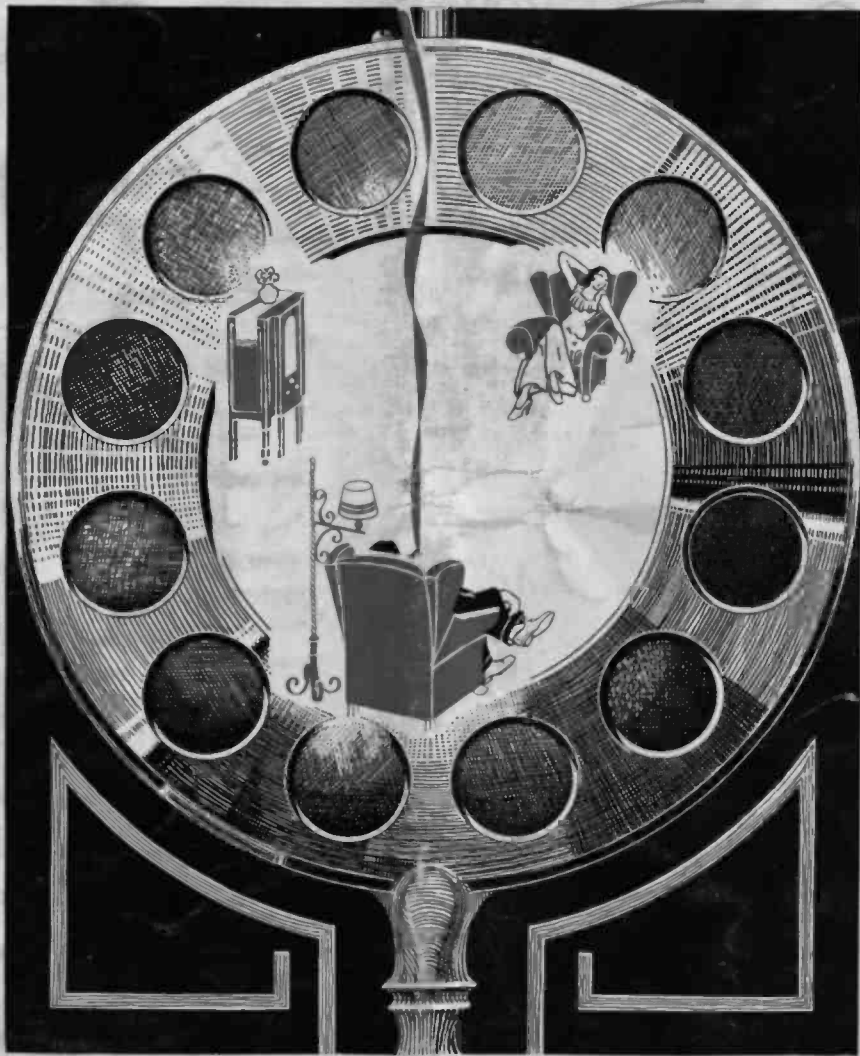


Broadcast Advertising



JULY, 1932

30,000,000 Meals a Day

Mr. Food Advertiser:

- ▼ Thirty Million Meals a Day are eaten by Radio Listeners in the WMAQ Market.
- ▼ By using the facilities of WMAQ your sales message can be brought swiftly, effectively and economically to the housewives who provide those thirty million meals.
- ▼ Whether you are a large advertiser or one with a limited appropriation, WMAQ has a plan for assisting you in reaching the family buyers in the great central market of the nation.

Your inquiries will receive prompt attention

670 KILOCYCLES
CLEARED CHANNEL
100% MODULATION

WMAQ

MERCHANDISE
MART
CHICAGO, ILL.
Phone Superior 8300

A NATIONAL BROADCASTING COMPANY NETWORK STATION

G. W. STAMM
Publisher and General Manager

Broadcast Advertising

440 So. Dearborn Street, Chicago

R. B. ROBERTSON
Editor

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

Volume 5

20c a Copy

JULY, 1932

\$2.00 a Year

Number 4

A Local Advertiser Looks at Radio

By Leslie G. Smith*

Advertising Manager, STANDARD OIL OF OHIO

CIRCUMSTANCES combine to put the local or sectional radio advertiser on the spot. They are circumstances which neither he nor anyone else can completely overcome. But, tough as they are, most of them can be overcome, to a very considerable degree at least, by dint of careful planning, some ingenuity and a lot of hard work. Wrestling with those disadvantageous circumstances is a stimulating challenge to any advertising man. Perhaps, therefore, a brief account of our struggles with the problems that we have met in our three years' experience as both local and sectional radio advertiser out in Ohio may interest you.

Before I go any farther—and lest you get the idea that I am, like Mr. Coolidge's preacher, "agin' it"—let me make quite clear to you that I believe in radio as an advertising medium. It is a true advertising medium and a potent one. It has proved its effectiveness for too many different kinds of advertisers and in too many different ways to leave any doubt of that. The advertising agencies and the advertisers themselves, as well as radio station managers and the officials of the national networks can cite you

case after case where radio has played a big part in keeping sales curves going in the right direction.

Most advertisers who add a radio program to their sales promotion campaigns probably do so, in the first place, chiefly because of the remarkable ability of this medium to win "good will"—that elusive and intangible but universally essential foundation stone of commercial success. But of course that is not all that radio can do. In its own right it can also do a thorough-going job of direct product selling. There is plenty of evidence on that score. Furthermore, the advertiser who turns to radio quickly discovers that he is reaping a rich by-product reward as a result of this new medium's peculiarly potent influence upon the morale of his own people and his distributing organization. It stimulates their interest and their enthusiasm to a degree that advertising in other media, no matter how elaborate, no longer seems to do. Probably this is because radio is the newest of the "big league" media.

I do not see that radio differs essentially from other advertising media. It is fundamentally a vehicle of communication. As such, it offers the advertiser an audience to whom he can present the facts about his products or his services.

The advertiser whose distribution

permits him to do so uses national magazines; others concentrate their efforts in sectional publications or outdoor displays; still others with strictly local markets advertise in their home-town newspapers. Just so with radio. It can be employed on a coast-to-coast basis, or the effort can be confined within reasonably close regional boundaries, or it can be used to cover an individual city.

It seems to me that the radio, as an advertising medium, is more closely comparable to newspapers than to other media. To begin with, it is a medium of daily communication, offering the advertiser the opportunity of scheduling his appearances according to the days of the week or the hours of the day, if that fits his marketing plans to better advantage. Then, too, this frequency of "publication" gives to radio the same timeliness offered by newspapers.

There is a close parallel, also, between radio and newspapers as regards circulation or coverage. The big, high-powered radio stations and the great metropolitan newspapers are distinctly similar. Both provide intensity of urban coverage as well as valued suburban and rural trading area circulation. The high-powered station has much the same circulation characteristics as a morn-

*From an address delivered before the 28th annual convention of the Advertising Federation of America, New York City, June 21.

ing newspaper—good city coverage, plus a widespread out-of-town following—whereas the lower powered station is more like an evening paper in that its effectiveness is more closely confined to the urban area.

But when we turn to consideration of the technique that must be employed in the use of radio we face a set of problems vastly different from those encountered in the employment of the other and older media. And it is right here that the local or regional radio advertiser finds circumstances beginning to conspire against him.

THE prime function of radio, of course, is entertainment. That probably is why it is such an effective medium for promoting good will for the broadcast sponsor and his products. It gives people pleasure and thereby wins their gratitude and their favor. At the same time, however, the fact that radio is an entertainment feature means that the advertiser who O. K.'s a radio contract is in the show business. And he immediately comes face to face with the toughest problem of the show business—namely, trying to build a show that will please large enough numbers of people to be profitable.

To make matters worse, radio is a "free circulation" medium. The listener pays no subscription fee; he doesn't have to lay down a thin dime to take in the show. Neither does he have even the remotest semblance of a community of interest with this medium, as he presumably would have in the case of a free-circulation publication. Furthermore, he can instantly dial his set to any one of half a dozen radio stations all offering him free entertainment, whereas he is not apt to have anything like that number of free-circulation publications bidding for his interest. (At least, not unless he is a big-shot agency man.)

These circumstances—that radio is entertainment, that it is free, and that the listener can so easily take his choice of a number of free shows—combine to form one of the toughest problems that face the local or regional radio advertiser. The show is the thing. Yes, but what kind of a show can we one-station or local group advertisers build up that has the ghost of a chance against the big-time chain programs



Leslie G. Smith

featuring star performers like Tibbett or Vallee or Seidel or Lombardo?

Most of the outstanding talent is concentrated in New York and Chicago. If some local boy does make good in a big way he hops the first train for the big money town. Few indeed are the one-station or local group advertisers who can afford to import headline performers for their programs. Even supposing they could justify spending the money that it takes to employ imported star talent, still fewer could stand the additional strain of a truly

progress--

I CAN remember not so long ago when our engineering records conveyed an impression of enthusiastic satisfaction because a successful switch had been made between the dining room of one hotel and the grill room of another hotel just around the corner," Edwin K. Cohan, technical director of CBS, told the radio section of the A. F. A. Convention. "Today we are regularly switching between our studios and the capitols of the world, and a two or three second delay is sufficient justification for the permanent recording of a criticism on our engineering records.

"With the present ability to transmit a program from one country tomorrow and have it received in another country yesterday it may yet be possible to know on Sunday if next Tuesday's program pleased the client."

adequate supporting cast for their star. They would be pretty apt to have a show that would be something like a Rolls Royce body on a Model T Ford chassis. Another thing, much of the success of the big time programs, especially the dance bands, is due to exceptional special arrangements. And good arrangers are rare birds. And they also are in New York and Chicago.

The single-station or local group radio advertiser, therefore, must use all his ingenuity in devising a program that will have a local interest sufficient to offset the pull of the chain programs with which it must compete. It can be done. For instance, a radio treasure hunt featuring local points of interest in which listeners are invited to participate by means of a contest. The broadcasting of a local symphony orchestra has been known to build up great listening audiences—a real symphony, I mean, like Cleveland's or San Francisco's. Sometimes an unusually popular local dance band or a small orchestra with a popular leader will hold its own against the big timers, especially if augmented, and particularly if the band has a good arranger. There is a comedy team on the air out in Cleveland that has been tremendously popular for three or four years, and of course there are plenty of others around the country. We recently broadcast a mystery murder drama three nights a week from 10 to 10:30. You know that was a tough spot to be in. Nevertheless, telephone check-ups repeatedly showed that we were even with or leading the widely-popular chain feature that is on the air at that hour every night in the week.

So, you see, even though we local station or group radio users can't have prima donnas, we can manage to build up shows that will attract worthwhile audiences. It is a hard thing to do, but it can be done if enough careful planning and ingenuity are put into the job.

I THINK the next toughest problem that faces the local radio advertiser is the matter of time. It is an established fact that the chain feature programs build up a big listener audience for the stations that carry them. Furthermore, I

(Continued on page 20.)

Broadcast Advertising

Bank Broadcasts Increase Morale and Deposits

Bank of America Uses Radio to Dramatize Its "Back to Good Times" Campaign

"CREDIT is the basis of our whole industrial and economic life. People put their money in the banks. The banks lend this money to farmers, merchants, manufacturers, home builders, wherever there is a legitimate business need. This puts money to work. And putting money to work puts men and women to work. That creates buying, and then you have prosperity."

So said A. P. Giannini, head of the Bank of America, in a recent radio interview. And as he speaks so does he act. To accomplish the laudable purpose of getting people to put their money in the banks and so hastening the return of prosperity, the Bank of America is sponsoring a state-wide advertising campaign, with radio as its core.

In this instance the bank is not seeking to do an institutional job or sell any of its many services. It's a straight case of using radio to produce an emotional response and to accomplish certain results which are important to the business health of California and of the Bank of America, which has 410 branches in that state.

The campaign is built on the idea that California, properly mobilized and given courageous leadership, can lead the nation to sound prosperity. The immediate objectives are to stimulate business activity and to release millions in useful credit by increasing deposits in all time-tested banks of the state, especially, of course, the Bank of America.

A state or a nation is no different from a man who sometimes sets up a lot of self imposed limitations and

mental hazards which are all "under his hat and inside his mind," throwing into reverse gear his own possibilities and the opportunities that surround him. Hence, the corrective and balancing value of the "Back to Good Times" campaign—now in its fifth month and going strong.

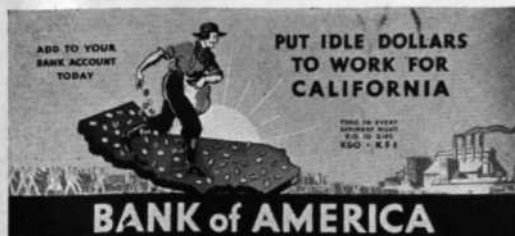
Here's how radio is used. Every Saturday night, over stations KFI, Los Angeles, and KGO, San Francisco, the 28-piece Bank of America orchestra and a mixed sextet open wide a half-hour program with all the forward march speed that goes into a military band. There is an objective urge to this orchestra, with its opening medley of march tunes, that carries to its quartet, sextet, and ensemble numbers, and to the songs of the guest artist who is featured each week.

The high spot in each program is the short talk by a leader in California's business, educational or administrative life. The purpose of this talk is to present bedrock facts about the business health of California and to show cause for the optimistic "let's go ahead" attitude of the bank. The logic of the talk, in combination with the emotional appeal of the music, is all that your imagination supposes.

Some of those who have spoken in recent programs are: Governor James Rolph, Jr.; A. P. Giannini; Dr. R. B. von KleinSmid, chancellor, University of Southern California; Chester Rowell, *San Francisco Chronicle*; A. W. Hoch, president of the California State Chamber of Commerce; C. C. Chapman, leader in the citrus industry; ex-governor George C. Pardee; and B. W. Gearhart, past junior commander of the American Legion.

IT is one thing to build up a responsive mood in broadcasting. This is one of the accomplished arts of radio. But there is always a problem involved when the advertiser wants to crystallize that mood and get action. In this case the statements that "putting dollars to work, puts men to work" and "every dollar deposited releases \$5 in credit" and "open a Back to Good Times account in this bank or any other bank" are associated with a persuasive appeal to the heart by the carefully balanced musical program, are impressed on the intellect by the forceful speeches, and are hammered into the memory by the frequent repetition.

It remains for the announcer, an "exclusive voice," to capitalize the
(Continued on page 24.)



A typical billboard tie-in



In the agency studio (seen at the left) the artists do their stuff for the benefit of prospective sponsors and agency executives listening in from the client's audition room.



Radio Has Brought a New Responsibility to Advertising Agencies

Says Gordon Best

Vice-President, in Charge of Campaigns, McJUNKIN ADVERTISING COMPANY

THAT long-standing definition of advertising, "Salesmanship in print," passed into the discard when radio made its debut. And with the passing of this time-worn definition there came to the advertising agency a vast new responsibility undreamed of even so recently as ten years ago.

Advertisements used to be prepared almost exclusively for eye consumption. Today a substantial and growing proportion of all advertising is never seen by the consumer to whom it is directed, but reaches him entirely through the medium of sound waves.

Terms unknown to the advertising business a few years ago are now a part of the industry's everyday parlance. The one-time graduate in advertising agency terminology has had to go to school again. "Audition," "microphone," "continuity," "credit," are as commonly used as "electrotype," "copy," "half-tone" and "agate line."

Radio has carved for itself an undeniable and an important niche in the field of advertising. And because of this fact, the advertising agency, if it is to render its clients a really intelligent service, must re-

construct its service-giving facilities in a way that will afford this lusty new member a recognition fully commensurate with its present importance and future potentialities.

In the longer-established types of media, it has been the province of the publisher to provide that portion of the vehicle which is designed to entertain. Editors, authors and illustrators were and are the problem of the publisher. Circulation building, reader interest, editorial balance—all these things are beyond the province of the advertiser or the advertising agency, for whom it remains but to prepare attractive messages relating strictly to the advertiser's product or service.

In radio, the advertiser pays for and supplies the entertainment feature as well as the advertising credit. Building an audience, then, becomes his first consideration. His circulation is not ready made through the efforts of those who own the medium, so he must secure his own audience through providing the type of "editorial" appeal that will attract a wide field of listeners.

Where does the advertising agency fit in this picture? Operating according to the standards of

ten years ago, the advertising agency would be completely at sea in this new field of endeavor. If it is to give the client and the medium a fair break, the agency must be equipped with physical facilities and personnel of a decidedly specialized nature.

WHAT are the essentials of a well-equipped radio department? First let us consider the personnel side of the picture. Essential to the successful development and supervision of radio programs is a knowledge of showmanship and theatricals. There must be intelligent understanding of people's likes and dislikes in entertainment—familiarity with dramatics and dramatic talent—with music, singers, instrumentalists, orchestras.

Radio is too costly an advertising medium to permit of uninformed or incompetent handling. It is in its very fundamentals a specialized field of endeavor demanding specialized methods of handling. And so the staff of any efficiently operated radio department should include individuals who are in every sense specialists in the entertainment field.

The well-equipped advertising agency not only must know how to produce good entertainment for the radio, but it must have a knowledge of talent values. There is no set scale of talent prices comparable to the scales adhered to in computing the costs of engravings and electro-types. The intelligent contracting of talent demands an understanding not only of what talent is worth according to market standards, but also the ability to deal with talent in a manner that will insure their loyalty toward and whole-hearted enthusiasm for the work they are engaged to do.

How far should the agency go in the actual production of a program? Should it be represented at rehearsals and broadcasts? Should it take an active part in the direction? These questions have been widely discussed among advertising men. In my opinion, there is only one answer to them. The advertising agency that is leaving no stone unturned to make its radio programs outstandingly resultful has no alternative.

It would be as logical to pass upon art work, without the formality of first seeing it, as it would be to put radio programs on the air without knowing they are perfected. Time and time again the final touch of genius that makes a radio program scintillate is administered as a result of competent supervision during rehearsals.

WHILE on the subject of radio department personnel, emphasis can well be directed to another specialized type of radio-trained personnel quite as important in its branch of radio endeavor as the ones responsible for program building and direction are in theirs. I refer to the individuals conversant with stations, station rates, station coverage and relating data.

In radio, there is no Audit Bureau of Circulations to provide accurate data on "circulation" and "territory covered." To a greater extent, even, than in buying publication space, analysis and judgment are required in station and time selection.

In contracting for time, attention must be directed not only to the qualifications of the station itself, but also to other factors which will



Gordon Best

affect, either favorably or adversely, the size of the audience to be attracted. What are the programs immediately preceding and following the time under consideration? Are they of an outstandingly popular nature? Do they enjoy loyal followings which will help to swell the audience during the period under contemplation? What programs are appearing on competing stations at the same hour? Are they of such strength and popularity that they would seriously jeopardize the possibility of winning an audience of maximum size? If a program for children is contemplated, what station in a given city enjoys the largest child audience? At what hour do the most children tune in? Which station offers the best programs for women, and at what time of the day? These are but a few of the problems that are met by the buyer of radio time.

It has been a common fallacy to

two things--

IN radio we must be concerned with only two things: first, what comes out of the loud speaker, and second, what happens in the mind of the listener.

—From an address by C. L. Menser, Chicago production manager for NBC, before the third Institute for Education by Radio.

consider the buying of radio time in the same category as the buying of publication space. The two are entirely distinctive. An experienced space buyer may be ever so proficient in his field and yet not be qualified as a buyer of radio time. In fact, the established methods of practice in the field of space buying are so different in many fundamental respects from the methods of procedure in buying radio time that, in the interest of dual efficiency, the two departments should be entirely separate and distinct.

The buyer of radio time is often called upon to untangle knotty problems which at first impression seem virtually impossible of solution. Indeed, he must often prove himself a strategist of the first order. Recently, a chain program with which I am familiar was placed on a large network five days each week. One key station in the northwest could not clear its time. By telegraph and telephone, both the chain and the agency endeavored to straighten the situation, but to no avail. So the agency's representative hurriedly packed his grip and called in person upon the radio station in question. He found that a non-cancellable contract existed with a local advertiser. Proving himself a salesman as well as a buyer, the agency representative convinced the local advertiser that he could advantageously switch his program to another period, and thus the desired time was made immediately available for the chain broadcast. I could cite many other similar instances.

COPY is another phase of radio advertising that calls for specialized treatment. In the preparation of advertising credits for radio broadcasting, there is required a new understanding on the part of the copy writer. Words and sentences that look good to the eye sometimes are not so attractive to the ear. Care must be employed to select words that are not easily confused or misunderstood.

In the earlier days of radio, it was felt that special writers were needed for this type of work. Experience has proven, however, that the advertising message can be prepared most effectively by the copy writer who prepares other copy for the account.

(Continued on page 23.)

Radio Nominates Henry Field

Station's Friends Vote for Its Owner

Says R. E. Dearmont

Advertising Manager, HENRY FIELD COMPANY

WITH the victory of Henry Field in the Iowa republican primaries for U. S. Senator comes credit to radio, because in his race Field extensively used his own station KFNF, at Shenandoah, and also made use of a half-dozen other radio stations in Iowa. Remote control and station hook-ups figured prominently in his campaigning. More fundamental credit to radio is evident when recognition is accorded the fact that through KFNF Henry Field had already achieved the distinction of being titled the best known man in the Middle West.

As head of the company owning and operating KFNF for the past eight years Henry Field was daily before the microphone functioning as a sort of editor-in-chief and columnist. His daily periods on the air have been chats about crop conditions and problems which are of current interest to the rural and small town audience in the Middle West.

While the major weight of Henry Field's campaigning was born by KFNF at Shenandoah, he also spoke from the following radio stations: KSCJ, Sioux City; WMT, Waterloo; KSOO, Sioux Falls, So. Dak.; KWCR, Cedar Rapids; WIAS, Ottumwa; WHO, Des Moines; KMA, Shenandoah.



Henry Field

ho-hum--

RECENTLY the "Post-Dispatch" (St. Louis) featured an editorial entitled "Limiting Radio Advertising," implying that its competitor, the radio, was headed for government control unless the advertising on the programs was restricted, and suggesting that 5 per cent advertising and 95 per cent entertainment wouldn't be such a bad program.

The issue of the "Post-Dispatch" in which the article appeared was divided as follows: 67½ per cent advertising, 32½ per cent news.—From Transit News, St. Louis.

Henry Field had never before aspired to any political office, entered the race as an outsider with no political organization and won the nomination from Smith W. Brookhart, who, besides being the incumbent, is a seasoned campaigner and a national figure.

Political observers point to Field's many farmer friends and followers as the reason for his successful race. The Henry Field Company started 40 years ago in Henry Field's front room as a seed and nursery company, has grown to occupy four buildings and to be accepted as one of the largest of its kind in the country.

Eight years ago KFNF went on the air as the voice of the Henry

Field Company. Taking its cue from the seed business of that company, it ran heavily to features of service and entertainment for the farm and small town audience. While this policy was effected for the same basic reasons that an editor determines his type of circulation by his choice of features, it proved to be just that type of audience which put Henry Field far ahead of the five other contenders for the republican nomination in Iowa for U. S. Senator.

A newspaper article recently made the following reference to the significance of radio in the Iowa Senatorial race:

"Well known is Henry Field's radio station KFNF. And best known is his own 'Letter Basket' broadcast which is a daily evening chat by Henry, himself. During his period on the air he talks in his own inimitable, 'over the fence' style. The studio is generally filled with an audience of visitors but Henry Field's talk is directed to the whole Middle West. It is on this personal period of broadcasting that he sounds the doctrines of good will and friendliness and common sense which have won him so many friends. No set rules govern his talks. Current problems of the farm and crop conditions are discussed; letters he has received are read and commented upon. And through it all is interwoven the homely philosophies of this man who has lived close enough to people to understand them and earn their respect and friendship.

"In reading his mail he makes public the 'brick bats' as well as the 'bouquets'. 'Criticism,' he says, 'is good for all of us. It keeps us up on our toes and is more real help to a man than empty flattery.'

"His friends will tell you that no service is too small to command Henry Field's attention and care. A little boy who has lost his pup gets attention right along with the weightier matters of building up the fertility of farm soils. With his family of eleven children Henry Field knows how

(Continued on page 27.)

Broadcast Advertising

Exploiting Women's Interest in People *to Create an* Interest in Products

Sponsors of Morning Broadcasts Find Success with "Human Interest" Skits

WOMEN make 85 per cent of the purchases in the United States. The morning radio audience is composed almost entirely of women. It is small wonder, therefore, that the morning hours on the air have become a battle ground for advertisers, each trying to find and hold the housewife's ear.

Every kind of inducement is offered. Popular tunes and classical melodies for the woman who wants music while she works, recipes and household hints for the practical housewife, beauty talks, news flashes, romance, comedy—all are offered in hopes of catching the attention of Mrs. America long enough to tell her about something she should put down on her shopping list to purchase at the earliest possible opportunity.

Which of these methods is the most successful? The answer naturally depends a great deal on the product advertised. The program that gets thousands of women to try a new brand of beans would probably be a total failure at selling vacuum cleaners. But, generally speaking, sponsors have found the greatest success with programs of the human interest type. Some women are interested in bridge, others in baking, but all women, almost without exception, are interested in the lives of other people.

Listen to one woman talking to another and you'll learn about the Brown's baby, the Smith's divorce,

the engagement of the Jones girl to the Robinson boy. Look over her shoulder as she opens a newspaper and you'll soon be reading the society news. Tune your radio with hers and you'll hear "Clara, Lou and Em," "Jimmy and Grandad," or some similar sketch dealing with *people*.

Take "Jimmy and Grandad," for instance. The sponsor is Swift and Company, Chicago packing house. The product advertised is "Quick Arrow Flakes," soap flakes. The broadcasts are made every weekday morning over an NBC chain of a dozen stations. The talent is Pat Barnes, who not only writes the sketches but impersonates all of the thirty-odd characters.

The skits themselves deal with life in "Jimtown," a mythical small town that is typical of thousands scattered throughout the United States. It is the kind of town that is, or has been, home to probably 95 per cent of the audience. The dramas in the lives of its people are the same dramas that are constantly going on in and around the lives of those who listen in. In other words, this series consists of human interest of the realest sort.

IS the series successful? Well, it brings its sponsor an average of 30,000 letters a week, or more first class mail than is consumed by many a residential community of ten thousand souls.

The mail pull is so large that Swift

and Company have set aside approximately 2,000 square feet of floor space for its handling and employ forty girls whose sole duty is to open the letters and write the labels necessary for return mailings.

In this case, the only tie-in between the program and the product is in the announcements which precede and follow the skits, but the human interest tie-in between the program and the listener is not only unbreakable, but is constantly extending in its effectiveness. Convincing evidence of this expansion is seen in the fact that the mail averaged 20,000 letters a week up to the first of the present year and has since climbed to 30,000.

Rapid increase in the number of sponsors of the human interest type

(Continued on page 16.)



Radio and the Retailer

*Discussed by J. Thomas Lyons**
Executive Vice-President, WCAO, Baltimore

RADIO advertising for the retailer is most important, because all other kinds of advertising depend for their success upon the retail outlets, and the more prosperous retail outlets in a town, the better that town is for the national advertiser. However, before a radio station starts out to sell advertising of any kind, the management should be quite sure that it is in a position to render service, and that its method of doing business entitles it to its share of the business in the community.

The point I want to emphasize with you here today is that radio could step in now and render sincere constructive help to the retailers. I do not believe in strong-arm salesmanship. I do believe in intelligent solicitation, and the only way

*From an address delivered before the 28th annual convention of the Advertising Federation of America, New York City, June 21.

Radio Largely Gives Public What It Wants, Howlett Tells N. A. B.—A. F. A.

APPROXIMATELY one hundred broadcasters and radio advertising men attended the N. A. B. departmental of the Advertising Federation of America held at the Waldorf Astoria Hotel, New York, June 21.

H. K. Carpenter, WPTF, Raleigh, N. C., presided in the absence of Harry Shaw, president of the N. A. B.

Those speaking before the meeting were: Leslie G. Smith, advertising manager of the Standard Oil Co. of Ohio; Captain Howard Angus Batten, Barton, Durstine & Osborn; Harry Howlett, WHK, Cleveland; Linus Travers, production director of the Yankee Network; J. Thomas Lyons, WCAO, Baltimore; Edwin K. Cohan, technical director of C. B. S., and Roy Witmer, sales vice-president of N. B. C.

Excerpts of the addresses appear

that we can develop our business is to make the people who deal with us more prosperous because of our relationship. For this reason, every radio station should have on its staff at least one man who knows something about retailing and merchandising.

In the old days in most cities there was a downtown shopping district where nearly all the buying was done. In more recent years, especially in those cities with a population of 100,000 or more, you will find that new buying sections have sprung up in various parts of the town and these new buying sections are competing with the old shopping sections in rather a large way. This gives a large list of prospects for the radio stations to develop, and when handled properly, it means permanent business for radio.

In fact, when the management of radio stations learns more about ad-

vertising than it does today and realizes that the retailer should be encouraged in every possible way, there will not be room enough on radio stations to handle more than 20 per cent of the people who will be trying to get in. We should advise the merchant to get a profit; we should advise him to trade up, not down. As a matter of fact, if it were possible for the working man of America to be educated up to the point where he would refuse to allow his family to make a purchase in a store that advertised a cut price, the result would be seen immediately—the retailer would get a profit to which he is entitled; he could pay better wages and sell better merchandise; and instead of laying off help, he would be hiring more people.

When you sell me two tubes of shaving cream for the price of one tube, I do not use twice as much. You simply put me out of the market twice as long, and you don't make a profit when you do it.

MAY I paint a picture of intelligent radio advertising for the retailer? Before a retailer should be allowed to start advertising over the air, we should be quite sure that he is in a position to make a definite number of permanent customers from initial sales. Unless he can do this, he should not advertise, because he is doomed anyhow. If an advertiser should spend \$10 for one announcement and get only ten calls, he has paid \$1 for each customer, but if the service and the merchandise were such that five of the ten would become permanent patrons, at the end of the year the original investment of \$10 would have been most profitable.

And the retailer must be educated to that fact. I have always found him willing and enthusiastic. The retailer should be told that his store front is an important advertisement for him. His show window will

(Continued on page 22.)

Broadcast Advertising

THE REGIONAL NETWORK

Its Operation and Place in the Advertising Budget

Is Discussed by Linus Travers*

Director of Commercial Production, YANKEE NETWORK

FROM a geographical point of view, the definition of a "regional network" is obvious. Translated, however, into the language of the advertiser, the definition of the regional network can be given only in terms of potential sales and their realization. The Yankee Network, the Don Lee Broadcasting System and the Southwest Broadcasting Company are typical examples of independently owned regional networks.

As far as psychology of advertising on this type of network is concerned, most of the facts which I express can be applied to all of the networks I have mentioned, but for a specific statement of the underlying principles of the actual "Success Story" in regional network advertising, I must, because of my experience, restrict myself to the Yankee Network.

The underlying principle upon which the regional network is founded, the one which has made it the successful enterprise it is today, is the location of outlets in the larger communities in a specific region, in order to preserve the characteristics of that region in the building of a larger and more responsive audience.

Consequently, the regional network contains all of the advantages which the local station can offer, combining them in a regional territory where the characteristics of the people are the same. This outstanding factor is the secret of the success of the regional network, and particularly of the Yankee Network—because I am certain that program builders the country over will immediately recognize the bristling individualism of a New

England audience, and the attendant difficulties to be encountered in building radio programs that will make sales.

We can accept the experience of men in other fields as our first premise in arriving at the conclusions that "what goes in Shamokin" will not go in Boston, Chicago or Los Angeles. We can refer to the history of the theater and find a wealth of material dealing with the subject of the differences in audience reaction in geographically determined sections of the country . . . a difference which frequently leaves its mark on the box office gross.

We can accept any number of indications that men whose business it is to study the people have divided the entertainment demands of these same people into classifications of "the hospitable Southerner," "the conservative New Englander," "the vigorous Westerner" and the bubbling carefree resident of the Pacific Coast. We can borrow a page from our friends in the newspaper and magazine field and learn that the editorial contents as well as the copy make-up, are definitely influenced by the peculiarities of the people whom the medium is designed to reach.

In fact, one of the best illustrations I have heard of late of this difference in copy angle in certain sections of the country came to me only last week. I was driving through Brookline, Massachusetts, with a representative from our Chicago office. He was amused at an artistically designed standard by the roadside, which read as follows: "Not a business thoroughfare—commercial vehicles excluded." He looked at the sign and said, "Humph, Travers, in Chicago, we say 'No Trucks!'"

In other words, people in two



Linus Travers

sections of the country arrive at the same conclusion, but by different copy methods—a difference which, I trust, you can readily see. Of course, it is the task of every program builder with national coverage to build a performance which will satisfy all of these obvious tangents that exist in the varied sections of the country.

In order to accomplish this task, the national program builder has resorted to the treasure house of the theatrical world and has brought outstanding "names" to radio. These names are reputed to be good box office everywhere. It is absolutely true that most of them have drawing power in all parts of the country, but their numbers are so few that their cost is correspondingly great. You can easily name the programs on the air today utilizing these means.

You can also name the programs which, of and by themselves, have created a national following without benefit of outstanding names. After you name them, consider the vast number of advertisers who are left without names and without programs of national appeal. It is for these advertisers that the regional network provides outlets that will be compatible with returns in sales, compatible with distribution and the advertising expense which it warrants. For these advertisers, the

*From an address delivered before the 28th annual convention of the Advertising Federation of America, New York City, June 21.

regional network is made to order.

There is no waste coverage, because the distribution is there when the campaign begins—or the network merchandising department is so close to the distributors and retailers in its own territory that it can quickly and effectively devise means of getting adequate distribution. In a concentrated area the advertiser can quickly feel the pulse of the audience and can almost immediately feel the reflection of sales, whether good or bad, in the territory. This quick follow-up has saved thousands of dollars for many advertisers and has brought the regional network to the front rapidly as an ideal laboratory in which to experiment, or in which the concentrated campaign can be assured of success.

A FEW actual examples will illustrate the peculiarities of listeners in different sections of the

country, as well as their varying susceptibilities to program contents.

An advertiser brought to us a campaign for a cereal which was used in sixteen other cities in various sections of the country. The advertising manager of the company produced the campaign, himself, in the different sections. His record of the success with the same program fluctuated in each city. He made his compilation with distribution and sales resistance considered—two factors which are extremely vital in the determination of the program's success.

The region in which his program originated when he first began his campaign was the most successful. In other words, the program was built for that particular audience. When he arrived in New England he acknowledged the variation in audience acceptance in different sections. He desired, however, to

make use of the program as he brought it with him in the New England region. He found in a very short time it was unsuccessful. We discussed the peculiarities of the regional section with him and with his cooperation built a new program which in a short time showed the desired results.

We have another account using the Yankee network and also another regional chain in a widely different section of the country. The account attempted to use our performance on the other network. It was a failure until it was re-written by that network's staff to conform to the audience demands in that particular section.

We have another account, the manufacturer of a breakfast food, for whom we recommended morning time. Another regional network in another section of the country recommended evening time. It was

TWO SHORT LETTERS

*That Tell a Story
and Point a Moral*

June 13, 1932.

June 16, 1932.

Radio Station WQAM,
Miami Broadcasting Company, Inc.,
327 N. E. First Ave.,
Miami, Fla.
Att'n: Fred W. Borton, President.

Dear Mr. Borton—For some months we have attempted to convince our client, Scientific Laboratories (Walter Critschlow, inventor), Wheaton, Ill., of the possibilities of radio on their advertising.

For years they have spent thousands monthly in newspaper and magazine ads. Full pages are appearing regularly in *Popular Mechanics*, etc.

Top cost price per inquiry is 25c each.

Scientific Laboratories will pay the same price for radio inquiries.

This is the offer: Broadcast any or all of the enclosed announcements at any time of the day that you wish, all inquiries to be directed to your station, according to continuity.

At least three times weekly the replies to be sent to this agency and we will remit each week on the basis of 25c each (less 15 per cent agency commission) direct to you. These terms are on a basis of not more than 500 replies weekly with no minimum.

Advise us immediately in order that we may include Radio Station WQAM on nation-wide radio station one-month schedule now being prepared on the above terms.

Yours very truly,
E. H. BROWN ADVERTISING AGENCY,
(Signed) E. H. Brown.

140 S. Dearborn St.,
Chicago, Ill.

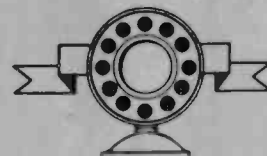
Gentlemen—Thank you for your letter of June 13 in regard to contingency advertising over our station for your client, Scientific Laboratories.

Usually a letter like this immediately goes into the waste-basket, but the ridiculous paradox contained in this inquiry deserves some reply.

In the same breath with which you tell us that your client is spending "thousands monthly in newspaper and magazine ads," you ask us to go into business with your client on a profit-sharing basis with our station making all of the investment. Who do you think you're doing business with—a house-to-house peddler? We are just as much a recognized medium of advertising as *Popular Mechanics*, to whom you pay cash for full-page ads.

We can produce results for your client, but only on the same basis as any other medium. We could have a thousand of these contingency propositions any time we wanted them. We will be glad to receive your order for announcements based on our rates in *Standard Rate and Data Service*.

Very truly yours,
MIAMI BROADCASTING COMPANY,
(Signed) Norman MacKay,
Advertising Director.



Broadcast Advertising

difficult for the advertiser to see why two regional networks should make such radically different recommendations, and he was extremely reluctant to accept our morning time proposition. However, his New England distributor, who is close to the pulse of the New England audience because of his experience with other food accounts on our network, insisted on morning time or no radio campaign. The result was the best year in the history of the product in New England, due to the New England home maker's preference for entertainment in the morning, a preference which was built up after four years of effort on the part of the Yankee network.

I bring these examples simply to point out the actual facts which prove the claims of the regional network to superiority in the conduct of concentrated campaigns. Just as the salesman in the Southern territory knows his own customers better than the salesman in the East or West, so the regional network knows its own customers in the region which it serves.

When the advertiser buys a regional network, he buys the stations which truly represent the people in their own territory. He buys a network which alone can provide political, religious, sports and educational broadcasts that pertain entirely to the region and which consequently have a more intense regional following.

Every regional network has its own concentrated area, with statistics that every advertiser should consider in building his advertising appropriation. How to reach those concentrated areas the advertiser himself must determine. If radio is the medium, the study of the potential possibilities of the regional network should take up an adequate part of the time of every space buyer. The determining factors should include a study of the entertainment standards of each section of the country, as employed by the regional networks.

Attention should be concentrated on the purchasing power of the region. Careful consideration should be given to the economy of regional network advertising and to the transfer of this purchasing power into real sales at small cost.

Bad Taste in Advertising on the Air Is Always a Boomerang, Says Angus

"IF, under our present system of broadcasting, the educator has millions of people to talk to, he has the advertiser to thank for that fact," Howard Angus, of Batten, Barton, Durstine & Osborn, told the second annual assembly of the National Advisory Council on Radio in Education, meeting in Buffalo, N. Y., in May.

"There is one thing that the advertiser has learned from his six years in broadcasting that it is important for educators to know," he continued. "He has found out that the man who invented the word to describe the new art defined the medium properly when he called it 'broadcasting.' It is primarily for all the people. That is why we are bound to have majority rule in the selection of programs—more or less democracy, with all the strength and all the weakness of democracy. Those who want to do 'narrowcasting,' meeting the desires and likes of a particular class or type of people, will have to find other ways to reach them. Maybe when we have wired wireless—which gives us a possibility of 16 channels and 16 different programs on one wire—a way will be found to take care of the minorities."

Speaking on the viewpoint of the advertising agency towards broadcasting, Captain Angus told the educators how commercially sponsored programs had increased the radio population of this country from 3,000,000 to 16,000,000 sets (or 60,000,000 listeners) in spite of the fact that for the first time in the history of advertising the advertiser had to assume the duties of the editor in addition to his own, and to supply the entertainment to attract and hold the prospective buyer as well as the sales talk to make him buy.

"Recently," he went on, "most of the attacks on commercial programs have been on the advertising announcements. Again you should remember this, that all of the people involved in preparing the commercial announcements—that is, the advertiser and the advertising agency—had become expert in the craft of printed messages, so it was only natural that these advertisers should use the technique of the message for the eye for reaching the ear.

"The first thing they did was to read the printed message word for word on

the air. Beginning from that point they have been learning the new craft of the message for the ear by trial and error. You see, the advertiser forgot that the reader of a magazine, as he turned page after page, could look at his advertisement or not, just as he pleased. He forgot that the listener bumps right into a commercial announcement with his ear whether he wants to hear it or not.

"The advertiser is finding that radio presents a very different problem from the printed page, and that somehow he must make his commercial announcement as interesting as his entertainment; that what he has to say about his product must be as interesting, as amusing, as moving as his whole entertainment if it is not going to strike a jarring note. When this happens what does the listener do? He turns off the radio or refuses to listen. As a matter of fact, in many a family in the United States all of the conversation between man and wife takes place during the commercial announcements.

"That is why I can say to you now that the commercial announcements are going to become as interesting as the entertainment. The public itself is exercising the severest censorship in the world. If it refuses to listen to a commercial announcement, no products will be sold. If no products are sold the program will not pay and the advertiser will go off the air—to be replaced by some other advertiser who has a more interesting commercial announcement. That censorship, the censorship of the listeners, is going to be more effective, is going to accomplish more results than could ever be accomplished by a committee of Congress, or the Radio Commission itself, or a commission of broadcasters, or a commission of advertisers, or even a commission of educators.

"Sometimes we all get discouraged about the taste of the public, for we often find they like a program we do not think is very good. Often we find some advertiser whom we think is coarse, uncouth and even untruthful, reaping the greatest profits because millions of listeners enjoy his program and believe what he says. But such a program never lasts long. In the end there is always a boomerang to that kind of advertising which brings about the advertiser's own downfall. It may be a little slower than some of us would like, but it is nevertheless sure."

A study of the effective methods utilized by regional networks in building distribution should be made. With the factors of audience susceptibility, potential purchasing power, program building facilities, results already obtained by other ad-

vertisers, close contact with the distributor, retailer and consumer studied—the use of regional network concentration in advertising will prove of inestimable value to the advertiser who is spending money for sales.

Commission Reports Results of Its Radio Investigation

THE first complete, authentic picture of broadcasting as it is carried on today in this country, and at the same time the ablest defense of the American system of radio supported by advertising, is contained in the more than 300 page report that the Federal Radio Commission has submitted to the Senate. This document covers the investigation of broadcasting carried on by the Commission in compliance with the Couzens-Dill resolution of last January.

Few opinions are expressed and no recommendations are made by the Commission. The report merely gives all the facts available in answer to the 15 questions of the resolution and leaves the conclusions to the Senate.

Two questions and their answers are of particular interest to advertising men—those dealing with the possibilities of limiting or eliminating advertising from the air. Answering the first of these: "What plans might be adopted to reduce, to limit, to control, and, perhaps, to eliminate the use of radio facilities for commercial advertising purposes?" the report reads:

"Any plan the purpose of which is to eliminate the use of radio facilities for commercial advertising will, if adopted, destroy the present system of broadcasting."

After pointing out that new legislation would be necessary to give the Commission authority to "reduce, limit, and control" advertising on the air, the report continues that while "the quality and quantity of commercial advertising could be limited . . . any such system of regulation should recognize and apply the differences in the needs and requirements of stations of the several classes: i. e., clear, regional and local."

"A flat restriction placed upon the amount of time used for sales talks without regard to the location, power and activities of stations, would, in all probability, work inequitable results. Moreover, and in any case or class, limitations upon the use of

time for commercial advertising, if too severe, would result in a loss of revenue to stations which, in all probability, would be reflected in a reduction in the quantity and quality of programs available to the public."

(Commissioners Saltzman and Lafount disagreed with this section. They believe that the Commission is given regulatory power by the existing legislation.)

Asked if advertising could be limited to announcement of sponsorship the Commission replied:

"It would not appear to be

tribute--

I AM the Radio, made of metal, glass, and wood; every cubic inch of me is magic.

Out of the space there comes through my body the music of the spheres, divine symphonies flood the air, mighty choruses break forth, the organ peals, bands play, the voice of the singer enchants, stringed instruments enthrall the senses, countless orchestras interpret the spirit of jazz, and the saxophone is heard throughout the land.

The actor and the entertainer tell their story to laughter or to tears. The lecturer lifts up his voice, and millions listen and learn, the statesman and the politician make their plea, and the destiny of a Nation is decided.

I am the conservator of Man, on land and in the air, on the sea, and under the water; in time of disaster my appeal goes forth and aid comes to the distressed.

What a boon I am to mankind! In the home of the rich and the cottage of the poor, in spacious apartment and lowly tenement, on the farm, and within prison walls, to young and old, to the sick and blind, I bring my message, in every tongue, and in every clime.

I am the Radio, God's great gift to humanity!

This tribute to radio was written by Isaac A. Hedges and dedicated to J. Clark Coit, former president of the Radio Manufacturers' Association.

practicable and satisfactory at the present time, and in the ordinary case, to permit only the announcement of sponsorship of programs by persons or corporations.

"Information made available to the Commission shows that sponsorship of programs by name would amount, in ordinary cases, only to good-will advertising. A few products and their uses may be so well and generally known as to permit this. On the other hand, and as to the majority of products, such advertising would involve an expense which national advertisers are not now willing and in a position to bear.

"It should be borne in mind that if a restriction permitting sponsorship by name only should cause a number of advertisers to discontinue the use of radio facilities as a medium for commercial advertising, such non-use would immediately and inevitably be reflected in a decrease both in the quantity and quality of programs available to the public.

"As a matter of fact, the situation should have its own cure within its self. There should be a keener appreciation by both the broadcaster and the advertiser that radio facilities not only offer perhaps the greatest opportunity for reaching the greatest number of people but that their use imposes upon them a very great responsibility for the manner in which programs are presented.

With the answer to this question the Commission submitted letters from some fifty advertising agencies, unanimous in the opinion that limiting advertisers to a mere mention of program sponsorship would drive the great majority if not all of advertisers off the air.

OF the growth of American radio, the document says:

"Radio broadcasting in the United States has grown to be a very large industry. This industry engages 607 stations located geographically so as to insure consistent radio reception at night over about 46 per cent (56.2 per cent daytime) of the total area of the continental United States and by about 89.6 per cent (94 per cent daytime) of its total population. The entire area and total population of the United States receive intermittent service at night. Actual investments as of December 31, 1931,

WBT - 25,000 Watts by August

POWER

By August, WBT will enter a new era of service to listening audience and advertiser alike. Its increase in power from 5 KW to 25 KW will make it the only high power station between Philadelphia and Atlanta, dominating over North and South Carolina and sections of adjoining states.

AUDIENCE

Here is a station with demonstrated ability to hold the affections of its audience. The third Price-Waterhouse survey shows that 93.1% of the Charlotte audience *habitually* listens to WBT—a tribute to Columbia Broadcasting System and Dixie Network programs, and the network-quality of WBT studio productions.

MARKET

WBT's new power will, in giving consistent coverage over the two Carolinas, reach a market of splendid proportions—some five million people. According to the Department of Commerce, 1930 sales by drug stores totaled \$36,580,000; sales of grocery and meat stores, \$188,070,000; another \$125,750,000 was spent in motor vehicle establishments.

A comparatively modest appropriation should be productive of gratifying sales response in this section, so obviously lacking in the razor-edged competition of other fields. Real opportunities await many leaders.

• CLEAR CHANNEL

• FULL TIME

• KEY STATION

DIXIE NETWORK OF
THE COLUMBIA BROADCASTING SYSTEM

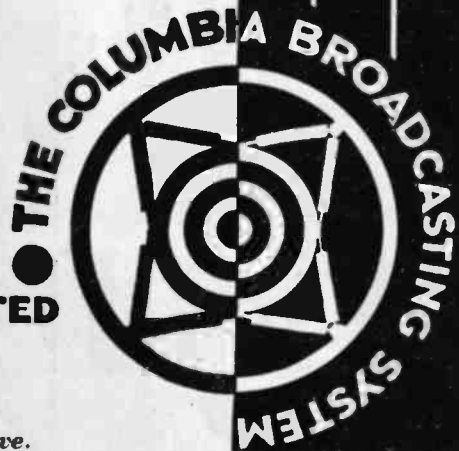
STATION

WBT

INCORPORATED

WILDER
BUILDING

CHARLOTTE NORTH
CAROLINA



Chicago Representative: William G. Rambeau, 360 No. Michigan Ave.

totaled approximately \$48,000,000. During the year 1931 gross receipts amounted to \$77,758,048.79, and gross expenditures amounted to \$77,995,405.68, which included \$20,159,656.07 for regular employes, \$4,725,168.23 for equipment, and \$36,226,144.47 for miscellaneous expenditures."

From the reports of 582 stations on their operations during the week of November 8 to 14, 1931, it was found that:

Approximately 68 per cent of the broadcasting was done between 6 a. m. and 6 p. m.; the other 32 per cent between 6 p. m. and midnight.

Commercial programs occupied 36.14 per cent of the total broadcast time; 78.12 per cent of these sponsored programs were local; 21.88 per cent chain.

CHAIN INCOMES AND EXPENSES IN 1931:

	Gross Advertising Revenue	Gross Expenditures	Profit or Loss
NBC	\$25,895,959.34	\$28,137,716.46	-\$2,241,757.12
CBS	11,621,424.31	10,826,699.42	+ 794,724.89
Don Lee Network.....	999,832.79	892,270.78	+ 107,562.01
Yankee Network	779,529.94	784,636.34	- 5,106.40
	\$39,296,746.38	\$40,641,323.00	-\$1,344,576.62

Sales talks consumed 6.55 per cent of the total time, or 18.11 per cent of the commercial program time.

Educational programs, taking up 12.52 per cent of the total time, were 80.04 per cent sustaining and 19.96 per cent commercial.

Analyzing the rates of the stations of different powers, the report includes the following figures, rates for one time use of 15 minutes at night:

Stations under 100 watts.....	\$ 15.32
Stations of 100 watts.....	18.80
Stations over 100 but under 500 watts	34.02
Stations of 500 watts.....	44.11
Stations of 1,000 watts.....	56.37
Stations over 1,000 but under 5,000 watts	80.00
Stations of 5,000 watts.....	99.28
Stations over 5,000 watts.....	172.95

WOMEN LIKE HUMAN INTEREST PROGRAMS

(Continued from page 9.)

of program is due, in large measure, to the efforts of advertising experts who have made intensive study of the radio message, as distinguished from the routine and technique of sales promotion through the medium of printed page. Acceptance of the new radio situation has enforced a wide diversion from advertising experience and habits that have the backing of generations of successful usage.

Editors and publishers built up their vehicles for the transmission of the advertisers' message—their newspapers and magazines—by filling their pages with reading material of human interest. Space next to this reading matter came to be known as "preferred position," since it was impossible, in the mechanics of newspaper making, to insert the advertisements into reading matter so that the reader would have to read the "ad" in order to finish his story or article.

In radio, however, there is a new situation, created by combining the human interest and the sales talk in a single unit. This, then, is an actual commingling of advertising and editorial matter, which means, for the advertiser, nothing less than "preferred position—plus."

Maxwell House Program to NBC

THE General Foods Corporation, New York, is switching its tri-weekly Maxwell House Coffee programs from CBS to NBC July 1. Program was originally on the National network, but was changed to Columbia in April, when Real Folks, another General Foods program, was moved from Columbia to NBC. The Maxwell House advertising is now directed by Benton & Bowles, New York.

Kruschen Salts on Yankee Net

"GOOD News for the Ladies" is the title of a new series of talks for women, broadcast over the Yankee Network each morning except Sunday by E. Griffiths Hughes, Inc., Rochester, N. Y., makers of Kruschen Salts.

Ibbett with McCann-Erickson

THE Chicago office of McCann-Erickson, Inc., has placed Fred Ibbett, production man for the British Broadcasting Company, NBC and CBS, in charge of radio production.

Lady Esther Extends Programs

THE NBC network carrying the Sunday afternoon programs of dance music sponsored by the Lady Esther Company, Chicago, has been extended to include outlets in the Western and Pacific Coast states, more than doubling the former number of stations. This campaign is directed by the Stack-Goble Advertising Agency, Chicago.

Knitting Guild Sells Yarn


A RADIO knitting guild, sponsored by the makers of Minerva yarns over WIP-WFAN, Philadelphia, had 2,200 members busily engaged in knitting suits after only three weeks on the air. A check by the sponsors disclosed that 75 per cent of the business came as a direct result of the broadcasts.

Absorbine Jr. on Air

W. F. YOUNG, INC., Springfield, Mass., maker of "Absorbine Jr." liniment, is sponsoring a series of programs featuring Whispering Jack Smith and a girl trio three nights a week over an NBC hookup of Mid-Western stations. Erwin, Wasey & Company, New York, is the agency.

New Call Letters

THE call letters of the radio station at Petersburg, Va., have been changed from WLBG to WPHR.



There are
six radio
stations in
NEW ORLEANS

But,
only one LEADER

?

WDSU

Write
J. H. UHALT . . . Hotel De Soto



The Pirate Club



The Outstanding Feature
on the Air for Children
Breaking all records as a Sales Builder

A. T. SEARS & SON, Inc.

Radio Station Representatives

520 N. Michigan Ave.

Chicago, Ill.

Offices in Principal Cities

◀ **ORIGINATORS AND BUILDERS OF RADIO FEATURES** ▶

Nicholls Joins WLW as Head of Program Production

RICHARD NICHOLLS has joined the staff of station WLW as assistant general manager in charge of programs, according to an announcement made by John L. Clark, general manager of the broadcasting activities of the Crosley Radio Corporation.



For the past two years Nicholls has been associated with the radio department of N. W. Ayer & Son, Inc., in the capacity of radio production director. For several years, earlier in his career, he was associated in various capacities with Campbell-Ewald Advertising

Agency, Detroit. Before his entrance into the field of broadcast production, Nicholls scored successes both as actor and as director with a number of Broadway dramatic productions.

Among others, Nicholls has produced such NBC and Columbia features as "The Eno Crime Club"; The Maltine Fairy Story Hour; Count Felix Von Luckner, "The Sea Devil"; Scott and Browne's "Romances of the Sea"; and the Yardley programs, with the London String Quartet, Mischa Levitski, and Leslie Howard.

CKOK Elects Anderson

GORDON ANDERSON has been elected vice-president and general manager of Essex Broadcasters, Ltd., owners of station CKOK.

Mr. Anderson enjoys a wide reputation in the entertainment field, for in addition to managing station CKOC of Hamilton, he had organized and successfully run theatrical stock companies in Canada and in this country.

Prints Radio Directory

WITH a frequently revised radio advertising directory, William G. Rambeau, station representative in Chicago, is keeping his name before the advertising men of that city. Directory consists of a bright colored card, on which are listed names, addresses and telephone numbers of station representatives, chains, recording laboratories, talent bureaus and local stations. With the current directory, agency men received a return postcard, asking what other information they would like included.

Cereals to Go on Chain

TWO new programs advertising cereals will start on the NBC early in September. The Malted Cereals Company, Burlington, Vt., will present a twice-weekly quarter-hour featuring Sam Lloyd, the puzzle man, in the interests of Maltex. Redfield Coupe, Inc., New York, is in charge of the program.

The Wheatena Corporation, Rahway, N. J., sponsor for two years of "Raising Junior," is returning to the air with another dramatic series, "Wheatenaville," to be broadcast five evenings a week. The Wheatena advertising is handled by McKee & Albright, Philadelphia.

Cleaning Compound on Air

THE Illinbis Specialty Company, Chicago, is sponsoring a series of one-minute announcements on a number of Mid-West stations in the interests of Spick and Span, a cleaning compound of "a thousand uses." The account is placed through A. T. Sears & Son, Inc., Chicago, Ill.

Palmer Joins Agency

THE Mumm-Romer-Jaycox Company, Inc., Columbus advertising agency, has appointed Fred A. Palmer, formerly manager of station WAIU of that city, to head its new radio department.

Nebraska Court Finds Station Liable for Libel

THE Supreme Court of Nebraska has ruled that a radio station is jointly liable with a speaker for any libelous remarks broadcast over its facilities. The decision, handed down in the case of C. A. Sorensen versus Richard F. Wood and KFAB Broadcasting Company, reversed the finding of a lower court, which had held that the speaker alone was liable. In the view of the court a broadcasting station is not a common carrier, but is analogous to a newspaper and should be liable for libelous publication in the same way as a newspaper is.

New Series, New Commentator for Gerardine

LA GERARDINE, INC., New York, maker of La Gerardine Hair Waving Liquid and the advertiser who introduced columnists to radio by starring Walter Winchell in its first series, has returned to the air over the Columbia System with a series known as "Broadway Tintypes." Sidney Skolsky, who conducts a column and Tintypes feature for the *New York Daily News*, is featured.

Canned Goods on Chain

RICHARDSON & ROBBINS, Dover, Del., are launching a new morning series over an NBC network in the interests of their canned goods. Mrs. A. M. Goudiss is featured. The agency is J. P. Muller Company, New York.

E. S. Harvey With Wales

EDWARD S. HARVEY, until recently an account executive with Rudolph Guenther-Russell Law, Inc., has become associated with the Wales Advertising Company, Inc., in a similar capacity, and will conduct the agency's radio department.

AN IDEAL SPOT FOR A TEST CAMPAIGN



KFH Wichita, Kansas

KFH offers the most ideal location for a test campaign because of the four reasons following:

1. Population is 90.6% native-born American white, financially able to purchase what it needs and wants.
2. A complete merchandising department fully insures dealer and jobber co-operation.
3. Monthly surveys and reports show you exactly the effect of your broadcast on sales as your campaign progresses.
4. To the above, add an audience preference of *71% among the set owners in the rich Wichita territory.

*(Price-Waterhouse survey)

Results? --- Sure!

KFH Proves the Medium

Write for Complete Data

Broadcast Advertising

Using Radio Correctly

This station is vitally interested in the success of its advertisers. If we can't make your advertising pay, we can't get contract renewals, and those renewals must necessarily mean our continued success.

Consider These "4" Points

- 1. Correct program idea.**
- 2. Correct merchandising idea.**
- 3. Correct selection of time.**
- 4. Correct selection of station.**

Our representatives, all trained radio advertising men, are well qualified to assist you in the correct solution of *your* radio problems.

The Air Theatre

Western Key Station of
The Columbia Broadcast-
ing System

W B B M

CHICAGO

25,000 Watts
770 Kilocycles
Clear Channel

A LOCAL ADVERTISER LOOKS AT RADIO

(Continued from page 4.)

personally believe that listening habits become very strong, especially since radio has ceased to be a novelty and is coming to be used in more and more homes as a sort of "background music." At any rate, the local radio advertiser will certainly try to get time on that station which seems to offer him the largest audience.

But try and get it! The more popular the station, the harder to get satisfactory time on its schedule, particularly if evening time is desired. Between the almost constant stream of chain programs, the fact that the best evening hours are naturally so limited, and the demands for time from other local advertisers, the man who is trying to get on is definitely up against it. This problem is further complicated by the fact that the local coffee merchant certainly does not want his home-grown local program to follow—and be compared with—the great Chase and Sanborn show. Nor can he hope for much in the way of an audience if his show has to run opposition to one of the popular chain programs on another station, even though he may be using the station of greater power and, perhaps, greater popularity with local listeners. All of which, as you can see, presents a real hurdle to the local advertiser.

As a general rule the single-sta-

tion or local group radio advertiser is comparatively a little fellow. It is seldom that he can afford to charge off much of his advertising expense to either institutional publicity or "name display" advertising. The fact is that any new radio program is a gamble, since no one can foretell how the public is going to take to the new show. To the small local advertiser with his restricted advertising budget, however, a radio program presents an even more serious gamble than it does to the national advertiser. He cannot usually afford simultaneous campaigns in other media. He is far more likely to have to stake everything on the radio program alone. And it does take a lot of faith on his part to "shoot the works" in this medium that is chiefly looked upon as a general rather than a specific medium.

Number four on the list of disadvantageous circumstances that combine to make it hard for a local advertiser to use radio seems to me to be the fact that there have as yet been no reliable yardsticks developed for accurately measuring either the circulation or the pulling power of radio stations. I don't suppose there is a radio station manager in the country who cannot point with pride to definitely sales-producing programs broadcast from his transmitter. But that is no assurance whatever that the new advertiser's program will do the same for him. Remember, the show is the thing.

Of course, also, every station

manager can show you his proud pin-pocked map, the pins representing listener responses. But that does not mean regular listeners at all those points. It does not present a picture of a regular, reliable audience. It simply proves that someone at each of those points has logged the station at some time or other and has written in about it.

All of which is in sharp contrast to the more accurate gauges at his disposal when the advertiser sets out to select a group of newspapers to carry his copy. In this case he has milline analyses, subscription figures and circulation charts based upon A. B. C. reports. These present true pictures of how much circulation a dollar will buy. Of course, they cannot guarantee definite numbers of persons who are sure to see any given piece of copy, but they do carry considerable conviction. And I predict that it won't be long now until radio will equip itself with more dependable data on circulation, listener habits and the like.

Progress is being made. Edgar Felix, writing in the April 28th issue of *Advertising and Selling*, describes some field intensity measurements recently made out in Los Angeles. These tests, he says, demonstrate that location and directional transmitting characteristics are of far greater importance than station power in determining field intensities. He concludes that a few more surveys of the character made in Los Angeles will result in field in-

W D R C

LEADS IN POPULARITY — FULL TIME ON THE AIR — 16 HOURS
DAILY — OVER 90 HOURS PER WEEK C B S CHAIN PROGRAMS —
ASSOCIATED STATION YANKEE NETWORK — POPULAR LOCAL
FEATURES — OVER ONE MILLION PEOPLE WITHIN A 30-MILE
RADIUS—SERVING A WEALTHY INDUSTRIAL AND AGRICUL-
TURAL TERRITORY — THIS IS W D R C.

HARTFORD, CONNECTICUT

THE HOME OF MORE THAN FORTY INSURANCE COMPANIES

tensity measurement becoming the only basis for judging a station's coverage value.

THERE are other things that make it difficult for the local radio advertiser. Chief among them, I believe, is the natural tendency of the newcomer to radio to try to build his program to please himself and his friends or, worse yet, to satisfy his wife's ideas of what his program should be, or those of his son or daughter, who has "good advertising ideas"! He is pretty apt to feel that he is an average fellow, that he knows what he personally likes, and that what he likes will surely suit his customers. How wrong he is!

In the first place, he is not an average fellow. If he were he would not be running a business big enough to support a radio program. In the second place, he does not know what he likes. And in the third place, even if he does really know what he likes the chances are very much against his choice of program pleasing any large portion of his customers.

The radio advertiser—either local or national—must get a clear picture in his mind of the kind of people who are his real prospects. Then, with the expert aid of the radio station personnel and of his advertising agency, he must try to build up a program that is calculated to please as large a part of his prospect audience as possible. Above all, he must recognize clearly that he can never hope to please all of the radio listeners, nor please many of them all of the time.

In discussing the building of a program I cannot help getting off onto my favorite tangent—continuity. I sincerely believe that continuity—good continuity—is far more of a contributing factor to radio success than advertisers and radio people generally recognize. One reason for my strong feeling on this subject is my absolute conviction that the radio listener is developing a subconscious ability to close his ears to the customary stereotyped commercial announcement. Often he cannot tell you who sponsored a given program, even though he may have listened to it and enjoyed it.

Talent, of course, is the art work, composition and plates of radio. It

is the attention-value element in the radio advertisement, whereas the continuity has to function as reason-why argument, logotype and signature all at the same time. *And the listener shuts his eyes to it!*

In view of the high cost of radio talent, the necessity for the employment of the utmost ingenuity in continuity work is sharply emphasized. A comparison between the talent-to-time cost ratio in radio and the art-and-mechanical to space cost ratio in publication advertising is interesting. Advertisers using national

magazines supported by local newspapers, regional or group publications and trade papers seldom spend more than a maximum of 10 per cent of their total space cost for art work, plates, composition and reproduction material. The local or sectional advertiser using newspapers chiefly may spend as high as 25 per cent or better. But national radio advertisers generally find that talent and time costs run about 50-50. And the single station or local group radio user will have to spend his money in just about that ratio

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.

to put on even the most ordinary kind of program. If he wants a really outstanding program his talent cost mounts terrifically. He may have to spend up to twice as much for talent as his time costs him. So I repeat, good continuity is vitally essential if the radio advertiser is to get his money's worth.

And that, gentlemen, is broadcast advertising from the viewpoint of an advertiser using a single station or a local group of stations. I thank you.

Program Starts Fourth Year

HAPPY HOLLOW, a script-musical feature broadcast over KMBC, Kansas City, celebrates its third anniversary of continuous daily broadcasting during the month of July. In celebrating this anniversary, KMBC recently announced that three broadcasts out of the week will be presented in the glass enclosed "Bungalow Studio" at Sears Roebuck's retail store in Kansas City. Souvenirs, contest prizes and events will form the activities throughout the summer months.

In its three years of service to the advertiser, Happy Hollow has pioneered the idea of including sales talk in the script of the story, and has successfully merchandised over twenty products.

New Malt Campaign

THE Red Top Malt Extract Company, Cincinnati, Ohio, is sponsoring a series of five-minute broadcasts on several Mid-West stations consisting of daily sports reviews. The account is placed through A. T. Sears & Son, Inc., Chicago, and will continue throughout the summer months.

RADIO AND THE RETAILER

(Continued from page 10.)

either make or lose money for him. He should experiment with his show windows. He should learn whether a window loaded with merchandise with prices will pull as many customers as a window with a limited number of goods without price. The interior of his store is another important advertisement the retailer does not seem to be conscious of, and very often an investment of \$5 in paint becomes a very profitable advertisement. His employees should be talked to about the importance of making permanent customers from initial sales as a result of radio advertising.

We should not be satisfied to take the retailer's money and then forget him. If the programs or copy on the air are not pulling for him, they should be changed immediately before the contract expires until they do pull, and there is always a way to make them pull. The principal thing to do for a retailer who is not in the shopping district is to emphasize his location. If he has a store—say, at 87 Blank Street—part of the announcement should ask the listeners, "Do you live near 87 Blank Street?" People living in that section upon hearing this will sit back and give attention.

You know, they told us for years that printed advertising had to first attract attention and then create a desire for the merchandise. Radio

has to do about the same thing. We must attract attention to the advertiser as well as to his location, then get goodwill and stimulate a desire on the part of listeners to purchase at this particular store.

There are so many important retail helps a good retail man can give an advertiser that the contact is always helpful to the retailer. When we read in a trade journal about the success of a retailer in another city, we should clip the article and turn it over to a retailer handling similar merchandise in our own city. We should be on the alert at all times to give a service of this kind.

Race Track Goes on Air

ED JOHNSTONE, broadcasting nightly over WBBM, Chicago, with a fifteen-minute talk on thoroughbreds, has been sponsored by Arlington Park for its thirty-day meeting (June 27 through July). Broadcast is reported great attendance stimulator, to say nothing of interest it stirs in mutuels. Johnstone, turf authority of note, previews horses entered in next day's races and gives all the data including family tree.

California Fruit on Yankee Net

THE Blue Anchor Salutes, sponsored by the California Fruit Growers Exchange, is a new tri-weekly morning series broadcast over the Yankee Network.

Now Federal Broadcasters

DUE to a similarity of names, the Affiliated Broadcasters' Association has changed its name to Federal Broadcasters.

KMBC OF KANSAS CITY

*Operated
to Entertain*

*Located
to Serve*

The MULTITUDE

DAWN TO MIDNIGHT

RADIO BRINGS NEW DUTIES TO AGENCIES

(Continued from page 7.)

With a moderate amount of guidance at the start, any capable copy writer will readily grasp the essentials of good writing for the radio. Far more difficult to attain than the "mechanics" of radio writing are a fundamental grasp of merchandising, a complete knowledge of the client's product and market, a thorough ground-work in the advertiser's problems and objectives. These the copy writer assigned to the account already possesses. Also he possesses a comprehensive grasp of what is being done for the advertiser in other media, hence he is qualified to prepare his radio credits in a manner calculated to dovetail most effectively with the other forms of advertising being employed.

Aside from adequate provisions in the way of personnel, the advertising agency which renders a comprehensive service in the radio field finds it necessary to make some major additions to its physical equipment, likewise to provide important changes in its office layout. At one time a mystery even to the sophisticated advertising agent, audition rooms, microphones, studios and music libraries are today an integral and important part of the well-arranged agency.

Talent must be interviewed and tested. Productions must be rehearsed before the microphone. Auditions must be given for the client. It is difficult to carry on this type of work with complete efficiency unless it can be done within the agency's own quarters. A studio, with a good piano and adequate microphone equipment, are of inestimable aid to agency and talent alike. There is a wide difference in the quality of microphones; it pays to get good ones.

Turn-tables for playing electrical transcriptions—both 33 $\frac{1}{3}$ and 78 R.P.M.—are also essential. These as well as the microphone controls should be in a room separated from the studio itself but connected by sound-proof glass panels so that the control room operator and the director can watch the talent in action and transmit their instructions by a code of signals. An efficient opera-

tor at the controls, by the way, is a vital factor in the successful operation of the equipment.

From the control room, the program, whether employing live talent or electrically transcribed, is carried by wire to an audition room entirely removed from the studio. Here it is delivered over a radio speaker resembling in appearance the radio set found in the average home. In this room the agency's talent director and executives can pass upon and criticize the talent being auditioned or rehearsed. Here,

too, the client can receive auditions under conditions comparable to those existing in the typical home. To insure satisfactory acoustical results, it is necessary, in arranging a studio and an audition room, to provide adequate sound-deadening in both rooms.

Yes, indeed, radio has brought a new responsibility to the advertising agency. The term "advertising" has broadened its scope, and the modern advertising agency must likewise broaden its sphere of activities if it is to keep abreast of the trend.

New England has money to spend!

Get your share through the

YANKEE NETWORK

NEW ENGLAND leads the country in per capita purchasing power. It has 8.0% of the country's total wealth. It earns 8.4% of the total income.

New England consumes nearly 10% of all food sold in the United States. According to the New England Council, it is spending more per capita for new cars, gasoline, department store merchandise, life insurance and building materials than any other section of the country,

Concentrate your sales effort on this rich market!

The voice of the Yankee Network reaches every densely populated New England trading area . . . 8-station coverage that assures the largest possible listener audience.

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

Exclusive National Sales Representative—SCOTT HOWE BOWEN, Inc.
New York — Chicago — Detroit — Kansas City — San Francisco — Omaha

YANKEE NETWORK

FROM WHICH NEW ENGLAND HEARS ITS RADIO

Today it is radio. Tomorrow it will be television. The world moves forward—advertising moves forward—the advertising agency must move forward, too.

Pat Barnes' Book Will Please His Radio Friends

DEDICATED to "the greatest audience in the world—to you, dear friends of the radio," Pat Barnes' "Sketches of Life" (Reilly & Lee, \$1.00) will be eagerly snatched up by the thousands of listeners who follow "Jimmy and Grandad" each morning, or who remember Pat as Mister Kelly, Old Timer, Joe Be-Dor, and his many other radio characterizations.

The volume is a collection of Pat's radio sketches, most of them highly sentimental, all of them received (when broadcast) with floods of letters asking for copies of the manuscripts. It was largely to satisfy these requests that the little book was published.

In an entertaining preface, readers are told what goes on back of the microphone before a radio act is ready to go on the air—of the hours of preparation needed to perfect a sketch that takes only a few minutes to broadcast.

On Air Fourteen Times Weekly

THE Jackson Furniture Company, Oakland, Calif., is sponsoring 14 programs weekly over station KTAB, San Francisco. Frank Wright & Associates, Oakland, is the agency.

BANK BROADCASTS BOOST DEPOSITS

(Continued from page 5.)

entire program and urge the listening public to put their idle dollars to work, to deposit their surplus dollars in a good bank, mentioning the branches and facilities and safety of the sponsoring institution. In the same way that an expert sports reporter reflects the speed and progress of an exciting football game, so does Mr. Kilgore, the bank's voice, keep the radio public on their toes in anticipation of "news, news, and yet more news."

There is sound reason for the belief that aroused emotions require an outlet. The Bank of America not only offers its listeners copies of the speaker's talk but urges and invites its friends to call at any one of the many branches. The invitation is cordial and very personal. At the present time the print edition of each speech runs about 10,000 copies.

The following quotations from a recent speech by an executive of the Hamman-Lesan Company, the bank's advertising agency, tell the story of the complete campaign built around the broadcasts:

"The campaign was launched with an evening radio program broadcast from Los Angeles and San Francisco. Immediately, it was carried into more than 300 California newspapers, the first announcement appearing in 6-column size in dailies and in 4-column size in others. In the news copy, the Bank of Amer-

ica asserts that by putting every idle dollar back to work, Californians can create their own prosperity and set an example for the entire nation.

"To the weekly radio and newspaper schedules was shortly added a statewide showing of 24-sheet posters in full color, supplementing the regular painted bulletins, which have been redesigned to tie-in with the new theme. Simultaneously, new street-car cards appeared in city and interurban cars and buses. These like all other units of the campaign feature the sustaining theme, 'Back to Good Times,' or 'California Can Lead the Nation to Sound Prosperity.'

"The display possibilities of the bank's 410 branches in 243 communities have been fully capitalized. Enlargements of the first advertisement, full-color posters adapted from the outdoor designs, and reproductions of the street-car cards were furnished for lobby display in branches throughout the state. These displays are changed frequently as new material is produced. And the entire campaign is supplemented by folders, statements, enclosures and letters, distributed through branches or direct by mail. Additional material is being released at frequent intervals."

The main point is that a complete and carefully executed advertising campaign is put directly behind the "Back to Good Times" movement, but to radio is assigned the job of reaching the emotions of thousands of people, of personalizing the in-

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

stitution, and of developing active interest in the cause of building up courage.

The accomplishment of these objectives, by which the bank measures, the success of radio, is in many ways a more difficult achievement than selling merchandise. However, radio seems to be building deposits as well as courage. A news story on the campaign, in the *San Francisco Chronicle* for June 7, says that "total resources of the bank have increased \$30,000,000 during the last 60 days, according to Will F. Mowish, president."

It is quite possible that broadcasting is coming into a new state of advertising usefulness. Call it "morale building" or "confidence giving" or what you will. Without this courage and confidence there is little or nothing to expect. With these qualities firmly established all things are possible. What a worthwhile objective for radio to be directed toward, especially in these days when enormous possibilities for constructive good on a big scale are being "square-rooted" into intensive selling jobs where the sponsor feels guilty of overselling and the public feels the strain of being over-solicited.

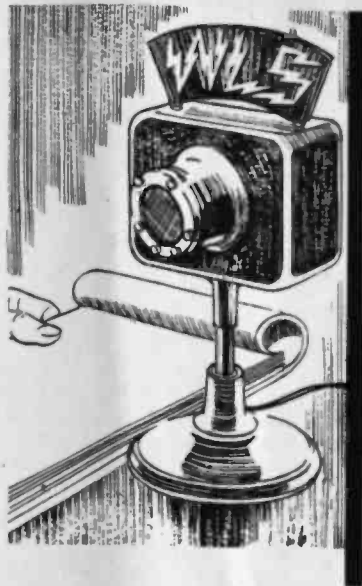
These "Back to Good Times" programs may show the way back to the finest possible use of radio, where, in conjunction with other media coordinated into a complete campaign, radio is used to appeal to the imagination, to stir the emotions, to build confidence, and to get action.

Lafount Urges Advisory Boards for Stations

A WAY out of the red for radio stations that are now losing money has been pointed out by Commissioner Harold A. Lafount. Let each station, he says, appoint from the business and professional men of its community an advisory board, to act as guides to the station, pointing out errors in management, making suggestions, and stimulating the interests of the station in the community and vice versa.

"Don't laugh this plan aside just because these men are not trained broadcasters" Mr. Lafount warned station managers. "They have business and professional knowledge and connections which, combined with your broadcasting knowledge, will produce better service and put more money into the station's treasury."

July, 1932



RESULTS

THE FINAL STANDARD for measuring the effectiveness of any Advertising

On March 30th, 1932, a nursery account, using WLS advertising for the first time, went on the air with spot announcements. Results from their original two-week contract were so overwhelming that they continued an additional four weeks. Thirty-seven one-minute announcements and 28 quarter-hour programs during the six weeks' period secured 37,600 orders for nursery stock.

A breakfast cereal manufacturer, using 15 minutes on WLS daily except Sunday since Sept. 15, 1930, has received a total of 184,218 box tops from the product; 37,194 in 1930, 82,493 in 1931, and 64,531 in the first five months of 1932. Unassisted by any other form of advertising WLS has increased the distribution in the Chicago area from but TWO to 5,000 dealers.

Let WLS help increase your sales. Whether your problem is distribution or retail sales, our competent program department will make a careful study of your market and build you programs which bring RESULTS.



THE PRAIRIE FARMER STATION

BURRIDGE D. BUTLER, Pres.
GLENN SYNDER, Manager
Main Studios and Office: 1230 W. Washington Blvd., Chicago 870 Kilocycles
50,000 Watts



Yankee Network Names Scott Howe Bowen, Inc.

JOHN SHEPARD 3rd, president of the Yankee Network, has announced the appointment of Scott Howe Bowen, Inc., as exclusive national sales representative of the Yankee Network. This appointment was effective as of June 1st.

"In order to serve more adequately the Shepard stations we are assigning men in our New York and Chicago offices to handle the affairs of this group exclusively," Howard S. Meighan of the Bowen organization said. "We plan to follow this procedure in our other offices as soon as the volume of business warrants our so doing. The New York man, Jack Field, and the Chicago man, Virgil Reiter, are completely equipped to service anyone desiring information regarding the potent New England territory. They recently spent a considerable period of time in that territory, going over the ground with the Shepard staff."

Talking about representation in general, Mr. Meighan continued, "There still seems to be some doubt as to whether the production of spot broadcasting ideas and programs is an analogy to the production of motion pictures, where it is necessary that a producer maintain as large a number of outlets as possible. Such a development would, of course, preclude the possibility of ever developing a system for the exclusive representation of stations on the present commission basis. We feel, however, that creation of the spot broadcasting program and the servicing of specific radio stations should be divorced. The first is definitely an advertising agency function, while the second is the duty of a bona fide station representative.

"In constructing our own organization, we have definitely separated Scott Howe Bowen, Inc., from the production of radio programs, or the mechanical recording of them. These functions are handled by entirely separate, though affiliated, companies. We feel that the

stations that we are serving should not have to depend on our agility at guessing whether an advertiser or his agent prefers flute quartets or string ensembles. Although our affiliated companies have devised some very excellent programs for advertisers and agencies, we do not feel that we have a corner on all the good ideas in the country. The fact that less than 20 per cent of our total volume of business emanates from our own recording studios is an indication that our ideas on this subject are basically sound.

"Programs and their mechanical production should be furnished as separate items to advertisers and agencies desiring them. They should be furnished at card rates, which include a reasonable profit to their creators. The selling and servicing of the time and facilities of radio stations is a distinct service rendered on behalf of the radio stations. Until such time as radio stations segregate entirely the problem of providing a radio program and selling the facilities of the station, they alone will suffer from the evils of the system. No radio station can expect to be supported by legitimate organizations when it allows purely recording companies, or office-in-their-hat individuals, to sell its station facilities at less than card rates, either by making a special price on the recording or by openly rebating a portion of the commission.

"STATIONS are driven frantic by the clamor for recognition of hole-in-the-wall organizations and recording firms with so-called time placement departments. The solution to this situation lies entirely in the hands of radio stations. Each year a definite suggestion has been made at the annual convention of the National Association of Broadcasters that a committee be appointed to pass on the desirability of recognizing organizations wishing to claim a sales representatives' commission.

"Nothing has yet been done along this

line, and stations continue to recognize nondescript characters in various cities, many of whom owe varying sums of money to radio stations throughout the country. A central recognition bureau, to which any radio station could apply for information, would eliminate all but organizations of unquestioned responsibility and credit standing. That a radio station should recognize anyone less qualified is absurd."

Arnold to Write on Radio's Social Value

FRANK A. ARNOLD, director of development of the National Broadcasting Company since its organization in 1926, has been granted three months' leave of absence. During the summer Mr. Arnold will complete a new book which he is writing on "Radio as a Social Force" and also prepare a course of thirteen lectures to be delivered at City College, New York, this winter.

WLW Will Experiment with 500 Kilowatts

THE Crosley Radio Corporation, Cincinnati, owner and operator of station WLW, has been granted permission by the Federal Radio Commission to experiment with 500,000 watts power, the highest ever used in this country. Tests with this ultra-high power will be made between 1 a. m. and 6 a. m. on WLW'S frequency, 700 kilocycles.

Cigars to Broadcast

THE Porto Rican-American Tobacco Company, Newark, N. J., maker of El Toro and Portina cigars, has signed with NBC for a series of Saturday programs beginning October 1. The broadcasts will be musical, with an orchestra, piano team, sister harmony singers and a male soloist. The Federal Advertising Agency, New York, is in charge of the advertising.

Meet the Ladies

The excellent feature programs of the Columbia and Yankee Networks, heard exclusively in this territory through WORC, have won the attention and support of a very large women's audience.

Foods, cosmetics, household appliances, will find ready acceptance with an already established audience. You will find it profitable to use

WORCESTER

RADIO NOMINATES HENRY FIELD

(Continued from page 8.)

important a lost dog can be to a small boy.

"Something of Henry Field's character is shown by his devotion to plain writing and plain speaking. He possesses an unusual ability to express forcibly and exactly what he means. He speaks and writes simply and without flourish but his terseness leaves no room or need for the imagination. He is a crank on plain talking and plain speaking.

"For years Henry Field has been referred to as the Corn Belt Sage. Years past one of the large Midwestern newspapers referred to him as the Corn Belt's 'guide, philosopher, counselor and friend.' That was in 1926 before the idea of politics had ever entered Henry Field's head.

"But action followed the thought swiftly a few months ago when Henry Field entered the political race for the U. S. Senatorship from Iowa. He has long been known for his willingness to tackle anything, and when he saw a further opportunity to serve his many Iowa friends he didn't hesitate about throwing his hat in the ring although it involved defeating a seasoned campaigner and in spite of the fact that he had no organization to foster his candidacy.

"It is unusual for a man to enter politics for the first time at the age of sixty. It is unusual for any political amateur to aspire for a Senatorial seat. It is even more unusual that an outsider should succeed so emphatically. But Henry Field is an unusual man."

Baker Builds Super-Power Station in Mexico

A NEW broadcasting station, XENT, to have a power of 150,000 watts, is now under construction in Nuevo Laredo, Mexico. The builder is Norman Baker, former owner of station KTNT, at Shenandoah, Iowa, who lost his license by act of the Federal Radio Commission. Baker, who is running for governor of Iowa on the independent ticket, plans to use his station for campaign purposes.

Pipe Club Goes on Network

"THE Corn Cob Pipe Club of Virginia," program of fiddlers, hill-billy singers and other rural entertainers that Larus & Bros. Company, makers of Edgeworth smoking tobacco, have been broadcasting for more than five years over their own station, WRVA, Richmond, is now going out each Wednesday night over a coast-to-coast chain of NBC stations. The Edgeworth advertising is handled by Batten, Barton, Durstine & Osborn, New York.

Columbia Phonograph— WJJD Affiliation

THE Columbia Phonograph Company, Inc., which originated and later withdrew from the Columbia Broadcasting System, has re-entered the field of radio broadcasting, according to an announcement by President Herman E. Ward. Through a recently consummated agreement with station WJJD, Chicago, the Columbia Phonograph Company is to assist in the development and presentation of that station's broadcast programs.

"As one of the leading manufacturers of radio receiving sets and as the largest producer of electrical transcriptions for broadcast purposes, Columbia has a vital interest in the development of radio programs," Mr. Ward stated; "WJJD is one of the most powerful stations in the Middle West, and is the most powerful station now operating in the United States without network affiliations. Under our arrangement with WJJD, our entire talent and program-building facilities will be available to WJJD in developing radio programs, in both the electrical transcriptions and the live talent forms."

WJJD, owned and operated by WJJD, Inc., is a 20,000-watt station, operating on 1,130 kilocycles. On Jan. 1, 1932, the station ended a two-year affiliation with the Columbia Broadcasting System, and has been operating as a completely independent station.

Used 70 Programs in Week

B. F. SCHLESINGER & SONS, B. Oakland, Calif., department store, recently used more than 70 radio programs in a single week to stimulate customer activity during their 53rd anniversary sale. This represents the largest weekly order of broadcasting ever placed by an Oakland mercantile organization. Frank Wright and Associates, of Oakland, were the agents.

Joseph M. Gilbert, secretary and advertising manager for the Oriental Trading Art & Looms Company, Inc., of Shanghai, China, has recently become affiliated with the foreign and domestic commerce department of this agency.

Stations Name Free & Sleinger

FREE & SLEINGER, INC., 180 North Michigan Ave., Chicago, Ill., report progress in their establishment of a Chicago branch office for non-competing radio stations. As this issue goes to press, they announce that they have been appointed to represent stations WOC-WHO, Davenport and Des Moines, Iowa; WJR, Detroit, Mich.; WGAR, Cleveland, Ohio; WGR and WKBW, Buffalo, N. Y.; WMCA, New York City, and WBAP, Fort Worth, Texas.

Correction

FRANK WRIGHT, head of the advertising agency, Frank Wright & Associates in Oakland, Calif., was described in our June issue as former manager of station KTAB. Tom Morgan, now general manager of this station, informs us that Mr. Wright was commercial manager at Oakland for KTAB.

WXYZ

1000 WATTS

1240 KC.

ATTENTION, MR. ADVERTISER!

Spot your programs in the Detroit market over Station WXYZ, the big Independent Station that rivals the best programs on the air, with superb music and professional stars, secured in Detroit for Detroit entertainment.

Local sentiment and pride in local entertainment warms the hearts of Detroiters to a sense of loyalty and esteem that will reflect intense interest to your commercial appeal.

Special musical programs will be created to suit your requirements.

Write for Rate Card

THE KUNSKY-TRENDLE

BROADCASTING CORPORATION
300 Madison Theatre Building
DETROIT

WOOD- WASH

The only broadcasting station in Grand Rapids.

This is an exclusive Radio Market that only WOOD-WASH reaches effectively.

The big city of Grand Rapids and surrounding rural centers depend largely upon WOOD-WASH for Radio entertainment.

Reasonable Rates—Extensive Coverage.

KUNSKY-TRENDLE MANAGEMENT

500 WATTS

1270 KC.

WOOD

HEINL

Supplies the only

Confidential

semi-weekly
radio information service.

405 Insurance Bldg.
Washington, D. C.

When Television Comes

THINK what an announcer can accomplish in a coast-to-coast television demonstration of a new automobile as he points out the salient features while the shining chassis revolves on a turntable in front of the television eye," says Orrin E. Dunlap, Jr., in his latest book "The Outlook for Television" (Harper & Brothers, \$4.), which outlines and explains the past progress of television and its present status and paints a glowing picture of its future.

Speaking of advertising, the author expresses his belief that advertisers will "help to finance television performances in much the same way as they do broadcasting. Advertising characters that have long been stationary on cereal boxes, coffee cans and wrappers will have life instilled into them by television, because some of them will be enrolled as performers."

In the epilogue, eight leaders in various fields look into television's future. Bruce Barton believes it will inevitably have an important influence on advertising, newspapers and magazines, but it seems unlikely to him that it will completely displace either newspapers or magazines.

"I recall," says Mr. Barton, "that in the early days of the telephone, the telephone company advertised: 'Don't travel. Telephone.' This appeal was promptly withdrawn, because they discovered that

the more people traveled, the more they telephoned. It seems to me likely that the more the public of the future is informed and educated by television the more, rather than the less, it will appreciate and depend on the newspaper and the magazine."

An unusual and interesting feature is the "Calendar of Wireless-Radio-Television" which begins with the discovery that amber, when rubbed, attracts light objects, made by Thales of Miletus in 640 B.C., and continues to April 7th of this year, when Marconi announced successful tests with ultra-short waves.

Benton & Bowles Form Radio Department

BENTON & BOWLES, New York advertising agency, which will handle the General Foods account beginning July 1, have organized a radio department to take care of the broadcasting of this client and others. Edmund Ruffner, formerly radio production manager for Erwin, Wasey & Company, is to head the radio staff. Herbert Polesie, continuity director of Adams Broadcasting Service, has also joined the agency's radio department.

KTAR Issues Brochure

AN eight-page, newspaper size folder, elaborately printed in rotogravure and colors, and titled "The March of Progress in Phoenix and Arizona" has just been issued by station KTAR, Phoenix. Unlike many station publications this one devotes no space to the station itself, but much to the history, scenery, industry, business and social activities of the city and the state.

New Shell Program Uses Don Lee Network and Electrical Transcriptions

TO THE EDITOR:

In your June issue, page 20, we note an article about the Shell Oil Company going on the Columbia network on the Pacific coast with a new evening program, "Eb and Zeb." I am sure you will be interested to know that this is a misstatement and that the Columbia network is not being used. The Don Lee network is being used in the state of California and the balance of the western states and Hawaii are being covered by electrical transcriptions placed by this company.

We have been following, with a great deal of interest, the discussion in your magazine on time brokers, station representatives, etc. All this discussion seems to be with reference to the eastern and middle-western situation; the wide-open spaces on the Pacific coast appear to have been entirely ignored—and yet we feel that possibly more progress has made here than in the east. This rather amazing statement is based on the fact that a number of the leading west coast stations have signed exclusive representation contracts—and the day of the time "broker" on the Pacific coast is almost a thing of the past.

We get a great deal of interesting information from your magazine and want to wish you continued success.

Cordially yours,
HUMBOLDT J. GREIG,
San Francisco Manager,
SCOTT HOWE BOWEN, INC.

Triple Sponsor for Whiteman

PAUL WHITEMAN'S Pontiac Chiefs conclude their Pontiac series on July 1 and on July 8 begin a new series under the sponsorship of the newly organized Buick-Olds-Pontiac Sales Company. At the same time the program changes from the NBC-WJZ chain to the NBC-WEAF hook-up.

WSPD

Toledo—Ohio

1000 Watts—1340 Kilocycles

• • •

**One Day Exploitation
On Big Store Sale
Planned by WSPD
Staff Results in
Year's Contract**

**WSPD Dominates in
Northwestern Ohio**

WWVA

Wheeling—West Virginia

5000 Watts—1160 Kilocycles

• • •

**Listener Interest
Creates Listener
Buying Habits**

**WWVA
Produces Direct
Sales Results
Throughout Rich
Ohio Valley**

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
 General Mills, Inc., Minneapolis, Minn.
 Culbert Sales Co., Los Angeles.
KVOA—Tucson
 Phoenix Hosiery Co., Milwaukee, Wis.
FLORIDA
WFLA—Clearwater, Tampa
 General Foods Corp., New York (Maxwell House Coffee).
 Crazy Crystals Co., Inc., Mineral Wells, Tex. (Mineral Water).
ILLINOIS
WBBM—Chicago
 National Tea.
 Balanced Pet Foods Co.
 Detroit & Cleveland Navigation Co., Detroit.
 The Kurlash Co., Rochester, N. Y.
IOWA
WMT—Waterloo
 Dr. Dalsbos, Rochester, Minn.
 Thomson & Taylor, Chicago (Rootbeer).
 Rainwater Crystals, Canton, Ohio.
MASSACHUSETTS
WBSO—Babson Park
 Raladam Co., Detroit, Mich. (Marmola Reducing Tablets).
 Deborah Products.
 Crazy Crystals Co., Inc., Mineral Wells, Tex. (Mineral Water).
WAAB—Boston
 Ernst Plentje Shock Absorber Co.
MISSOURI
KFEQ—St. Joseph
 Sears, Roebuck & Co., Chicago (Local branch).
 F. W. Clements Products Co., Rochester, N. Y. (Kruschen Salts).
 Rainbow Oil Co., Kansas City, Mo.
 Willard Tablet Co., Chicago (Stomach Tablets).
 Melbourne Hotel, St. Louis.
 Elms Hotel, Excelsior Springs, Mo.
 New Bismarck Hotel, Chicago.
 Standard Chemical Mfg. Co., Omaha, Neb. (Clit).
 Standard Laboratories, Wheaton, Ill.
NEBRASKA
WOW—Omaha
 General Mills, Inc., Minneapolis (Bisquick Flour).
 Illinois Specialty Co., Chicago (Dry Cleaner).
 Raladam Co., Detroit, Mich. (Marmola Reducing Tablets).
 Reliance Manufacturing Co., Chicago (Overalls).
 Sears, Roebuck & Co., Chicago (Local branch).
NEW YORK
WINS—New York
 Second Church of Christ, Scientist, and Associated Churches in Greater New York.
 Curtice Bros., Rochester (Tomato Juice and Catsup).
NORTH DAKOTA
WDAY—Fargo
 North American Creameries, Alexandria, Minn. (Produce and Beverages).
 Super Oil Co., Moorhead, Minn.
 Pioneer Coffee Co., Moorhead, Minn.
 National Studios, Kansas City (Photo work).
 Fargo Foundry Co. (Oil Burners).
 Northern States Power Co., St. Paul.
 General Mills, Inc., Minneapolis (Bisquick).
 Acme White Lead & Color Works, Detroit (Insecticides).
OHIO
WLW—Cincinnati
 Standard Oil Co. of Ohio, Cleveland.
 F. W. Clements Products Co., Rochester, N. Y. (Kruschen Salts).
 Mint-Rub.
OKLAHOMA
KFJF—Oklahoma City
 Ozarka Water Co. (Crazy Crystals).
 Crispy Nut Co.
 Medicinal Oil Laboratories, Fort Worth, Tex.
 Oklahoma Southern Life Insurance Co.
 Iodine Products Corp., Fort Worth (Medicine).
 Gray-Gone Laboratories, Hollywood, Calif.
 Pioneer Paper Box Co.

PENNSYLVANIA
WGAL—Lancaster
 Eastern Rabbitry, New Freedom, Pa. (Rabbitry).
 Tomolo Co., Baltimore (Salve).
 C. C. Donnelly & Co. (Salve).
WKJC—Lancaster
 R. L. Gerhart Co., Inc.
 S. C. Johnson Co., Racine, Wis. (Floor Wax).
 Natex Co., Baltimore.
 Copeland Products, Inc., Mt. Clemens, Mich. (Copeland Refrigerators), (Local dealer).
 Bendix-Stromberg Carburetor Co., Chicago.
WCAU—Philadelphia
 Beechnut Packing Co., Canajoharie, N. Y. (Food Products).
 Curtice Bros. Co., Rochester, N. Y. (Tomato Juice).
 Gladys McCune, New York (Beauty Preparations).
 David Schainucks Co., Pittston, Pa. (Clothing).
WIP-WFAN—Philadelphia
 Rumford Chemical Works, Rumford, R. I.
 Paramount Packers.
 Dexdale Hosiery, Lansdale, Pa.
 American Cone & Pretzel Co.
 Montague Candles.
 Atmore Co.
 James Lees & Sons Co., Bridgeport, Pa. (Minerva Yarns).
 Adam Scheidt Brewing Co., Norristown, Pa.
 Rudemar Beauty Co.
WCAE—Pittsburgh
 American Fruit Growers, Pittsburgh, Pa.
TEXAS
KPRC—Houston
 Chevrolet Motor Co., Detroit.
 Magnolia Petroleum Co., Beaumont, Tex.
 General Mills, Inc., Minneapolis (Cereal).
 Extermo Mfg. Co. (Insecticide).
 Fehr Baking Co., Houston and San Antonio.
 La Po Laboratories, San Antonio (Foot Remedy).
 Sherwin-Williams Co., Cleveland (Paint).
 G. A. Guerler Mfg. Co., San Antonio (Candy).
KTLC—Houston
 Tee Lee Chemical Co. (Insecticide).
 Cream-O-Pop Sales Co. (Cream-O-Pop).
 Bulova Watch Co., New York.
 Roach Fowler Co., Dallas, Tex. (World Book).
 Euclid Candy Co., San Francisco (Red Cap Candy).
TEXAS
KTSA—San Antonio
 Crazy Crystals Co., Mineral Wells, Tex. (Mineral Water).
UTAH
KOYL—Salt Lake
 P. Ballantine & Sons, Newark, N. J. (Malt), (Local distributor).
 Schlitz Brewing Co., Milwaukee, Wis. (Malt).
 Yellowstone Bottling Co. (Alta Club Ginger Ale and Old German Ginger Beer).
 Colonial Holding Corp., Ogden, Utah (Holding Corp.—Chain Bldg. & Loan).
KSL—Salt Lake
 Folger Coffee Co., San Francisco.
 Affiliated Products Co., Chicago.
 Shell Oil Co., San Francisco.
 Union Pacific Stages, Los Angeles.
 Continental Baking Co., New York.
 Sears, Roebuck & Co., Chicago (Local branch).
 General Mills, Inc., Minneapolis (Bisquick).
 Dinnerette Food Products, Ogden, Utah.
VIRGINIA
WRVA—Richmond
 McLaughlin-Gormely-King Co., Minneapolis, Minn. (Insecticide).
WISCONSIN
WTMJ—Milwaukee
 Thomson & Taylor Co., Chicago (Root Beer Extract).
 Beechnut Packing Co., Canajoharie, N. Y.
 Household Finance Corp., Chicago (Loans).
 Globe Union Electric Co. (Batteries).
 Verifine Dairy Products Co., Sheboygan, Wis. (Hotsie Toties).

APPOINTED

Chicago Sales
 Representatives for

WOC - WHO

Davenport - Des Moines

WJR

Detroit

WGAR

Cleveland

WGR - WKBW

Buffalo

WMCA

New York

WBAP

Fort Worth

Complete station information, coverage, open time, rates, market data, merchandising, now available through this Chicago branch office.

FREE & SLEININGER, Inc.

180 North Michigan Avenue

CHICAGO

Franklin 6373

VACATIONERS!

WDAY reaches right to the heart of vacation land... the "10,000 lakes of Minnesota" region.

Reach these people while they play!

USE

WDAY

WDAY, Inc.

An NBC Associate

FARGO, N. D.

940 kc.

1000 watts

This 'n' That

CONSTANTLY, ceaselessly, in and out of season, the battle of the networks for radio supremacy goes merrily on. But of late the struggle has changed its nature. Once the goal was numerical strength, the acquisition of member stations. Each chain wanted the most affiliates, the greatest coverage. Then came the discovery that mere affiliation is not enough. A humble local station, granted more power by virtue of the chain's influence in Washington, given greater prestige through the chain's superior programs, easily becomes proud and independent, apt to be stubborn about turning down profitable local business to accommodate the \$50-an-hour chain commercial, equally apt to shift its allegiance to the rival camp if a better deal can be made.

Today the networks are less interested in additional outlets than in cementing the bonds of those they already have. Last month the Federal Radio Commission approved the assignment of the license of KPO, San Francisco, to NBC, of WJSV, Washington, D. C., to Columbia. This gives CBS a total of 12 stations in as many cities which it owns, leases, or otherwise controls. NBC controls 13 stations in 10 cities and is now endeavoring to increase this total by transferring KYW to Philadelphia. This move would not only give NBC a sorely needed Philadelphia high-powered outlet, but would relieve Westinghouse of the necessity for constantly going to court to defend the operation of a third zone station on a second zone frequency. And NBC has ample Chicago stations to make the loss of KYW there a serious matter.

As soon as Westinghouse had filed its application, WCAU and WFAN, both Philadelphia, asked that KYW's 1020 kilocycle berth be given to them. Kunsky-Trendle, operators of stations WXYZ, Detroit, and WOOD-WASH, Grand Rapids, put in their bid for a new Detroit station on this wave. Other stations have entered conflicting claims, until now there are about 15 of them who will be represented in the Commission quarters on July 18, when the case will come up.

MEET the star of a popular radio show the other day, just as he was climbing into a luggage-laden cab. "Off to the farm," he explained. "Our program is over until fall." "But I thought it was a big success," I exclaimed. "Oh, it was," he answered. "In fact, the sponsor was so pleased with the results it was bringing that he had just about decided to continue through the summer. But as the other advertising broadcasts began shutting down he grew more and more nervous. Then he learned that Wrigley was going off the air until fall. That was the final straw. 'If he isn't big enough to stay on, it's a cinch we aren't,'

he told us, and that was that. I'll see you in September." And we came back to our desk wondering just how many other advertisers have dropped their programs simply because "everybody else" was doing it.

SUMMER, incidentally, is a fine time for advertising men to keep close to their receivers. The withdrawal of so many sponsored programs gives program directors time to try out a lot of those good ideas they've been having all year but have lacked the time to give them an airing. Many features now timidly making their debuts as sustaining shows will be successful commercial programs next winter. Certainly a program that can build an audience without any publicity to help it (and few sustaining features are very actively merchandised) has something that advertisers can use.

TIME, weekly news magazine that startled the newspaper world by developing a new kind of reporting, is now causing many an advertising man to scratch his head and murmur admiringly "How do they do it?" For although *Time* will not start sponsoring its now "March of Time" series until November 4, CBS has announced that "William S. Paley, president of Columbia, decided, rather than have the radio audience deprived of something it liked so much, that Columbia itself should put on the broadcasts for the period of the national Presidential campaigns," beginning September 9.

Furthermore, "in order to maintain the same flavor that has made the 'March of Time' one of the great achievements of radio broadcasting, Columbia has arranged with the editors of *Time* to prepare the script as heretofore, and the casting and production will all be in the same hands that molded last season's presentation." The hands referred to belong to Batten, Barton, Durstine and Osborn, *Time's* agency.

RADIO station WGN, Chicago, has just learned that sometimes you can be too successful. The story is that a purveyor of breakfast foods recently tried out a new kiddie continuity over that station, and that the show clicked so well that said sponsor immediately started lining up a network. So far so good, but now comes the dirty work. Everything was all set for CBS, of which WGN is a member in good standing, when another distributor of what the kiddies cry for in the morning forbid the bans, because the new show would be too near its own juvenile quarter-hour. After some futile attempts to reconcile things, CBS retreated as gracefully as possible, and the advertiser turned to NBC. Latter chain was tickled to death to get the program and could handle it fine . . . but . . . it would be impossible to include WGN in the hook-up. Advertiser and agency threatened and pleaded, but the network saw it couldn't lose and refused to budge. Result is that WGN is now on the outside looking

in, with the realization that if it hadn't produced such good returns it would probably still have the account. It's a cruel world.

BY diligent effort the broadcasters managed to remove the tax on long distance lines from all lines used for broadcasting before the 1932 Revenue Bill was passed, thus saving the networks a sizeable piece of change. No one seemed to remember, however, that some programs are broadcast by electrical transcriptions, so *these* will be taxed. The following paragraph is quoted from a summary and interpretation of the radio tax law issued by the RMA:

"Electrical transcriptions are taxable unless it can be proven to satisfaction of Treasury Department that such transcriptions are not phonograph records. In the discussions of this item by Committees of Congress, transcriptions were included and were considered to be taxable."

ARE mystery dramas good summer radio entertainment? The American Tobacco Company casts a vote in the affirmative and adds a thriller from the archives of the New York police department to its Tuesday broadcasts. The G. Washington Coffee Refining Company says "No" and takes off its Sherlock Holmes broadcasts for the summer, substituting a dance band and an orchestra. And the question remains unanswered.

"DOES a man want a lady's photograph?" asks the headline of a recent Batten, Barton, Durstine & Osborn advertisement, which went on to describe an offer made by Kate Smith to send her photograph to any listener sending her a La Palina cigar band. Although the offer was made only once, 42,000 cigar bands came in.

Yankee Network to Have New York Audition Studio

ANew service is to be offered New York clients and advertising agencies by the Yankee network. Negotiations have been completed whereby the Byers Recording Laboratories, located in the Chrysler building in New York, will be available to advertising agencies and their clients for the purpose of holding auditions or feeding the Yankee network programs direct from New York for New England coverage.

An untold amount of time and expense will be saved for all parties concerned with this new setup. A client wishing an audition may go to the recording laboratories and listen to a prospective program originating in the Boston studios of the Yankee network and piped to New York. Also, a client sponsoring a program using New York radio talent may have his program produced in these studios and piped to the Yankee network for transmission throughout New England.

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