 18. Batten, Barton, Durstine & Osborn, New York, is the agency.

The Malted Cereals Co., Burlington, Vt., will sponsor a twice-weekly children's dramatic series, "The Adventures of the Maltex Safety Soldiers," beginning Sept. 9. Redfield-Coupe, New York, is the agency.

Gene and Glenn went back to work for Quaker Oats, Chicago, three mornings weekly on Aug. 30. On Oct. 29 they will return to their old six-day-a-week schedule. Lord & Thomas, Chicago, is the agency.

The Wheatena Corp., of Rahway, N. J., returns to the air Sept. 11, with "Wheatena-ville," a new five-times-weekly skit of life in a "model town." McKee & Albright, Philadelphia, directs the account.

Standard Brands, Inc., New York, will again present the "Three Bakers" in a series of Sunday programs beginning Oct. 2. J. Walter Thompson, New York, is in charge.

Another who returns to radio after a summer's rest is the "Mystery Chef," who broadcasts food talks for the R. B. Davis Co., Hoboken, N. J. The agency is Ruthrauff & Ryan, New York.

A new series of "Death Valley Days" sketches, sponsored by the Pacific Coast Borax Co., New York, maker of 20 Mule Team borax, begins Oct. 6. McCann-Erickson, New York, directs the account.

A Sunday evening program under the sponsorship of the U. S. Industrial Alcohol Co., New York, advertising "Pyrol," an anti-freeze mixture for automobiles, will commence Oct. 23. J. Walter Thompson, New York, handles the advertising.

Tastyeast, Inc., Trenton, N. J., has renewed its contract to keep the "Tastyeast Jestors" on a blue network on Monday evenings. Stack-Goble's New York office is in charge.

Another renewal is the "Sheaffer Lifetime Revue," sponsored by the W. A. Sheaffer Pen Co., Fort Madison, Ia., on Sunday evenings. The program has dropped its comedy team and substituted a male quartette and now runs a half-hour instead of 15 minutes as previously. McJunkin Advertising Co., Chicago, is the agency.

**Prepares Transcriptions Series**  
**G**ENERAL RADIO PROGRAMS COMPANY, New York, is handling the production and placing of a series of transcribed programs featuring George A. Sakele, Egyptian beauty specialist, sponsored by the Egyptian Cosmetic Corporation, New York. The series will be broadcast in 30 cities.

A series of musical transcriptions to be broadcast over a chain of South American stations under the sponsorship of the American Drug organization is also being prepared by General Radio Programs. In this series no sales talk will be incorporated into the records, but will be left to the local announcers, who can supply the correct local idioms.

#### Oakland Agency Takes New Quarters

**F**RANK WRIGHT & ASSOCIATES, Oakland, Calif., radio advertising agency, have moved into new quarters on the top floor of the Alameda County Title Insurance Company Building, Oakland. Equipped with studios and a control room, the agency is now broadcasting programs from its own quarters over stations KROW and KFAB.

#### KGBX Moves to Springfield, Mo.

**R**ADIO station KGBX will be located at Springfield, Mo., instead of St. Joseph, Mo., after the first of September. The new 100-watt transmitter at Springfield is now in its final stages of construction, according to Ralph Foster, managing director, who expects to have it in operation the first week in September.

Several new appointments have been made. Morton R. Duff, formerly manager of KSO, Clarinda, Ia., is now in charge of national advertising for KGBX. Walton Lochman, who has been with KMBC, WNAX and WIBW, has joined the station as program director; and Kirk West, brother of "Bill" West at KMOX, has been added to the commercial staff.

#### Michigan Stations Offer Merchandising Service

**T**HE Kunsky-Trendle Broadcasting Corp., operator of radio stations WXYZ, in Detroit, and WOOD-WASH, Grand Rapids, has retained J. Ralph Corbett, Inc., of Cincinnati and New York, as merchandising counsel for the assistance of clients and their advertising agencies in planning and producing their radio campaigns. The Corbett organization has placed a staff at WXYZ headquarters under the direction of R. C. Hannaford.



## WDAY's

transmitter has been completely modernized through rebuilding.

Located in a new building, this new transmitter should be carrying your advertising message to a half million prosperous northwest rural buyers!

## WDAY, Inc.

An NBC Associate

FARGO, N. D.

940 kc.

1000 watts

## WRITING RADIO COPY

(Continued from page 7.)

**I**N writing radio copy, forget Mr. Average Man. He doesn't exist. Make your advertisement appeal to you! Don't try to write until you are enthusiastic about the product. Then, ascertain what there is about it that appeals to you—ask yourself what would make you want it—why it is better than other products of its kind on the market. Put all these thoughts down on paper while you are enthusiastic. Then, after you have "cooled" off a bit, go over your copy and arrange it into logical order. It will be a good announcement—an announcement that will pull!

\* \* \* \*

**T**HERE is a growing tendency throughout the country to write radio copy in the "first person." The general consensus of opinion is that this is a good practice, inasmuch as the radio announcer acts as a representative of the company whose program he is announcing. Should your station policy permit this practice, it is advisable to limit the "first person" copy to program only, assuming that the same voice is heard on the particular program in question.

Announcement accounts, as a general rule, should be given in "third person," except in unusual cases. The reason is fairly obvious: a succession of "I's" in a series of announcement accounts gives an impression of insincerity.

In writing "first person" program copy the phrase "I recommend this product" should never be used. The announcer, the copy and program will be received favorably if the announcer places himself "on the outside looking in"—in the same position occupied by the listening audience. The announcer, however, is in possession of a number of interesting facts concerning the product advertised, which he explains to the listeners.

### KFJF Is Now KOMA

**W**ITH new call letters and a new 5,000-watt transmitter, station KOMA (formerly KFJF) at Oklahoma City, Okla., will be back on the air about the middle of October. Offices and studios are located in the New Oklahoma Biltmore. KOMA is owned and operated by the Southwest Broadcasting Company.

## Price Succeeds Fox as Manager of KFH



**C**ECIL U. PRICE, secretary-treasurer of the Goodin Radio Corporation of Wichita, Atwater Kent distributors, since 1919, has become general manager of radio station KFH of that city, succeeding J. Leslie Fox, who resigned to become commercial manager of WSM.

The merchandising department, which has brought extensive recognition to KFH as offering an outstanding merchandising service to advertisers using the station's facilities, will be continued under the new management. Mr. Price stated that the entire personnel of that department will be maintained as assembled by Mr. Fox.

### Radio Offer Paralyzes Minneapolis Phone Service

**A** DAYTIME announcement over WCCO by a bakery that angel food cakes valued at 49c each would be given free to the first ten people requesting them completely tied up telephone service for a short time in Minneapolis last month. More than 7,000 calls were identified as resulting from the broadcast. The manager of the telephone company arranged a meeting between himself, the bakery manager and H. A. Bel-lows, vice-president of CBS and president of WCCO, exacting a promise that the announcement would not be repeated.

### KWK Raises Rates 10%

**A** NEW rate card, effective Sept. 6, 1932, has been issued by station KWK, St. Louis. Rates throughout are ten per cent higher than before. KWK operates with 1,000 watts on a frequency of 1,350 kilocycles, and is an associate station of the NBC.

### Nixdorf Joins WGAL

**L**ARRY NIXDORF, Pittsburgh newspaper advertising man, has joined the commercial staff of station WGAL, Lancaster, Pa.

## "People of 1932" Deals with Department Store Advertising

**"T**AKE that money usually spent on novelty pencils, hotel registers and trick premiums and coupon books and concentrate it on radio and watch sales begin to jump," E. W. Elmore advises department store advertising managers on the first page of his "People of 1932" (published by E. W. Elmore, at 430 North McNeil Street, Memphis, Tenn. Price \$1.)

"Radio advertising was born in an unfortunate time, this 'era of last year's figures,'" Mr. Elmore declares. "Did you ever listen to a retail department store executive sales meeting, planning the promotions for the coming month?" he asks. "Ever hear the final argument that always ends the meeting. 'Well, we did it this way last year'?" Except for this unfortunate era, this mania for last year, radio, the personalized medium, would be telling the human story of merchandising. It would be building good will, selling specific items, and carrying its load along with newspaper advertising. For, in point of results, it is the perfect supplement to newspaper and indispensable to 100 per cent efficiency."

In spite of his enthusiasm for radio, however, the author limits his discussion of this medium to just one page and devotes the remainder of the book to a discussion of newspaper advertising for department stores.

### Spence to Handle NAB Convention

**E**DWIN M. SPENCE, WPG, has been appointed chairman of the committee in charge of arrangements for the 1932 convention of the National Association of Broadcasters, to be held in St. Louis, November 14, 15 and 16. Having successfully directed both the 1930 and 1931 conventions, Mr. Spence may be counted on to provide a first-class program both in and out of the convention hall.

Chairmen of four local committees have also been appointed, as follows: Entertainment, Thomas Patrick Convey, KWK; reception, Bill West, KMOX; transportation, L. A. Benson, WIL; and publicity and exhibits, Stewart Chambers, KSD.

The convention headquarters will be in the Hotel Chase.

Broadcast Advertising

# New Accounts on the Air

## The Principal New Accounts of Radio Stations Except for Chain and Strictly Local Programs

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

**ARIZONA**  
**KTAR—Phoenix**  
 Shell Oil Co., San Francisco.  
 Philco Radio & Television Corp., Philadelphia, Pa.  
 Fox West Coast Theaters, Los Angeles.  
 Indian Hot Springs, Eden, Ariz.  
 Becker Mercantile Co., Springerville, Ariz.  
 Southern Pacific Co., San Francisco.  
 Santa Fe Railroad.  
 Dorman Insurance Co.  
**KVOA—Tucson**  
 Sperry Flour Co., St. Paul, Minn.  
 Grigsby-Grunow Co., Chicago (Radio Sets and Electric Refrigerators).  
 Jarman Shoe Co., Nashville, Tenn.  
 Mark Hopkins Hotel, San Francisco.  
 Crazy Crystal Water Co., Mineral Wells, Texas (Crazy Crystals).  
**FLORIDA**  
**WFLA—Clearwater—Tampa**  
 Fortune Shoe Distributor, Inc., Tampa.  
 Chevrolet Motor Co., Detroit.  
 Brodrex Co., Dunedin, Fla. (Orange Treatment).  
 C. F. Church Mfg. Co., Holyoke, Mass. (Bathroom Supplies).  
**ILLINOIS**  
**KYW—Chicago**  
 Chicago Baby Carriage Co.  
 Scott & Bowne, Bloomfield, N. J. (Father John's Medicine).  
 The Household Finance Co.  
**WBBM—Chicago**  
 Thorpe Military School, Lake Forest, Ill.  
 Foulds Milling Co., New York.  
 Justrite Birdseed, Milwaukee, Wis.  
 Lehn & Fink Products Co., New York (Pebeco Toothpaste).  
 K. A. Hughes Co., Boston (Salcon).  
 R. P. Gust (Dip-it-dyes).  
 American Oaks Leather Co., Cincinnati, Ohio.  
 Christian Science Churches of Illinois.  
 The Climalene Co., Canton, Ohio (Climalene).  
**WLS—Chicago**  
 Ball Bros. Canning Co., Muncie, Ind. (Fruit Jars, etc.).  
**MARYLAND**  
**WFBR—Baltimore**  
 Popsicle Corp., New York (Popsicles).  
**MASSACHUSETTS**  
**WAAB—Boston**  
 L. P. Rogers Co.  
 Kelsey-Highland Nursery Co.  
**WNAC—Boston**  
 Lehn & Fink Products Co., New York (Pebeco Tooth Paste).  
**MISSOURI**  
**KFEQ—St. Joseph**  
 Excelsior Springs Crystals Co., Excelsior Springs, Mo. (Crystals).  
 Standard Briquette Co., Kansas City, Mo. (Coal).  
 Philadelphia Storage Battery Co., Philadelphia (Local dealer), (Philco Radios).  
 Midwest Typewriter Co., Kansas City.  
 L. L. Coryell & Son, Lincoln, Nebr. (Oil and Gas).

**KGBX—Springfield**  
 Philco Radio, Philadelphia (local distributor).  
 Leonard Refrigerator Co., Detroit (local distributor).  
 Fisk Tire Co., Chicopee Falls, Mass. (local distributor).  
 Champion Spark Plug Co., Toledo (local distributor).  
 Quinn-Barry Coffee Co. (Sunnyland Coffee).  
 Bulova Watch Co., New York.

**NEBRASKA**  
**KOIL—Omaha**  
 Interstate Transit Lines (Bus Transportation).

**NEW JERSEY**  
**WOR—Newark**  
 Best Foods, Inc., New York (Hellman's Mayonnaise).  
 Kopper's Seaboard Coke Co., New York.

**NORTH DAKOTA**  
**WDAY—Fargo**  
 Philadelphia Storage Battery Co., Philadelphia (Local dealer), (Philco Radios).

**OHIO**  
**WTAM—Cleveland**  
 E. Fougere & Co., New York City (Vapex).

**WCAH—Columbus**  
 Sears, Roebuck & Co., Chicago (Local branch).  
 James J. Amick & Son, Detroit (Hair Tonic).  
 General Mills, Inc., Minneapolis, Minn. (Wheaties).

**PENNSYLVANIA**  
**WCAU—Philadelphia**  
 Geo. Esslinger & Son Brewing Co.  
 Popsicle Corp., New York (Popsicles).  
 Samaco Sales Co. (Glycan).  
 American Tobacco Association, New York.

**WTCL—Philadelphia**  
 I. Paul (Rusiac).  
**WCAE—Pittsburgh**  
 Acme Coal & Coke Co.  
 American Tobacco Association, New York.  
 C. F. Church Mfg. Co., Holyoke, Mass. (Tollet Seats).  
 Dow Drug Co., Cincinnati, Ohio.  
 McCormick & Co., Baltimore, Md. (Tea).  
 Merchants' Cooperative Association (Premiums).

**TEXAS**  
**KPRC—Houston**  
 Bayer Co., Inc., New York (Aspirin).  
 Crazy Crystal Co., Mineral Wells, Tex. (Crazy Crystals).  
 Truck Operators' Alliance of Texas.  
 Philadelphia Storage Battery Co., Philadelphia (Local dealer), (Philco Radios).  
 International Bible Students, Philadelphia.  
 Rumford Chemical Works, Rumford, R. I. (Baking Powder).

**KTSA—San Antonio**  
 W. & J. Sloane, New York.  
 Los Angeles Soap Co., Los Angeles. (White King Soap).

**UTAH**  
**KDYL—Salt Lake**  
 Philip R. Park Laboratories, Los Angeles (Parkelp Sea Food).  
 Royal Baking Co. (Bread).  
 Westinghouse Elec. & Mfg. Co., Mansfield, Ohio (Washing Machines and Refrigerators).  
 C. F. Church Mfg. Co., New York (Bathroom Supplies).

**KSL—Salt Lake**  
 Ball Bros. Canning Co., Muncie, Ind. (Fruit Jars, etc.).

**VIRGINIA**  
**WRVA—Richmond**  
 Popsicle Corp., New York (Popsicles).  
**WEST VIRGINIA**  
**WSAZ—Huntington**  
 Bayer Co., Inc., New York (Aspirin).  
 Philadelphia Storage Battery Co., Philadelphia (Local dealer), (Philco Radios).  
 Ideal Cleaners & Dyers, Ashland, Ky.

**WTMJ—Milwaukee**  
 Oswald Jaeger Baking Co.  
 General Mills, Inc., Minneapolis (Wheaties).  
 Philadelphia Storage Battery Co., Philadelphia (Local dealer), (Philco Radios).  
 Continental Baking Co., New York (Wonder Bread).  
 Pere Marquette Line Steamers.  
 Frank Schaaf Co. (Sausage).

## ● CONSIDER HOLLYWOOD!

For years blank-browed Ingenues got by in the Silent films with a mere

*"OMIGAWD!"*

*—When pursued*

*—When neglected*

*—When tickled!*

We note some progress, But it's been painful: In fact, damn tough on Real Writers, Keen to Develop the Power Latent in Pictures . . .

## ● MUST RADIO ALSO

Piddle along, muttering In its wispy Beard? *thus: "But Has It Been Tried Before?"*

CAREFUL! Wise Agencies, Chains, Sponsors, Will

*Play Less Ping-Pong with Precedent—*

More Strip-Poker with Consumer Psychology!

★★★★★★★★★★★★★★★★★★★★

## ● I'M READY FOR TEAMWORK

on CONTESTS

Nut Sketches

Merchandising Tie-Ups

Character Build-Ups

(Outline your problem in confidence)

**WALTER EDMAND MAIR**

for 20 Years an IDEA Man in Journalism and Publicity

CARE BROADCAST ADVERTISING

## PRINTED ENVELOPES

6 1/4 White

Perfect Job. Quick Service

1M, \$2

10M, \$1.60 per M; 50M, \$1.25 per M

\$20 Bond 8 1/2 x 11 Letterheads, \$2.40 per M in 5M Lots

Don't miss this opportunity to save money and overcome Old Man Depression. Address

**DAVID NICHOLS CO.**

Kingston . . . . . Georgia

## This 'n' That

WHAT happens when a poet is turned loose in a bunch of statistics and told to do his darndest to liven them up may be seen in the latest book to be sent out by the sales promotion department of the Columbia network. "New Towers for Old," calls the headline, "New Wings for Words." And the copy—listen to this:

"Ciphers added to wattage for Columbia advertisers. But ciphers. After all, zeros. What else?... until you fill them with Stoopnagle's hopeless inventions... with Myrt - and - Marge's problems... with Guy Lombardo lilt, with Crime Club thrills.

"Extra ciphers... empty rims until they frame Ruth Etting, Alex Gray, the Boswell sisters. Empty rights-o'-way until they click beneath the merry load of a Gold Medal 'Fast Freight.' Empty seats in a vast theatre until they're filled to overflowing by a Ziegfeld Radio Review."

That probably gives you the idea. But in case it doesn't, the idea is that CBS outlets in New York, Philadelphia, Detroit, Washington, Minneapolis, Louisville, Charlotte, have increased power. Modernistic photographs of call letters and quarts (or is it pounds?) of aluminum ink give the words a proper setting.

"SCOOPING THE WORLD" by bringing to the public the first story of any news event was once the exclusive prerogative of newspapers. Then radio came along, and soon stations and networks vied with the press and each other to be "the first with the latest." And now the advertisers who sponsor the radio programs have entered the lists.

In August, the American Tobacco Company brought to the listeners to the Lucky Strike Hour a talk from Capt. Mollison, who had just that day landed in Newfoundland, completing the first solo trans-Atlantic flight from east to west. Also in August, the Vacuum Oil Company sent up an aerial explorer to witness the eclipse of the sun from a height of 23,000 feet, in order that he might describe that spectacle to the audience of the Mobiloil Concert, broadcast that evening.

A FURTHER encroachment of radio into the precincts once sacred to newspapers is reported in New York City. Bide Dudley, formerly dramatic critic of the *Evening World*, is still first-nighting on Broadway, but instead of pounding out his impressions on a newspaper typewriter he now speaks them into the microphone of WMCA, going on the air at midnight to tell fellow first-nighters

what they saw and the rest of the New York radio audience what they can expect to see.

AFTER much coaxing the sound men at NBC have finally consented to tell the wondering multitude just how the realistic sound effect of ginger ale being poured into a glass is produced on the Cliquot Club programs. It is done by pouring Cliquot Club ginger ale from a bottle into a glass.

ON August 19 Amos 'n' Andy started their fourth year for Pepsodent. For three years they have gone on the air six nights a week, without vacation or even missing a single program, except when they stepped aside for a broadcast of national importance such as the recent political conventions. Although many citizens would have preferred the conventions to stand by for Amos 'n' Andy.

Recently we have heard from several sources the rumors that always accompany outstanding success—rumors that the boys are slipping, that nobody listens to them any more. While radio's star entertainers and salesmen and in no need of any defense, we are glad to report that the most recent survey of listener preference in ether entertainment shows Amos 'n' Andy in first place by a formidable margin.

A NOTHER program which has never missed a performance except to make way for the President on a few occasions, is the A & P Gypsies, now just completing their ninth summer on the air. We would be tempted to say that this constitutes a record of some sort, were it not for the fact that whenever we make a statement of that sort someone rises up to call us, if not a cock-eyed liar, at least less well informed than we ought to be.

Last month, for instance, we mentioned Pratt and Sherman's program over KYW as the first announcement program to exploit the current vogue for radio humor. Comes now a letter from Harry Royale, who says: "This method of radio advertising was originated by myself four years ago. I called it 'conversational dialogue advertising' and had two programs daily on an hour each over WJAY... I am at present doing a nightly feature of this type over WOL. I have had a great deal of success with the spot ad type of advertising, simply because every ad was put across with enough humor in it to keep the listener interested and hanging on for the next wise crack."

THE old stage credo that no matter what happens "the show must go on" has been displaced by "radio first," at least in the case of Ed Wynn. This comedian, who, says *Variety*, "tried for twenty years to establish himself as The Perfect Fool, and three weeks on the air established him as The Fire Chief," is going on tour with his show "The Laugh Parade," but he is continuing his broadcasting as well. According to his new

contract with the Texas Company, the stage production will not be presented on Tuesday evenings, thus enabling Wynn to return to NBC's New York studios on those nights to continue the Texas Fire Chief programs.

WHEN will the overlords of broadcasting realize that the long-suffering public would rather be told that an advertised product sells for fifteen cents than that "it may be purchased for the price of a package of popular priced cigarettes"?

IN spite of the continued success of Burns and Allen, Ed Wynn, Jack Benny and other comedians on the air there are indications that perhaps broadcast comedy is not the way of all sales that program sponsors had hoped it would be. Within the last fortnight (two weeks to you) Heinz has cancelled "Joe Palooka," radioized comic strip, and gone off the air; Procter & Gamble has dropped Colonel Stoopnagle and Bud, while retaining the services of Mills Brothers; and the Sheaffer Pen Company, after asking listeners to criticize its program, has replaced its comedy team with a male quartette.

AS A REMINDER of her services, Martha Linn, Chicago radio specialist, has prepared a schedule of fifteen-minute facility costs over local stations and basic networks and sent it to advertisers and agencies. Clever, Mrs. Linn has so arranged the information that her own advertising can not be cut off without hacking the card to pieces.

THAT radio fans often have the destiny of a program in their hands is readily proved by the Sinclair Minstrels heard from the Chicago NBC studios. The minstrels started as a local program from station WENR in Chicago. So many favorable comments were written by fans that it was decided to put the show on a network on six stations. Since then fan letters have poured in in such quantities that the addition of stations has been continued until there are now 39.

FOR the manufacturer of any product to be sold to youths and maidens of the high school or college age, we have a suggestion. Listen to the Three Keys. Maybe you won't like them, but, take it from us, they have the kind of stuff that will keep every fraternity and sorority loudspeaker going full blast as long as they are on the air.

PRIZE press agent statement for the month comes from WOR, reporting Brad Browne and Al Lewellyn as The Mayonnaise Twins in a new twice weekly WOR program. "They are sponsored," says the release, "by the Best Foods, Inc., makers of Hellman's Mayonnaise. Billy Jones and Ernie Hare broadcast a supplementary program on one of the networks."