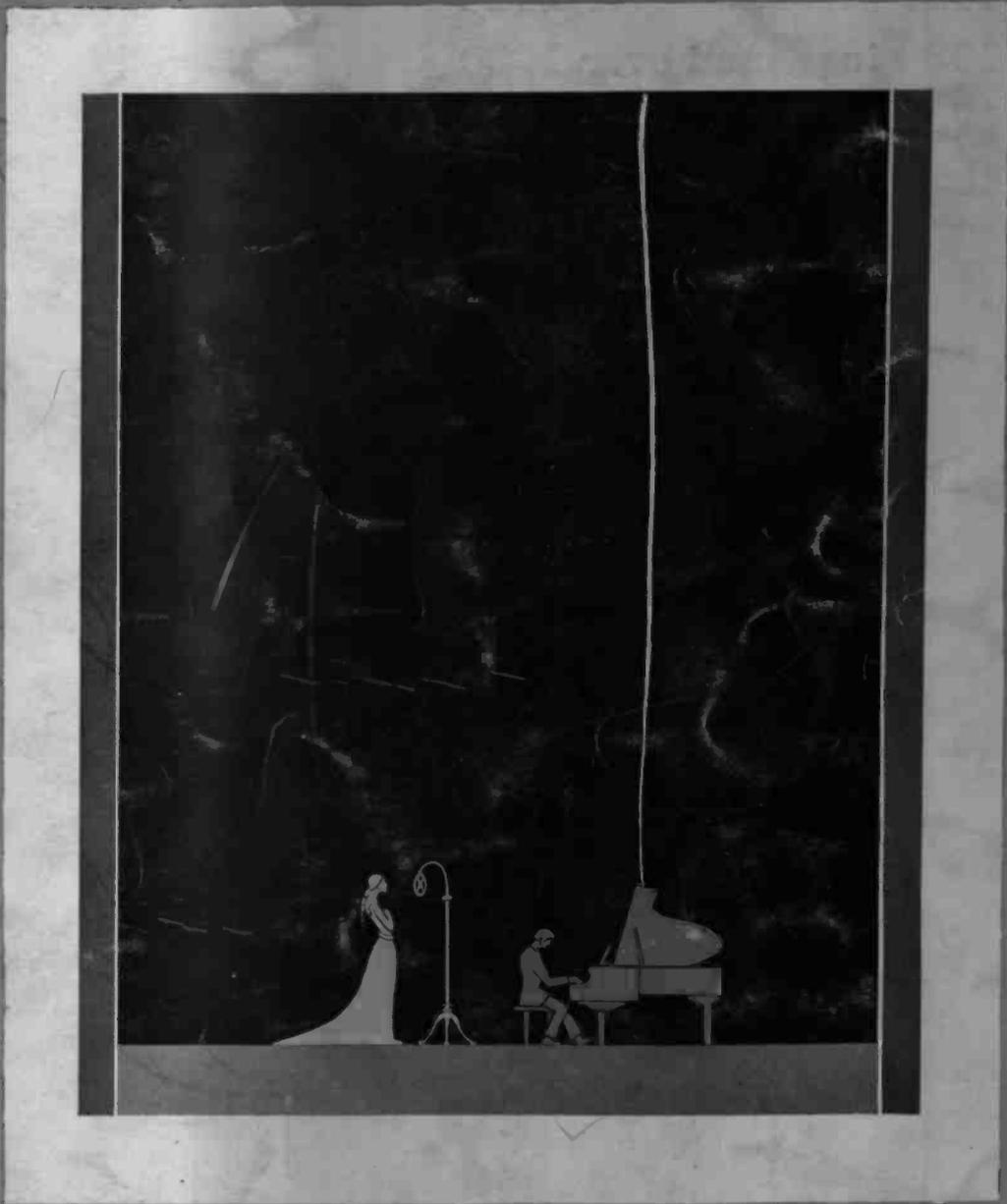


AUG 8 '31

# Broadcast Advertising



AUGUST, 1931

# How's business with **WOL**?

1929 increased over 1928 . . . .	52.98%
1930 increased over 1929 . . . .	63.04%
1931 increased over 1930 . . . .	46.01%

(1st 6 months only)



**Persistent co-operation**

**Popular programs**

**Public confidence**

**Perfect modulation**

**did it.**

No "repression" here. How about helping your business?

# WOL

**AMERICAN BROADCASTING CO.  
ANNAPOLIS HOTEL, WASHINGTON, D. C.**



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Volume 4 BROADCAST ADVERTISING Number 5

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# 50,000

## WATTS IN NEW ENGLAND

Reservations for radio time now will insure placement of your Fall and Winter campaign in the most desirable spots on future programs. Present indications point to a full season ahead.

WTIC operates 115 hours per week on cleared channels

WRITE FOR BOOKLET



---

# WTIC

THE TRAVELERS BROADCASTING SERVICE CORPORATION  
HARTFORD » CONNECTICUT « ASSOCIATE N » B » C  
MEMBER OF NATIONAL ASSOCIATION OF BROADCASTERS

# SPOT YOUR CAMPAIGNS WITH Radio Outline Maps



These maps, recently revised, indicate every city in the United States in which there is a commercial radio station. By writing the call letters of stations together with circles outlining approximate coverage, advertising agencies and station representatives can present suggested spot broadcast campaigns to clients with utmost clarity. The maps are also useful in keeping a visual record of completed campaigns.

Radio outline maps are printed on ledger paper, permitting the use of ink without smudging. They are 10x16 inches—the size of a double page spread in “Broadcast Advertising.”

Printed on the backs of the maps is a complete list of commercial stations in the country, arranged alphabetically by states and cities. The power of each station and the frequency in kilocycles is clearly indicated.

## PRICES

25 .....	\$2.00	100 .....	\$5.00
50 .....	3.00	200 .....	9.00

Sample map for the asking provided request is made on your business letterhead.

# Broadcast Advertising

440 South Dearborn Street . . . . Chicago, Illinois

# Outstanding

**From every viewpoint**

**governing *The Radio Advertising Investment***

KVOO, "Oklahoma's leading station" for more than six years, is the only station in the state operating on a nationally cleared channel. Its greater power and superior frequency naturally afford greater coverage—the maximum opportunity for results.

KVOO *dominates* its territory. In the Magic Empire, of which Tulsa, "The Oil Capital of the World," is the center, KVOO (the only station in this territory) *alone* affords year-around intense coverage. Through *one* station, your message will reach the people of one of the nation's richest and most responsive areas.

Western Electric equipment throughout, popular NBC and local features and a splendid record of public service have earned for KVOO an exceptional measure of public respect and confidence, so necessary for productive advertising.

KVOO is an outstanding station. Include it in your schedule.

# KVOO

*The Voice of Oklahoma*

## TULSA

1140 KILOCYCLES

5,000 WATTS

*For information concerning rates and available time, write or wire Commercial Department, Radio Station KVOO, Tulsa, Oklahoma*

# WMAQ

## APPLYING A GAUGE TO PRESTIGE

The thoroughness of coverage of a station's market area can be determined largely by three factors: 1) its service programs; 2) the quality of its advertising accounts and sponsored programs; and 3) clarity of its signals. WMAQ ranks second to none in each respect.

Ninety-four per cent of the WMAQ audience is located in five states, Illinois, Wisconsin, Michigan, Indiana and Iowa—the second richest market in the United States—where WMAQ's quality programs have attracted a loyal, high-quality audience.

As to advertising accounts, the demand for time on WMAQ is indicated by the fact that, AT THE PRESENT TIME, foresighted advertisers are reserving space on NEXT YEAR'S schedule.

THE WMAQ AUDIENCE IS A BUYING AUDIENCE

For rates and particulars  
write or wire

### WMAQ, Inc.

THE CHICAGO DAILY NEWS BROADCASTING STATION  
Daily News Plaza, 400 West Madison Street . . . Chicago, Illinois

Represented by ADVERTISERS  
RADIO SERVICE, Inc., 60 East  
42d Street, New York City



G. W. STAMM  
Publisher and General Manager

RAY S. LAUNDER  
Advertising Manager

# Broadcast Advertising

440 So. Dearborn Street, Chicago

R. B. ROBERTSON  
Editor

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

Volume 4

20c a Copy

AUGUST, 1931

\$2.00 a Year

Number 5

## Spot Broadcasting by Electrical Transcription

By R. K. White\*

Advertising Manager, CHEVROLET MOTOR COMPANY

**T**ECHNICALLY we see no great difference in broadcasting by electrical transcription than broadcasting through a chain network. In the network, sounds are electrical impulses that travel over wires and recreate themselves in sound impulses at the point of reception. In an electrical transcription, sounds change into electrical manifestation and are preserved mechanically, to be re-discovered by an electrical process and broadcast.

Electrical transcription might be called "indirect broadcast." There is a definite advantage in electrical transcription because of the indirect broadcast feature which Chevrolet thought was necessary if an adequate advertising job was to be done for its national selling organization.

I should perhaps pause and offer just a thought or two on what seems to be a rather meaningless argument as to the relative merits of chain broadcasting versus spot broadcasting by electrical transcription. We know that some people think there is a difference. The belief that there is a difference seems to be more prevalent in advertising and broadcasting circles than it is in Chevrolet radio audiences, consist-

ing of the average listener over the 167 radio stations that we use.

Since we have been using electrical transcriptions we have accumulated a huge mass of commendation from radio audiences and, after some forty weeks' experience, we can truthfully say that it is our present opinion that *the radio audience does not care a hang whether the program comes by chain or by electrical transcription as long as both programs are good.*

In most of the cases where complaints have been received regarding electrical transcription, we have found that a definite prejudice existed, which in the last analysis was entirely without logical foundation. In order to make this clear to you, I am going to read a letter we received from an advertising man and our reply. Here is his letter:

Your announcement tonight—Tuesday evening—over WLW—said, "these Chevrolet Chronicles come to you each Wednesday evening, etc."

Wassamatter? Did someone get his dates twisted? Or did you change days, forgetting that "Wednesday" has been "canned" in with the rest of the program?

Anyway, I don't like to have to sit down and listen to the radio at a certain time each week—just to hear your Chronicle—when I know that YOU are not bothered! Heck! You "can" 'em when you durn please—

—so why don't you send me an inexpensive copy of the record and tell me I can "play it myself" whenever I durn please?

Now, ain't that sump'n? Give us a real "live" program HALF AS LONG as your present "canned" one—and spend the savings in providing inexpensive copies of the Chronicles! Announce during your "live" program that such records will be sent to phonograph owners who will write for them—so they can play them at their convenience.

Really, I like Chevrolet—but the word "can" has always been associated with "Ford" in my mind so, for heaven's sake, cut out the "canned" program over the radio!

And, if you like that suggestion about the records—you can send me one of your new Cabriolets—or a nice set of matched woods and matched irons or pay off the mortgage on the old homestead—or just tell me to go t'ell!

This was my reply:

Your letter referring to the "Chevrolet Chronicles" over WLW is quite interesting—interesting because our announcements are not "canned" in the records. The announcement you heard was the local station announcer over WLW, so it looks like you can't tell the difference between the "canned" and "uncanned." However, we regret the announcer's error.

Also remember this is a "canny" age. We live out of cans, both from the standpoint of our physical needs and we have now succeeded in learning how "canned" enter-

\*From an address delivered before the broadcast departmental of the Advertising Federation of America, New York City, June 16, 1931.

tainment can be opened at choice times.

Even the motion picture films come in cans and, of course, when you see Doug Fairbanks' photograph and hear his voice it can't really be him, but maybe was at one time—or anyhow—is it all a mistake?

Seriously, however, through the development of the Western Electric Company less than a year old, it is actually possible to get better musical effects, in electrically transcribed recordings, than over a station spot broadcast.

If you have the somewhat popular idea that we wheel a victrola up to the microphone to broadcast our programs you have not been informed properly. It requires \$3,000 worth of special equipment to broadcast the kind of records we use. We guarantee you one thing, you will not hear better music of its kind over either chain or elsewhere, than go on Chevrolet records.

Apparently you are an advertising man. Chevrolet is trying to use radio as a national advertising media, covering the whole country—which means, in the first place, that the most stations we could get on a chain hook-up is about forty-two.

If you enjoy listening to your radio at six o'clock, which would be the best hour: six on the Atlantic Coast, six in the middle west, six by mountain time, or six on the Pacific Coast?

Things are moving fast in these days—Chevrolet sales included—and we realize that it is next to impossible for everyone to be up-to-date regarding the latest ways of doing things, so after all, I don't blame you for writing as you did. I couldn't very well keep from replying because I have always thought that true salesmanship was almost entirely an educational activity.

Personally, I would rather have listened to Shakespeare than read one of his plays. There is no question but that I would be benefited by personal contacts with men of note. I believe I would rather talk to H. L. Mencken than to read what he said out of a book. Well, after all, your letterhead says "Wright—the Writer" and the program that you sent me under one of Uncle Sam's little pink tickets is suspiciously near the same thing as a record.

We don't object to using our eyes on records—why should we object to using our ears?

Maybe we have sold you a radio program!

So I have no further comment to offer regarding the relative merits of chain broadcasting as opposed to spot broadcasting by electrical tran-



R. K. White

scription because it would be a waste of both your time and mine.

ON the whole we find that so far very little is known about radio advertising values, radio advertising coverage, or the responsibilities of the radio advertiser. Basically we believe that radio advertising can be made to lay the proverbial golden eggs for the wise advertiser, but if care is not used there is grave danger—in order to get all the golden eggs quickly we kill the goose that lays them.

Basically radio advertising is sound, but the advertising world has been accustomed for many years to getting its appeal through type and art, more or less pleasantly displayed to the eye. The whole technique of ear appeal over the radio.



from an advertising standpoint, is still in its infancy.

We have here two copies of what looks like the *Saturday Evening Post*. One copy is complete, except that it has no advertising in it. Even without the advertising, it still has all of the appeal that the editors intended it to have, and no doubt would sell in as many millions without the advertising as it does with it, even though such a procedure might eventually prove embarrassing to the Curtis Publishing Company.

This other copy of the *Saturday Evening Post* is entirely blank. As you see, it has no editorial content; neither does it have any advertising. The difference between radio and magazines is that the entire radio program is in the hands of the advertiser. He is responsible for its attractiveness (editorial) and its value (advertising) whether the program is an electrically transcribed one or broadcast over a chain. If it is a bad one, it won't register, and if it is a good one, it will.

There are, at the present time, over 500 licensed radio broadcasting stations in the United States. No chain hook-ups are available to a great majority of these stations, but they all have audiences. If you don't believe it, go on one of them and give away something for one night and your "giver" will get financial fatigue.

When I tell my friends some of the results that we have obtained in some places over the radio, they look at me as though to say "that White is certainly a nut over radio advertising and you will have to take what he says with a grain of salt," but in one little station in West Virginia, over a two or three weeks' period, more than 300 people took occasion not only to call the station, complimenting it on Chevrolet programs, but they paid long distance tolls to do it. I could tell you another story of a 15-minute spot broadcast which the station felt was not up to its entertainment level but which, on one broadcast alone, drew 2,500 inquiries.

I want to conclude this discussion with some basic analyses which clinched the argument for spot broadcasting in Chevrolet's national radio advertising program. You will realize that a sales organization of

(Continued on page 24.)

Broadcast Advertising

# A Few Aspects of PROGRAM PROCEDURE

*Are Discussed by Bill Hay\**

Commercial Manager, WMAQ, Chicago

**S**O OFTEN people say to me, "I would like a program to tie my product to, if you can give me something that is different." If I had a dollar for every time that statement has been made to me in a customer's office or in an agency office I think I could retire. And yet, the moment we give them something different, it is so diametrically opposed to anything that they have heard before that the very novelty of it scares them out of their wits and they won't have it.

Take, if you will pardon my reference to it, Amos 'n' Andy, different from any other type of program. The Pepsodent Company were the first people in the history of broadcasting who had the nerve and the foresight to see that here was something different. It was an established feature with a regular audience in the middle west, having been broadcast by WMAQ and in various other places, where at that time their episodes were broadcast by specially made records. They took a chance, a chance that nobody else had the nerve or foresight to take, and the result is, they are capitalizing on it. Meanwhile, everybody else is still looking for "something different."

We go to a man who knows nothing about radio advertising except that he knows a lot of people have received a great deal of benefit from this new medium of publicity. He says, "I would like to have an estimate from you on how much it will cost me for a program."

We hand him a rate card which shows at the present time a half hour on WMAQ costs \$250. He bats his eyes a little and says, "Is this the cost?" We say, "Yes, that is the cost for the time on the station only."

"Well, how much for a pro-

gram?" he asks. "How much do you want to spend?" we come back. "We can give you all types of programs." He says, "I will talk it over with my agency."

He may talk it over with his wife. If he has boys or girls at school he may talk it over with them. The girls and boys say, "Let's have a jazz program." His wife may be a little highbrow, so she says, "No, let's have a beautiful symphony orchestra." The agency, who may be a little closer to the pulse of the public, says, "No, let's have such-and-such—" and they make their suggestion.

We take all three suggestions. When I say "we," I am referring to the program production department of our station, which works out a program and submits it to the advertiser or agency in the shape of an audition. If you have ever tried to reconcile four or five different chains of thought in any line of endeavor you will have some slight idea of how difficult it is for us to take four or five different ideas of what constitutes a good program and combine them into a program that we can present to the public as a finished product.

As I see it, one of the big difficulties that must be overcome before any institution or any agency can have a successful program is

---

## *census--*

**L**ATEST figures on the number of radio receivers by states to be released by the Director of the Census show that on April 1, 1930, there were 1,183,157 families in Michigan, 599,196 of which, or 50.6 per cent, owned radios. Virginia had 530,092 families, including 96,569, or 18.2 per cent, who were set owners.



Bill Hay

this: we are still very prone, all of us—and I include myself in this the same as I do you and other advertisers—to think of the program that we like. Now, we who are living in the radio business have to feel the pulse of the public. We have to know what will form an acceptable program, and if we can't successfully feel the pulse of the public, then we are not going to stay in the business very long.

Another difficulty is this: You buy your time, and without any consideration of the program which precedes or follows yours, you say you want a certain type of program. Now, it may be a perfectly good program; it may have a lot of public appeal. But if it follows a program of exactly the same type as that which you have chosen, it is logical to assume that the people's interest will be just a little bit jaded. The edge has gone off their enjoyment. On the other hand, if it follows a program which is different but precedes one which is exactly like yours, the advertiser who follows you isn't getting a fair deal. We try to build our programs on a scientific systematic basis, so that every advertiser will get a hundred cents' worth of value for every dollar that is spent.

If we do not exercise care, that

(Continued on page 26.)

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\*Excerpts from an address before the convention of the Canadian Advertising Affiliation at Hamilton, Ontario, Canada, May 16, 1931.

# Taking the Blue Sky *out of* Radio Advertising

## Ways of Checking Program Effectiveness

*Are Outlined by Kenton A. Stevenson\**

Advertising Manager, ARMSTRONG CORK COMPANY

**B**LUE sky is a highly desirable feature of Sunday school picnics and vacations in Canada, but it is hardly a factor to be valued in real estate or radio advertising. Unfortunately, however, there is in nearly every one of us a little of the spirit of that famous old Spaniard, Ponce de Leon, a hope, more or less forlorn, which keeps us always on the lookout for a Fountain of Youth, for a source of sure success in our undertakings. And in advertising, in particular, it seems, we are hopeful that we can find some trick copy formula or that happy medium which will guarantee glorious and abounding return.

When we think of radio we are apt to be a bit Spanish. We hear, and hear about, the wonderful successes of the air, beginning always, of course, with our famous friends Abou Ben Amos and Andy. No wonder that to the uninitiated broadcast advertising seems a veritable business fountain of youth!

With our imaginations stirred about radio a la that old Spanish custom, we would like to think that we can blanket the population—can buy an entire county, or an entire trading area, an entire section or the entire nation. Fortunately, and wisely, however, those keen broadcasters who know what they have to offer refuse to sell us. They believe, along with many radio advertisers, that it is high time to take just as much as possible of the blue sky out of radio advertising.



Kenyon Stevenson

The title for this talk on "Taking Blue Sky Out of Radio Advertising" was originally assigned as "How an Advertiser Checks Results on Program Effectiveness." This latter subject sounds a lot more serious, but it does perhaps give you a pretty definite idea of my theme. In considering this topic I will put three questions, then indicate briefly how or where the answers may be found.

1. What is the *potential* radio audience—that is, what is the "circulation" of this advertising medium?

2. What is the *actual* radio audience—or again to speak in terms of publication advertising, "What is the number of 'readers'?"

3. How effective is radio advertising in influencing listeners to buy?

The answer to my first question is

about to be handed to us on a silver platter. We have had guess-timates of one kind or another since radio was born a decade ago, but not until the Bureau of the Census began to release definite figures on the number of families owning radio sets did we have dependable data on radio circulation. By early fall, I understand, we will have complete figures for the entire United States. The figures already released spring some disillusioning surprises. We learn, for example, that only 5.4 per cent of the families in Mississippi own radio sets, only 9.5 per cent in Alabama, 9.9 per cent in Georgia, 15.5 per cent in Florida. Of course, percentages in the eastern, middle western and Pacific coast states are running much higher. Some are surprisingly high; well above half the families in some eastern states own sets and are potential listeners to our advertising.

**B**EFORE passing to the second question, may I remark that the radio industry is unusually fortunate in at least this one respect. In its circulation count it has a most decided advantage over competing media. The newspaper publishers and the magazine publishers have never been able to persuade the census takers to ascertain the number of families who read newspapers and magazines. Nor have the street car advertising interests been able to get a census by the Government of the number of people who ride street cars. But we radio advertisers are now in position to know just what the circulation of radio advertising amounts to, by

\*From an address delivered before the broadcast departmental of the Advertising Federation of America, New York City, June 16, 1931.

cities, by counties, by states.

Having received this valuable gift at the hands of the Government, the radio advertiser naturally turns to the second question, "What is the actual radio audience?" How many set owners hear our programs and actually get our messages? Few, if any, of us have ever dreamed of finding a way to count the number of actual readers or glimpsers of one of our magazine pages. But in this new field of radio we are attempting many things that are new.

Perhaps it was a bold thing to try, but about a year and a half ago a group of users of radio advertising, under the auspices of the Association of National Advertisers, undertook a cooperative study of radio listening habits. Some of the objects of this study, which is now in its second year, are:

"What percentage of radio set owners use their radios every day?"

"Through what stations are listeners hearing programs?"

"To what programs are men, women and children listening?"

"Have listeners been influenced to buy merchandise heard about over the air?"

This cooperative study, as most of you probably know, has been looked upon as one of the important pieces of research done in the field of radio advertising. Last February it achieved the Harvard Award. Because it is significant and because its findings are serving as a yardstick for measuring the programs of the 46 participants, I shall go into considerable detail in describing this cooperative analysis of broadcasting.

The plan for a cooperative study originated in a small group, including S. E. Conybeare, my very able predecessor in the Armstrong Cork Company and the then chairman of the A. N. A. Radio Committee, and A. M. Crossley, head of the national research organization of Crossley, Inc. To finance the research certain member companies of the A. N. A. and other non-member firms, all of whom were very much interested in radio advertising, underwrote the work with membership subscriptions. Thus the study is in a certain sense private research, yet in another sense may be considered as a part of the research activities of the A. N. A. Because of the very important part the advertising



agencies have in radio advertising, they were invited to voice their views in regard to the study through an appointed Agency Advisory Committee. The A. A. A. have also appointed a committee to confer at various times with the Governing Committee, which directs the analysis.

Crossley, Inc., was employed to carry on the research work under the direction of an A. N. A. governing committee, of which I happen to be the present chairman. The other members of this committee at present are C. E. Haines, Standard Brands, Inc.; Martin P. Rice, General Electric Company, and D. P.

## *no vested right--*

**B**ROADCASTING stations have no vested right in their wave lengths, but operate solely on permission of the government. Such was the decision of the Circuit Court of Appeals for the Seventh District in Chicago, upholding the claim of the Federal Government and ruling against the owners of station WMBB-WOK, which was ordered off the air in 1928. In the words of the court:

"We are well satisfied that there is a vital difference between the rights of one whose property (in coal land such as was considered in *Pennsylvania Coal Company v. Mahon*, 260 U. S. 393) is confiscated by judicial decree and the rights of one to the use of the air, which right is dependent upon a Government permit limited both as to extent and time. The former is vested. The latter is permissive."

Smelzer, Procter and Gamble Co. Our committee has had frequent meetings and has approved all matters of policy and all important reports sent to subscribers.

During the first year 72,168 radio set owning families were called upon by Crossley investigators and 213,652 programs have been mentioned and tabulated.

Monthly tabulations of program popularity were furnished to subscribers, and now the final report has been issued as a volume of 85 pages. The subscribers feel that valuable as it is, the year's study is but a beginning and that it should be continued for another year. Most of the participants automatically renewed for the second year. A number of advertising agencies have now become members, and the Governing Committee now has under consideration the possibility of further broadening the research so as to invite the support of all those interested in broadcasting.

The method used in the cooperative survey is unique. It was developed for us by Mr. Crossley and the study is being conducted under his close personal supervision. The plan adopted was devised to measure the ebb and flow, so to speak, in the listening habits of both sexes, in station popularity, and in program popularity—from month to month, from season to season, and even by hours of the day. To make geographical comparisons possible, recordings were taken by trained investigators at 52 points, located in all parts of the country—from Boston to San Diego, from Seattle to Atlanta.

To quote briefly from the final report:

"Records were taken by personal interview, either by telephone or by visit, according to the individual investigator's preference. Calls were made each day of the week during the third week of each month. In each home where a radio set had been in use on the day preceding, information was taken down on the hours the set had been in use in the morning, the programs heard, the stations from which they had come, and exactly who had been listening.

"Afternoon was then recorded in the same way and finally evening data. Each investigator was

(Continued on page 30.)

# In Radio—

# IT'S SOUND!

## Success of "Empire Builders" Is Due to Good Sound Effects

"EVERY medium of expression has its own outstanding characteristic, which must be carefully cultivated for the best results," says Harold M. Sims, executive assistant, Great Northern Railway. "In a short story it's plot; in a movie it's action; in a stage play it's dialogue, and in radio it's sound."

That statement ought to carry some weight, for Mr. Sims has full charge of the production of the famous "Empire Builders" programs, noted for their realistic sound effects. In fact, so outstanding a part have the railroad noises played in these broadcasts that a facetious listener once dubbed them "sound effects with dramatic backgrounds."

When Great Northern put their

first programs on the air they did not appreciate this fact as much as they do now. In fact, it was more or less by accident that they discovered it. Like all big companies, they had been watching the development of this new advertising medium (this was in 1928) and thinking about how they could best use it to publicize their railroad. Many ideas were suggested, considered and discarded. There was no hurry about it all; their other advertising was doing a good job for them and so the matter of radio was allowed to drag along.

Then came the realization that they were opening the Cascade Tunnel, the largest tunnel in this hemisphere, about the first of the year, and that the broadcasting of such

an event would attract a tremendous audience, many times the number of listeners that they could hope to get with even an unusually good studio program. Such an opportunity was too good to pass up and it was decided to open the tunnel and the radio series simultaneously.

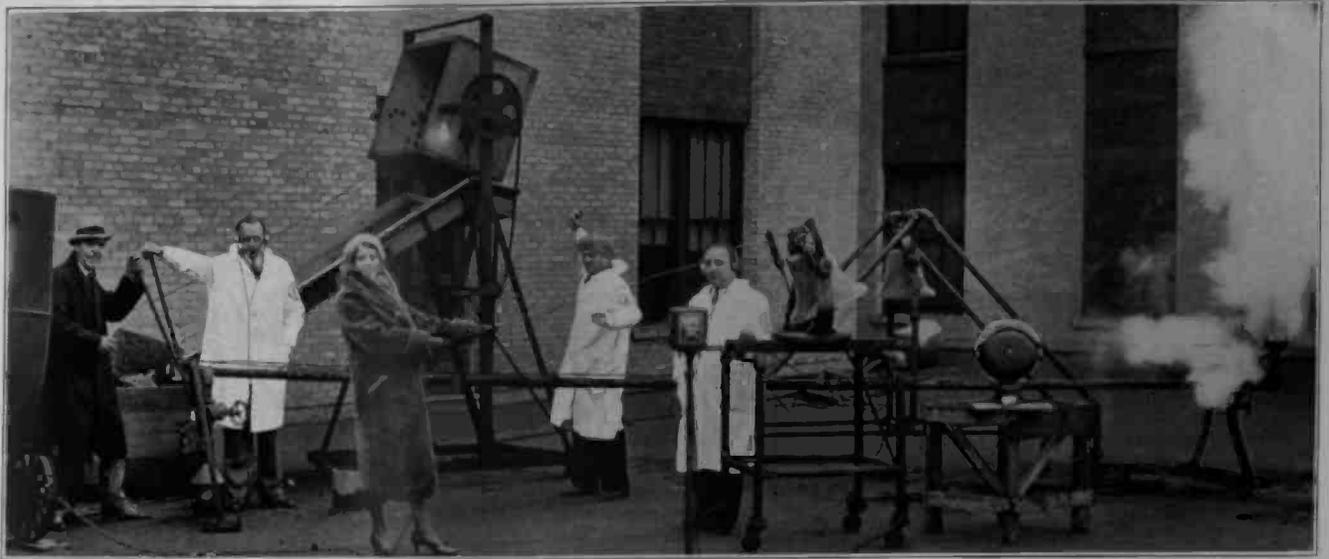
At that time practically all of the programs on the air were musical, so the Great Northern officials naturally planned to do likewise. The broadcasts were considered primarily as good will builders and musical programs seemed the best for that purpose. Nevertheless, they hoped in some way to sell the radio audience on the desirability of visiting the Northwest territory which their railway serves and it seemed a good idea to send a group out to see that country and pick up some program ideas en route. Accordingly, in November, 1928, a party of advertising men, railroad executives and NBC program men set out.

This trip completely changed all previous ideas. Every place visited, everything seen, brought home the realization that the only way to present Great Northern's story to the public was through drama. The subject matter was at hand—the story of James J. Hill, the far-famed "Empire Builder," and the building of his railway. It was no task at all to dramatize material that was already teeming with the best sort of drama.

And so, tentatively, several dramatic programs were planned. Then came January, 1929, bringing the opening of the Cascade Tunnel and the triumphant passage of the first train beneath the divide, all faithfully picked up by a battery of



A close-up of the tiny funnel-enclosed car that produces the realistic railroad rhythm of wheels on rails



Bell and whistle play their parts in the open air of the N. B. C. roof

microphones and reproduced by thousands of loud speakers in thousands of homes. Such realism was a new, unheard of thing, and letters from all parts of the country brought to the sponsors expressions of the listeners' appreciation.

Pride at thus presenting an outstanding broadcast was soon tempered by the realization that it was not an unmixed blessing. For, after giving the public a taste of the real thing, it would be hard to satisfy them with an imitation.

"An audience in a theater will accept with perfect satisfaction painted flats for scenery and whatever sound effects the trap drummer can produce," says Mr. Sims. "Real scenery and sounds are recognized as outside the limits of the stage. But a movie audience will not accept painted scenery, for it knows that the movies can give it the real outdoors and that is what it demands. Neither will the radio or talking picture audience accept obviously faked sounds as long as it believes there is any possibility of getting realistic ones."

THUS at the very outset the program builders were faced with the alternative of using real locomotives for each broadcast or of producing synthetically sounds that would give the impression of reality. The first was obviously impossible. Even if it were not prohibitively expensive to place microphones along the tracks to pick up and send to the studio by wire the sounds of specially driven locomotives, it

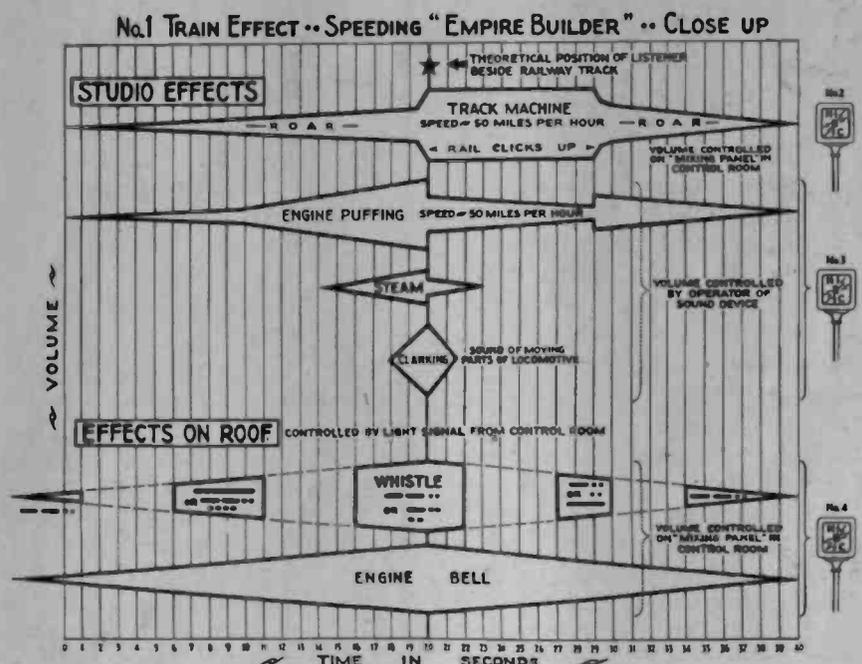
would be humanly impossible to cue these into the drama at the exact times needed. So work was begun to develop an as-good-as-real train effect.

The final outcome of these labors consists of a specially constructed track, set up in the studios, over which trucks with steel wheels are run. The track is an exact miniature reproduction of a genuine railroad tracks, and the wheels which run over it are also exact miniature replicas of the wheels of railroad locomotives and coaches. The apparatus was constructed in the Great Northern shops, under the supervision of Great Northern engineers.

It is said by these experts that when the sounds produced by the movement of the wheels on the rails are picked up by the microphones, the most seasoned railroad veteran is unable to notice a single false note in the entire effect.

This apparatus is used whenever the scripts of the plays designate the presence of a moving train, and also as a background whenever scenes are laid in the interior of a railroad coach, to give the subdued and far-off click of the wheels which always serves as an accompaniment to any railroad journey.

Sounds simple, doesn't it? But the "Empire Builders" had been on



Control room cue sheet, showing how the sounds are picked up and mixed together to send a roaring train through a million loud speakers



On the air. The program director, with his script and microphone, the plant operator at the mixing panel, and Mr. Sims, general overseer, watch from the sound proof control room while the actors, musicians and "soundicians" do their stuff

the air for more than a year before it was perfected. In the meantime there were many other problems to be solved. To facilitate matters, the broadcasts were moved from the New York studios of the NBC to the ones in Chicago. This makes it possible for the McJunkin Advertising Company, Chicago agency in charge of the Great Northern advertising, to keep a close watch over the programs. It also makes it much easier for Mr. Sims to get on the spot whenever his presence is necessary.

Incidentally, this program is a fine example of what can be done when advertiser, agency and broadcaster cooperate properly. Mr. Sims, representing the sponsor, spends three days of each week in Chicago. On Tuesday he is present when the parts for the next drama are handed out, and on Friday he attends the regular mid-week re-

hearsal. Selecting and rehearsing the cast are of course duties of the NBC program director, but Mr. Sims, with his background of railroading, is able to make many pertinent suggestions. On these days conferences are also held with the musical director and the studio sound effects man.

At his shoulder throughout these sessions is the agency man who devotes all of his time to the Great Northern's radio activities. An ex-railroader himself, he goes over the continuities for inaccuracies in railroad language or technique. Many of them he rewrites, partly or entirely. He prepares the commercial announcements for each program, attends all rehearsals, makes suggestions concerning the musical background, plans sound effects and often constructs them himself at home. If the program calls for a telegraph message he sits at the key

and taps out, not just sounds, but the exact message in Morse.

On Monday afternoons he and Mr. Sims attend the dress rehearsal; then they dine together in Sims' room at the hotel and go over the script a last time. During the actual broadcast Sims sits with the director and operator in the sound-proof glass control room, while the agency man is usually up on the roof supervising the outdoor sounds.

**T**HESSE are produced on the roof of the Merchandise Mart, 22 stories above Chicago's busy streets, and are mixed into the studio production by the control man. Here are full sized locomotive steam whistles and engine bells, real ones that have seen actual service on Great Northern trains. Here are fire bells and sirens, vats of water, fire hose, automobiles, motorcycles,

(Continued on page 34.)

# THE AGENCY'S PLACE IN AMERICAN BROADCASTING

*Is Defined by Charles F. Gannon\**

Manager Radio Department, ERWIN, WASEY & COMPANY, INC.

FOR the past several months the active exponents of broadcasting in America have regarded defenders of the English non-commercial system silently and attentively. We have heard that the principle of government regulation is economically, politically and socially the right and only one; that the licensing and taxing of receiving sets is practical and preferable; that the British station owners require no stimulus of competition as an incentive to effort.

Contrary to such devastating disclosures we discover the following advantages in the American system:

First: The development of the world's largest and most prosperous radio market.

Second: The development and maintenance of programs thought by impartial observers to be the finest money and genius can evolve.

Third: The separation from political domination of an estate vital to the daily pleasure and convenience of nearly every one.

Lastly: The creation of an advertising medium where the advertiser is enabled to sell his wares by contributing to the daily contentment and culture of millions.

I believe that the question of sponsored programs versus the municipally or governmentally controlled programs generally answers itself in this way: Are we to have programs the government wants or programs that people want? If the former—then a governmentally subsidized system solves our problem. However, if we want programs relished by the people, I believe we have them so far as any one knows what they want, including the people themselves.

For we need have only slight evi-



Charles F. Gannon

dence of a particular program desired by large numbers of people and innumerable advertisers leap to sponsor it. Show me a species of radio talent, whether it be music, science or any department of culture proved to be acceptable to the American masses, and I will point it out to you among the present radio schedules or produce it within six weeks.

The networks and individual stations are to be congratulated for striving against considerable odds ever since radio began to fill the ether with cultural knowledge of a kind too sadly needed and too often neglected by most people. The facilities of both NBC and CBS have been constantly in readiness to serve and without cost, the interests of national government or any private enterprise of merit. The radio industry itself, has insulated other channels against any and all brands of filth.

If this is a true description of the situation, it is high time the captious critics of radio were silenced, par-

ticularly those critics whose selfish ends oppose the best interests of radio. Competition among 600 stations to attract audiences, plus the convenience of turning dials, are forever the strongest safeguards against inferior programs.

The present high state of American broadcasting is a child and beneficiary, not a victim of advertising. Eight years ago the men associated with the inceptive stages of broadcasting realized a purse must be found to foster the art. Immediately the advertising agency was the objective of a strenuous and successful campaign to convince the world that here lay a new and productive advertising medium.

Since then the agency has sought to qualify itself for every effort connected with radio presentation. Progressive agencies everywhere are returning the moderate profits of radio advertising to the improvement of their radio departments. They are pioneering in radio research, weighing results and applying the principles of publication media handling to station media. Lastly, they are producing programs of unqualified value and popularity.

The agency has found that in radio, as in all other advertising fields, no individual or organization has a copyright on the majority of fine programs. More and more, it is becoming a case, not so much of what talent is used, as how it is used. I have heard it said that the broadcasting companies would like to produce most commercial programs, but I am sure that this is no more a likelihood than that the *Saturday Evening Post* will corner all the capable copywriters and artists and design and write their advertisers' pages. Certainly the broadcasting companies should act as a steering committee for commercial programs, be-

(Continued on page 28.)

\*An address before the broadcast advertising departmental session of the Advertising Federation of America, in New York City, June 16, 1931.

# STRIKING IT LUCKY ON THE AIR

## A Controversial Conversation About the Lucky Strike Program

Reported by Russell Byron Williams

**Time:** Hot July afternoon, 3½  
beers.

**Place:** Chicago speakeasy.

**Characters:** Mort, Ray, Mike—  
radio men for three different  
agencies.

*Mike:* Did you hear the Lucky  
Strike program last night? Boy,  
what a program!"

*Mort:* Yes, I heard it—but what  
do you mean—"what a program"?

*Mike:* Why, it's the best pro-  
gram of its kind on the air!

*Mort:* The best program musi-  
cally and the worst program com-  
mercially.

*Ray:* Hear ye! Hear ye! Ap-  
plause! Encore! Author!

*Mike:* Well, where do you guys  
get that stuff—"worst program"?

*Mort:* Commercially, I said.  
Musically, Lucky Strike is a smart  
program—smart in the true sense of  
the word. B. A. Rolfe not only  
knows his music, but he knows his  
audience. He gets 'em young and  
old. But commercially—that's some-  
thing else again.

*Ray:* You're right about that,  
Mort. Rolfe does get 'em young  
and old. And I don't know why.  
Other dance orchestras don't—at  
least not to the same degree.

*Mort:* Did you ever stop to an-  
alyze the B. A. Rolfe orchestra,  
Ray? There's real radio education  
in analyzing that boy's orchestra and  
his performance. As I see it, there  
are two reasons for his outstanding  
popularity. One of them is: about  
50 per cent of all the numbers he

plays are old, old time tunes, like  
"Turkey in the Straw," "The Old  
Gray Mare," "Juanita," "Little Bird  
on Nellie's Hat," or "After the Ball  
Is Over"—all those old timers trans-  
posed and rearranged in modern  
dance tempo. This means that half  
the time B. A. Rolfe is playing tunes  
that are enjoyed most of all by the  
older generation, but arranged in  
such a way that the younger gener-  
ation can dance to them. And that's  
good box office, if you know what I  
mean.

The second reason is the fact that  
B. A. Rolfe never plays anything  
but the refrains of a piece, and then  
plays each refrain four times. That's  
a simple little mathematical trick  
that is just as effective as it is sim-  
ple. Most songs, you know, don't  
have very much of a lilt or an ap-  
peal to their verses. Most of the

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### 45%--

**FIGURES** for the sale of time  
on the two coast-to-coast net-  
works to advertisers during the  
first half of 1931 show a 45 per  
cent increase over the same period  
last year. In the first six months  
of 1930, advertisers bought \$12,-  
689,650 worth of time from the  
chains. This year the bill for the  
corresponding period is \$17,393,-  
336. These figures, which do not  
include talent costs, are taken from  
the July issue of National Adver-  
tising Records.

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time a composer will get a good mel-  
ody for his chorus and then write  
the verse as a sort of an after-  
thought. That isn't always the case,  
but it is nine times out of ten. B. A.  
Rolfe knows that, with the result  
that he plays nothing but choruses.

And he repeats that chorus four  
times in some sort of a different ar-  
rangement. For instance, if he's  
playing "For You" he will play it  
first with the accordion, then he'll  
go through it again with the saxo-  
phone, then again with the xylo-  
phone, and then he will go through  
it the fourth time with the complete  
ensemble. In other selections he will  
use a different combination of in-  
struments, of course, but always  
with the same mathematical accu-  
racy of a four-time repetition. This  
means that even those oldsters who  
are unfamiliar with the modern  
tunes, or the youngsters who are  
unfamiliar with the old tunes, will  
be able to hum the choruses along  
with Rolfe's orchestra, about the  
time they end the third repetition.  
And he puts so much zest, fire, and  
unusual arrangements in his work  
that he gets thousands of people to  
humming with him, if not actually  
tapping their toes. Believe me, that's  
smart programming, if you wish  
my opinion.

*Mike:* Yes, and if you ask me,  
it's smart commercial work, too, be-  
cause nearly every survey that's ever  
been made—even including the 90  
per cent that aren't worth a damn—  
always place Lucky Strike up at the  
top in public popularity. And it  
makes precious little difference what  
we "experts" think—as long as we  
get the box-office.

*Mort:* I wonder. In the first  
place, I'm not a radio expert. Six  
or seven years ago I was, but I  
haven't been "expert" at anything  
for at least five years. But I'm  
wondering about this marvelous  
box-office you talk about. The Lucky  
Strike program gained its popularity  
back in the days when the announcer  
didn't hammer hell out of his audi-  
ence.

Back in the old days, the Lucky  
Strike program used to be, practi-  
cally speaking, non-commercial. The  
announcer would come on the air  
and say a few kind words about the  
kindness of Lucky Strikes and then  
tell you that B. A. Rolfe was going

(Continued on page 40.)

# Writing, Casting *and* Producing *the* Radio Program

*Further Advice to Those about to Broadcast*

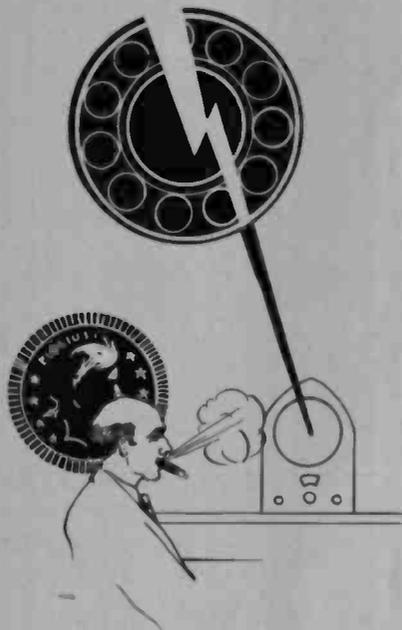
*From the Pen of P. H. Pumphrey*

Manager, Radio Department, FULLER & SMITH & ROSS, INC.

**A**FTER the advertiser breathes his sigh of relief, and says, "There, that job's done; we have our basic radio program idea," his problems are just beginning. He or his cohorts still have the problem of writing, casting and producing the show, and of facing from 52 to 312 "first nights" a year, because each program brings its own premiere, its opening and final performance in one.

Some people name the baby before it is born; others wait until the last possible moment. However, at some time during the production of a radio program it has to be named. In general the name of the broadcast grows out of the product advertised and the nature of the program itself. Names such as the "Tastyeast Jesters," the "Arco Birthday Party," the "Cliquot Club Eskimos," or the "Radiotron Varieties" are the advertiser's guarantee that his program in ordinary conversation will be mentioned by his name instead of by the star's. Thus he gains secondary publicity. Furthermore, if like "The Empire Builders," the "Westinghouse Pioneers" and the "Camel Pleasure Hour," the title suggests a quality of the products sponsored, still further publicity value is gained, both in conversation and in the program listings carried by newspapers all over the country.

On the other hand, many successful radio broadcasters feel that a rose by any other name would smell as sweet, and merely attach their



company label to the program. Thus we find General Electric Hour, Mobiloil Concert, the Halsey Stuart program, the Nestle program, and the Armour program, to mention but a few typical examples. A good name won't make the broadcast a success and a neutral one won't hurt it.

**I**T was Poe who laid down the rule for short story writers that "in the entire composition there should be no word or phrase which does not forward the action of the story, or aid in creating the mood intended by the author." A long suffering public would breathe a sigh of relief if radio continuity writers were guided by similar principles. Oftentimes the advertiser seems to lose

sight of his two principal objectives—to entertain and to sell. The purpose of the words he writes appears to be forgotten.

Fundamentally, the primary purpose of the advertiser is to sell a product or an idea. The public expects him to do it. So long as he does not weary them by repetition, fatigue them by over-long commercial messages, or irritate them by too frequently interrupting their entertainment, radio audiences listen to the sponsor's message. Most of the listeners want to know who is sponsoring a program, and are interested in some of the basic details about his product.

Not to weary the listener unduly, and to give a sample, as it were, of the entertainment before making a sales talk, more and more advertisers are either contenting themselves with a mere statement of sponsorship at the opening of the program or else are saving their first commercial announcement until five to fifteen minutes have passed. The experience of most advertisers is that three selling messages in a half hour are the maximum number which can be used effectively, and that, if three are used, one of them should be very short. Ofttimes the important messages are given at the end of the first fifteen minutes, and again at the close of the broadcast.

The naming of the musical unit in such a way that the company's name can be included with each entertainment announcement is psy-

*(Continued on page 42.)*

# Pep Up Your Follow-Up!

## Delay in Answering Listener Requests Kills Good Will Created by Program

Says Stanley Reed

SOME patriotic statesman of a bygone day once said, "Millions for defence but not one cent for tribute." But modern days and modern methods would change it to read "Millions for offense but not two cents for defense." I offer this slogan with my compliments without any copyright charges to the radio advertisers of America.

Why? Simply because it seems to fit accurately their particular case and methods. They pay millions for time on the broadcast stations to advertise their products and then neglect to appropriate two cents to follow up inquiries and prospects while interest is still at white heat.

But let us be a bit more specific. Let's quote times and places, facts and figures. Let us carefully examine a recently made survey of certain practices used in follow-ups by broadcast advertisers and check back on the results.

Our family is radio minded. We arise to the radio, exercise to the radio, dress to the radio, eat to the radio, read to the radio, and dance to the radio. We listen individually and collectively to radio programs from the first "good morning" to the last "good night." Naturally being so radio conscious, we place deep faith and utmost reliance in anything Miss Geraldine Foster, the cooking expert of Bibby and McGillicuddy, says about making gooseberry pies or whale stew.

Some ten weeks past the domestic expert of our family heard Miss Foster give (over the Bibby and McGillicuddy hour) a particular recipe for muffins. This recipe involved the use of Bibby & McGillicuddy products in the making, and sounded so tasty and good that our expert obeyed that impulse impelled by Miss Foster's invitation and wrote to Bibby & McGillicuddy for the recipe.



Stanley Reed

Interested, she watched the mail for the next week. Miss Foster's recipe was eagerly awaited. Five days, seven days, ten days went past and the incident was completely forgotten, the product of Bibby & McGillicuddy still reposed on the shelf of the corner grocery, unpurchased

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### *stimulant--*

ART has enabled type and color to raise the effectiveness of advertising; so radio advertising has brought voice and personality into advertising and given it life and vitality. Radio broadcasting has been a stimulant to all forms of advertising. While broadcasting may in some cases be looked upon as contemporary to other media, in a larger and broader sense, it has and will continue to stimulate more and better advertising.—  
J. C. McQuiston, former advertising manager of the Westinghouse Electric and Manufacturing Company, presiding at the Broadcast Departmental of the A. F. A., New York, June 16, 1931.

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and forgotten, as far as we were concerned. The particularly tasty flavor of Miss Foster's muffins that we had anticipated was sunk into oblivion. We had lost interest entirely.

Fourteen days had past when, like a bolt from the blue, Miss Foster's recipe arrived. But too late to accomplish its original purpose as far as we were concerned. The mimeographed paper was consigned to the nearest waste basket. For some reason or other this deferred arrival of something that had been promised instantly seemed to cause a grouch against Bibby & McGillicuddy, and that evening I was treated to a sermon on their shortcomings and told of the incident.

As I turned the incident over in my mind I could not help but wonder if other broadcast advertisers were equally careless in their methods of follow-ups. It was too good an opportunity to pass by. My advertising blood leaped at the chance of making a survey. No sooner said than done!

FOR the next two weeks we followed the radio programs like hounds on the trail. Any advertiser offering anything free over the air received our postcard, asking for the sample, recipe, booklet, gift or song. The sponsors of 31 different programs were written to and a careful tabulation of time made. The results more than justified the expended effort. That's why I offer my slogan, "Millions for offense and not two cents for defense," to the radio broadcast advertisers of these United States.

It seems almost incomprehensible that any manufacturer should spend thousands of dollars in radio broadcasting to create or arouse a sales interest in his product and then, because of lack of preparation or prop-

(Continued on page 36.)

*Little Stories  
from Real Life*

# The Story of The New Idea

By R. L. Harlow

Assistant to the President, YANKEE NETWORK.

## Characters

Mr. Smith . . . . . A Candy Manufacturer

Mr. Jones . . . . . A Station Manager

Smith (enters the office of Radio Station BLAH)—  
Is the manager in?

Jones—I am in charge, sir.

Smith—Good. I represent the Big Stick Candy  
Company. Smith is the name.

Jones—Good morning, Mr. Smith.  
This is a pleasure.

Smith—We want to buy some of  
this radio stuff. You see, we make  
the finest bar of candy on the mar-  
ket.

Jones—I have seen your product  
on the candy stand.

Smith—Of course you have.  
Who hasn't? Now, what I want  
to buy is an idea; you know, some-  
thing different. I guess you fel-  
lows call it a "wow" or something  
like that. What have you got to  
suggest?

Jones—We'll be very happy to make up an idea and  
submit it to you.

Smith—Good Lord, that's what my advertising agent  
wanted to do. I can't wait for that; you know my  
motto is "Do it yesterday." I said I'd make the biggest  
candy stick on the market—I did it, that's me. Now  
I want the biggest idea ever pulled over on the radio;  
you know, something that will make people sit up and  
take notice.

Jones (stalling)—I see.

Smith—Now, don't get me wrong, I don't expect  
any Amos 'n' Andy—that's been done anyway—and  
don't suggest Rudy Vallee—singing the Maine Stein  
Song will never sell anything, in my opinion.

Jones—You've given this some thought.

Smith—I'll tell the world I have. Of course, I don't  
pretend to know it all, but I told my advertising agency  
I'd handle this myself. They are all right placing copy  
and that sort of thing but when you want ideas, my  
motto is "Do it yourself."

Jones (feeling his way)—I understand—You've  
probably got just the idea in mind, Mr. Smith.

Smith—Yes, I have. What about a good peppy dance  
band?

Jones—Remarkable, Mr. Smith!

Smith—Now, here's the big idea. Every man in the  
orchestra has got to be big. They've got to weigh over  
two hundred pounds. Do you get the idea—biggest  
candy bar, biggest band?

Jones—It's great.

Smith—Then we've got to have a  
male quartette.

Jones—All big?

Smith—You've got it.

Jones (the old line)—It's a won-  
derful idea, Mr. Smith. Of course,  
in fairness to the station I must re-  
mind you that television is not here  
yet and your audience will not be  
able to see whether the actors are  
large or small.

Smith—Hmm, I hadn't thought  
of that.

Jones—Still, it's a great idea.

Smith—Couldn't we tell them  
they were big?

Jones—Mr. Smith, I think I can state without fear  
of contradiction, that no advertiser has as yet used this  
idea.

Smith—That's what I want to hear. Ideas! That's  
what's put me on the top.

Jones—Now Mr. Smith, as to the orchestra—

Smith—Don't bother me with details—that's your  
job. Get them fat, that's the big idea—I'll take my  
chance on their being able to play.

\* \* \* \* \*

(Item from Radio Column of the *Morning Bugle*)

Last evening brought to the radio audience the initial  
performance of "Smith's Stupendous Songsters in Syn-  
copating Serenades." The announcer went to great  
lengths to describe the size and weight of each so-called  
artist.

As far as this reviewer is concerned we wonder why  
the sponsor didn't engage a herd of elephants—they  
could then be assured of weight and certainly of as  
good music as came over the air last evening.



# Putting Potash on the Air

## Talks on Soil Fertility Teach Farmers About Potash

By Herbert Garrard

Agronomist, N. V. POTASH EXPORT MY., INC., Chicago

FARMERS now learn much of the latest news about the best methods of production of agricultural products by means of their radios. In educational campaigns for farmers by state and national organizations, and by commercial concerns, the radio is becoming increasingly important as a supplement to other forms of publicity and advertising. Radio is just one part of a well-rounded educational campaign, and proves most profitable when synchronized with magazine advertising, direct mail enclosures, dealer helps and store displays. Radio and magazine advertising are supplementary from the advertiser's standpoint, although in the eyes of business managers of radio stations and printed publications they may seem competitive.

During the last three years the

N. V. Potash Export My., Inc., has used educational radio programs in connection with their Midwest farm paper advertising. It is believed that the radio programs have enhanced the effectiveness of the farm press publicity. The ultimate purpose of our advertising is to increase the consumption of potash salts for agricultural purposes. To increase the demands for potash we have featured the effects of high-potash fertilizers in reducing costs of production per unit, and for maintaining and improving the fertility of farm soils. Both subjects are of timely importance to farmers under present economic conditions.

Farmers should become more conscious of the little-realized fact that crops growing in soil remove large quantities of plant foods. If crops are removed from the field or

sold from the farm and the plant food is not replaced, the soil becomes less and less fertile. Soils of some sections have been robbed of their available plant foods for so long that many unfertile farms have been virtually abandoned. These areas are now termed "marginal lands," and many recommend that they should revert into national forests, etc.

This attitude may be sound from a national standpoint, but each individual farmer is necessarily interested in saving his own farm from such a fate. Much of our educational advertising in the corn belt for the last two years has aimed at making farmers realize that maintaining the soils of their farms in a fertile highly-productive state is the first essential of producing crops at a low cost per unit.

The 1930 farm press and radio advertising featured the "Potash Soil Account," stressing the surprisingly rapid losses of potash plant food from soil in different crops of a rotation. In order to stimulate farmers to apply this information to their own farms, we offered to calculate the losses and additions of potash on their farms and send a booklet containing the information.

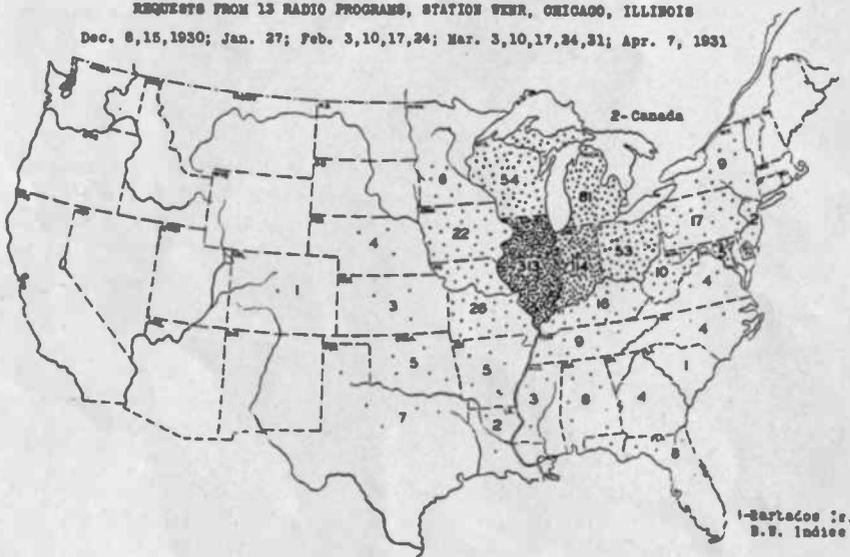
In this campaign a principle was used which is inherent to all good advertising, that of giving information that readers or listeners can apply to their own lives or business. Valuable information was also collected for future use.

The 1931 farm paper ads were en-

(Continued on page 38.)

REQUESTS FROM 13 RADIO PROGRAMS, STATION WGNR, CHICAGO, ILLINOIS

Dec. 8, 15, 1930; Jan. 27; Feb. 3, 10, 17, 24; Mar. 3, 10, 17, 24, 31; Apr. 7, 1931



A scatter map of listener requests for booklets

# Radio Develops New Market for S & W Coffee

*Says Roy S. Frothingham*  
Sales Promotion Manager, Pacific Division, NBC

**S**UPPOSE you are expanding business and extending distribution from a small local market to a large regional market. Suppose you have a healthy business in San Francisco-Oakland territory and want to develop business in Los Angeles, San Diego and Southern California—likewise penetrate into the Pacific Northwest. Two more suppositions: your product is coffee and you are "sold" on radio as the result of successful radio experience in the San Francisco Bay region.

This briefly states the case of S & W (Sussman, Wormser & Co.) famous for fine foods and recently come into the coffee business—since 1922 to be exact. The facts are that they have had to double their production facilities twice since they broke into radio in 1926; their coffee sales in 1929 were twice as much as 1928, and 1930 trebled 1929.

Since 1930 S & W have been using the complete Pacific Coast network of the National Broadcasting Company, presenting S & W Mellow'd Melodies each Friday night and more recently presenting "The Adventures of Kenya Bill" designed to tie-in with the source of S & W coffee in the Kenya Hills of East Africa.

But first let's go back to the start of their radio advertising in 1926 and see how they have put radio to work and made it pay in terms of dealer influence, sales increase, and enlarged distribution. Under the direction of Vincent Leahy, advertising manager, they have been using newspapers, outdoor posters, Neon display boards and special window display material to advertise and promote the sales of S & W coffee

and food products.

In 1926, they went into radio with a period of health exercises each morning over station KPO, San Francisco, under the direction of Hugh Barrett Dobbs, one of the most effective radio personalities in the west. The results were excellent, both in terms of favorable publicity and in sales response.

After two years of continuous local broadcasting, S & W decided on a two-station hookup between Los Angeles and San Francisco, using Don Lee stations. Chas. (Charlie) W. Hamp was the entertainer and he did a fine job in these two major markets just as Dobbsie had previously done in San Francisco. Then Leahy took his next radio step by putting on a "once a week" Friday night program—"S & W Forum of the Air." There was a big election campaign in California about the time this started and the forum idea was developed so to permit spotlight candidates to appear in person before the S & W microphone.

Supplementing this California hook-up, S & W contracted with Foster & Kleiser, well-known out-



Vincent Leahy

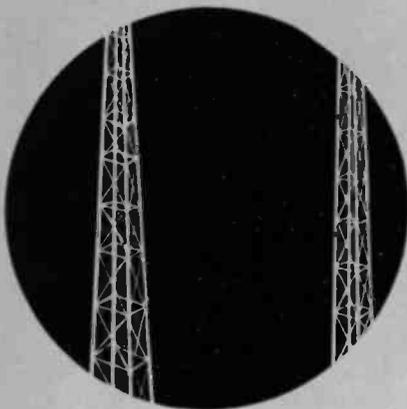
door advertising firm, for about 100 Neon highway signs featuring electric clocks—visible at quite a distance and emphasizing the idea—"S & W Time is All the Time."

Then S & W invaded the Pacific Northwest: Seattle, Portland, Spokane—a good market, but highly competitive and the stronghold of several very popular local brands of coffee. Having found by experience the wisdom of local broadcasting and then expanding to a hookup as distribution justified, they decided to use both methods at once in entering the Northwest.

So arrangements were made: (1) to extend the clock posters to northern highways and byways; (2) to put local programs into each of the "big three" cities of the Pacific Northwest and (3) to build a brand new program for complete network broadcasting from NBC stations in Phoenix, San Diego, Los Angeles, San Francisco, Portland, Seattle, and Spokane.

The local work in the Northwest was first accomplished by releasing a special morning program three times a week from NBC studios in San Francisco and broadcasting simultaneously from stations in Portland, Seattle and Spokane, likewise in Arizona and California.

The entertainer was Charlie Wellman, who had earlier helped put S & W into San Diego over station KFSD. After three months Wellman was commissioned to go north in person and sing his songs over KOMO, Seattle, and KHQ, Spokane—six days a week and three



nights. He has a genius for building a quick local following and getting a response. Meantime in Portland, S & W engaged a radio team "Andy and Virginia" for local broadcasting over KGW—six days and six nights a week. In addition, San Francisco was given extra and special radio treatment by presenting "Cecil and Sally" in person to the Bay Region audience in their serial comedy, "The Funniest Things", released every evening from station KPO.

And so the "local" idea, proven good in San Francisco and San Diego, has been used with equal success to extend business into the Pacific Northwest territory by featuring two distinct programs over three local stations for a total of twenty-one programs a week. Meantime, the clock display boards are being extended to new territory as business requires.

Back of all this local broadcasting for intensive work in competitive markets where the product is being introduced, S & W present each Friday evening one of the finest network programs that can be picked up in the west. In the fall of 1930, "S & W Mellow'd Melodies" was released over California and Arizona stations. A few months later these programs were extended to the three Northwest stations.

Their following has been large and responsive.

Beginning with May, this program was changed for the sake of diversion and "something different for summer" to a series of episode programs, "The Adventures of Kenya Bill." The Kenya Bill idea has peculiar tie-in value because the S & W Coffee contains considerable coffee from the faraway Kenya Hills of East Africa.

The S & W method of "going local" many times a week for intensive development of certain markets and then leveling off with network releases once or twice a week seems to work successfully. In the combination of the two, as described above, the maximum result is accomplished with least expense and greatest speed.

#### Candy Contest on Air

PEARCE-KNOWLES, Seattle radio agency, is conducting a broadcast contest campaign for the Van Duyn Candy Company of that city.

## Good Reading for the Broadcast Advertiser

"Radio in Advertising," by Orrin E. Dunlap, Jr. Published by Harper & Brothers, \$5.

ALTHOUGH the dust cover of this volume describes it as "a practical manual on how to use the radio in advertising," it is in no sense an encyclopedia of the field. It has the same relationship to a textbook of broadcast advertising that an observant traveler's writings have to a formal geography. In short, it was written to be read rather than studied, although an excellent index makes for easy reference to any particular subject.

The newcomer to radio-land will find Mr. Dunlap a first-class guide. For ten years radio editor of the *New York Times*, he has had a splendid opportunity to learn the likes and dislikes of the listening public; as a former advertising man he appreciates the viewpoint of agency and advertiser; his contacts with chain and station officials have given him an insight into the problems of the broadcaster. In the present volume, Mr. Dunlap has succeeded in presenting conflicting aspects for what they are worth, without himself becoming entangled in the argument.

Beginning with Prince Albert of Monaco, who crashed the front pages back in 1913 by equipping his yacht with a wireless piano and heralding his arrival at New York with broadcast music, the story of advertising by radio is carried up to the present and concluded with a prophecy on the changes that television will bring. Regular readers of BROADCAST ADVERTISING will find much that is familiar, but it will all stand rereading and in addition there is a great deal of hitherto unpublished data.

The volume contains many pithy statements of fundamental facts that every broadcast advertiser should know. These are typical:

"The more advertisers analyze, the more they come to believe that the excellence of the program is more important than its type."

"Timeliness in broadcasting is an

asset. If news is available and can be linked with a program it should never be overlooked."

"The radio program must be merchandised if it is to play a part in ringing the cash register. It is the program that 'leads the horse to water' but it is the merchandising that 'makes it drink.'"

Probably the best, and certainly the shortest, review of "Radio in Advertising" is that made by Roy S. Durstine in his introduction: "In it he [Dunlap] tells what he and a lot of others think about broadcasting."

### 490 Commercial Broadcast Stations in U. S.

A COUNT of the commercial radio stations in the United States made early in July disclosed the fact that 490 of the country's slightly more than 600 stations are commercial, deriving their support from the sale of time to advertisers. Classified according to power, the stations are listed as follows:

No. of Stations	Power in Watts	No. of Stations	Power in Watts
12	50,000	89	1,000
1	30,000	102	500
2	25,000	2	300
2	20,000	37	250
1	15,000	1	200
1	12,500	177	100
11	10,000	1	75
2	7,500	12	50
31	5,000	1	25
1	2,500	2	10
1	2,000	—	—
1	1,500	490	—

#### Montgomery Ward Appoints

THE Chicago office of Erwin, Wasey & Company has been placed in charge of the broadcast advertising campaign of Montgomery Ward & Company, Chicago mail order house. Details of the campaign for the coming year were announced in the July issue of BROADCAST ADVERTISING. The other national advertising of this concern will be handled by the H. W. Kastor & Sons Company, Chicago.

#### Ad Club Radio Division Elects Patt

JOHN F. PATT, general manager of station WGAR, Cleveland, has been elected vice-president of the newly formed radio division of the Cleveland Advertising Club. Hilton LaFaye, Motor Rim Company, is president, and Frank Hubbell, Hubbell Advertising Agency, is secretary-treasurer.

# READY SOON...A NEW YARDSTICK TO MEASURE AUDIENCE VALUE



Users of broadcast advertising want definite facts about audience. Westinghouse Radio Stations believe they are entitled to have them.

A pioneering program of research conducted by the Westinghouse Stations over the past several months has now progressed to a great and far-reaching forward step in the measurement of radio values. As soon as material now in hand is co-ordinated, and figures are tabulated, we will have the following facts:

- 1—The Primary Zone of Influence of Station KDKA.
- 2—The daily average number of listeners to Station KDKA in its Primary Zone.

This information will be broken down by trading areas comprising the Primary Zone of Influence, permitting greater accuracy in the distribution of radio advertising effort and the co-ordination of sales activity with broadcasting.

Through a newly discovered significance of station mail response, combined with other factors, there will be available month-to-month records of changes in the number of listeners comprising the audience of Station KDKA in its Primary Zone of Influence.

When you ask "How many listeners does Station KDKA have?" the answer will be figures, not adjectives.

## WESTINGHOUSE • RADIO • STATIONS

**WBZ-WBZA**

Boston, Mass., Hotel Bradford  
Springfield, Mass., Hotel Kimball

**KDKA**

COMMERCIAL OFFICES

Pittsburgh, Pa., Hotel William Penn

**KYW-KFKX**

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

## SPOT BROADCASTING

(Continued from page 8.)

10,000 dealers and 25,000 retail salesmen, scattered throughout the United States, must be served in its advertising without partiality. In planning our radio coverage we plotted it in much the same way as we would plot a newspaper campaign to cover the same area.

We took a map of the United States and found that radio station facilities paralleled population to a great extent and also paralleled sales potentiality, so we started our national radio advertising with 135 stations. We resolved, however, that if any of the group of dealers wanted a station added to our list, we would add it without question, barring only stations inadequately equipped or of very low power. After nine months of an open mind policy on station selection, we found that our original list of 135 stations had grown just 32 stations, finally settling down to the total of 167.

As you all undoubtedly know, there are certain times of the day, depending on the territory, in which it is most advantageous to broadcast. Most of Chevrolet programs are broadcast in the evening. We have two stations, however, that broadcast at noon because they serve in agricultural communities, and we know that the farmer is likely to be eating dinner at the time of the broadcasts. We thought that it would be advantageous if we were buying a radio audience to buy as

big an audience as we could. Another outstanding advantage of electrical transcription lies in the fact that if the station does not have suitable time on Monday and does have it on some other day of the week, that is the time we broadcast.

In conclusion, I would like to state a few important facts: First, based on our own advertising necessity, the use of electrically transcribed spot broadcasting was compulsory if we were to do any radio advertising nationally. Second, confronted with this advisability of using electrically transcribed spot broadcasting, there are four essentials, any one of which may cause great disappointment if not observed:

1. Programs must be of the highest quality; built, supervised and rehearsed on identically the same plan as a chain broadcast.

2. The recording and record production must be technically correct in order to get the maximum of frequency range with the least possible surface noise.

3. The station must have the proper equipment and be thoroughly drilled in its efficient use.

4. Each broadcast by each individual station must be checked for laxity in radiation.

To say that the development of our electrical transcription program was accomplished without a lot of grief and anxiety would be simply idle talk. Whatever success we have had has been due to the whole-hearted cooperation of a number of people. Among them are the Camp-

bell-Ewald Company, our advertising agency; the World Broadcasting System, and the Western Electric Company, through its very efficient subsidiary, Electrical Research Products, Incorporated.

Since I have become interested in the advertising program I have often said that advertising seemed to offer a parallel to that interesting metaphor by the poet who said, "I shot an arrow into the air; it fell to earth, I knew not where." I want to close by saying that we are picking up more actual radio arrows than any other kind we are shooting at the present time.

### Marsh Laboratories Open New Quarters

NEW quarters, especially built and equipped to facilitate the production of recorded radio programs and talking pictures, have been completed by the Marsh Laboratories, Inc., of Chicago, who are now in position to offer both standard types of recording (78 and 33 $\frac{1}{3}$  r.p.m.) plus space and facilities for the most elaborate productions. Mr. Marsh will continue to personally supervise the actual recording, with Frank W. Reynolds in charge of studio direction.

### CBS Opens Television Station

THE Columbia Broadcasting System's experimental television station in New York was opened officially on Tuesday, July 21. Licensed under the call letters W2XAB, the experimental television station operates in a frequency channel from 2750 to 2850 kilocycles with 500 watts power, utilizing 60-line scanning at 20 frames per second. Bill Schudt, Jr., has been appointed acting director of television programs.

## W O R C

Preferred by the majority of local and regional advertisers.

Covers the very important Central New England Market.

Listened to REGULARLY by 73.4% of the radio audience, according to recent impartial survey by a large firm of certified public accountants.

Presenting, 16 hours daily, the feature programs of both the Columbia Broadcasting System and the Yankee Network.

Offices: 60 Franklin St., Worcester, Mass.



# ELECTRICAL TRANSCRIPTION

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

## ROYAL SERVICE INCLUDES:

**Program Creation:  
Recording:**

**Artists Bureau:**

**Station Contact:**

**Distribution of Broadcasting Discs:**

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

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

Royal Broadcasting Systems—249 stations in the United States and 17 in Canada for Spot, Regional or National Coverage. International coverage—France, Germany, Spain, Italy, Alaska, Haiti, India, South America, Norway, Sweden, Australia, South Africa, New Zealand, Hawaii, Cuba, Honduras and Mexico.

Time may be purchased on one or any number of stations in Royal Broadcasting Systems.

Each station is recognized for its extensive coverage and audience popularity.

*Full commissions to recognized Advertising Agencies.*

Sustaining features available to clients requiring local or regional coverage.

## ROYAL BROADCASTING SYSTEMS, Inc.

*Royal International Radio Features  
Royal Recording Studios*

501 Madison Avenue

New York City

## PROGRAM PROCEDURE

(Continued from page 9.)

scrutiny over the preparation of the presentation of the programs, we are hurting not only you, but we are hurting everyone else, because the public is very, very fickle. If we feed them too much of one type of program they become disgusted. You can lose a listener on a radio station very easily and quickly, and the trouble is that once you have lost him, it is very difficult to get him back. Consequently, we have to take a program, put it in its proper setting, surround it with different types of programs so that there is a continuous variety of programs and of appeal, and yet, they must all be of the high standard which will appeal to all classes of the public.

If I may give you just an example of how we work our program on WMAQ—here, for instance, is one evening's schedule:

At 6:30 we have a baseball summary sponsored by the Blue Ribbon Malt Extract Company. That lasts for fifteen minutes. From 6:45 to 7:45 we broadcast as part of the Columbia chain. This period includes the La Palina Smoker, which is a dialogue; then follows a program by The Three Doctors—music and chatter for the Western Company; a program from New York by S. W. Straus & Company in which the current news items of the day are discussed. At 7:45 we return to our own studios and broadcast "The Chicago Daily News of the Air," a nightly broadcast, featuring outstanding personalities of *The Chicago Daily News*.

Our next program, running from 8 to 8:30 is the Kraft Theater Party,

sponsored by Kraft Cheese Company, which consists of orchestral and vocal excerpts from popular light operas. From 8:30 to 9 o'clock Carson Pirie Scott & Company sponsor a program of light dance music, vocal numbers and a little dialogue. The next program is a dramatization of the story of Chicago, sponsored by the Northern Trust Company. From 9:30 to 9:45 is a very beautiful program of oriental music for Nahigian Brothers, Importers of Oriental Rugs. At 9:45 the Nunn-Bush and Weldon Shoe Manufacturing Company entertain with a male trio and orchestra until 10 o'clock, when we join the National Broadcasting Chain, feeding Amos 'n' Andy to the middle west and Pacific coast, for the Pepsodent Company.

At this time WMAQ again becomes a part of the Columbia Broadcasting System, broadcasting Arthur Pryor's Band, sponsored by the American Cigar Company. At 10:30, locally over WMAQ, we give the time signal for the Elgin National Watch Company, and immediately following, the Classified Department of *The Chicago Daily News* presents Dan and Sylvia, a continuous romance which comes five nights a week at this time. Weather reports follow at 10:45, and from then until 2:00 a. m. we broadcast two popular dance orchestras by remote control.

Here is variety of programs to suit the most fastidious taste. But we could take those same programs and rearrange them and lose our listeners within an hour.

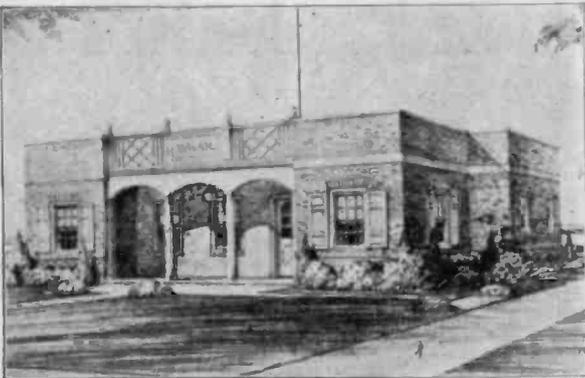
**T**HE cost of programs is always a sore point with people until they begin to realize that there is more behind a radio program than appears on the surface. Just the

very things I have told you about—the care that has to be used in building a program—ought to indicate that there is showmanship needed in the preparation of each individual program and in the whole schedule. You cannot buy showmanship for nothing. You pay \$5.00, \$6.00 or even \$10.00 to see a high class show and think nothing of it. When you pay 50 cents you get just 50 cents' worth, and it is the same thing in the preparation of radio programs.

Radio broadcasting is becoming more and more popular and more and more acceptable. It is a remarkable thing that some of the biggest chain advertisers who are advertising today have been advertising for four, five and six years. Take the Atwater-Kent Hour. That has been running for many years. And there are other programs which have been running an equally long time. Today there seems to be a tendency in the minds of people to have a continuity of programs.

One of the big difficulties we have to overcome is that so often an advertiser puts on a program and expects immediately to have his store swamped with people coming in to buy the merchandise he has advertised. It can't be done. If any of you gentlemen are on the air now or are contemplating broadcasting, please disabuse your mind of the idea that you are going to have immediate results unless you are giving something away.

You may be putting on a good program—and if you want to get any



## Efficiency—Plus!

That describes as well as words can, the operation of WGAR's new transmitting plant which went on the air the twentieth of July.

Cleveland and Northern Ohio listeners acclaim the reception of WGAR as something a little better in the broadcasting art!

Clients are daily welcoming the opportunity to utilize these finer facilities for increased sales and immediate acceptability of their product.

If you want the whole story, wire or phone.

## The WGAR Broadcasting Co., Inc.

Associated Station of  
N B C BLUE NETWORK

Studios and Offices:  
HOTEL STATLER, CLEVELAND (Prospect 0200)

JOHN F. PATT  
Vice-Pres. and General Mgr.

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# Representative Advertisers

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**D**ISCRIMINATING radio advertisers demand association on the air with representative firms, realizing that a product is often classified as to quality by the programs surrounding it. W B B M lends prestige to your message by careful selection of your associates.

Here is a list of representative advertisers who are using, or have contracted for time over W B B M:

## **AUTOMOTIVE**

Buick Motor Co.  
Graham-Paige Motor Co.  
Oakland Motor Co.

## **BLDG. MATERIALS & PAINTS**

Edward Hines Lumber Co.  
Steelcote, Inc.  
Martin-Senour, Inc.

## **BEVERAGES**

Anheuser-Busch Co.  
Otto Schmidt Prod. Co.  
Liberty Bottling Co.  
Prima Brewing Co.

## **CLEANERS & DYERS**

Liberty Cleaning Co.

## **CLEANERS**

Old Dutch Cleanser  
Climalene  
Rex Soap  
Manhattan Soap

## **CLOTHING**

Charis Corp.  
Wilson Bros.  
Capper and Capper  
B.V.D.

## **FINANCIAL**

Distributors Group  
Metro Loan  
Loren & Co.

## **FOOD PRODUCTS**

Ceresota Flour  
National Biscuit Co.  
Kasper Coffee Co.  
Pabst Cheese  
Quaker Oats  
Corn Products Refining Co.  
Continental Baking Corp.  
Blue Ribbon Malt  
Leggett Salad Dressing  
Rumford Baking Powder

## **FURNITURE**

Peoples Furniture Co.

## **GARDEN PRODUCTS**

Warranted Seed Co.  
Evergreen Insecticide

## **HOUSEHOLD APPLIANCES**

Hamilton Beach Elec.  
Appliances  
Meadows Washing Machine

## **OUTDOORS**

Century Boats  
Los Angeles Chamber  
of Commerce  
Arlington Park Jockey Club  
Grand Slam Golf Clubs  
Ike Walton League

## **PUBLICATIONS**

Chicago Daily Times  
Detective Story Magazine

## **RADIOS**

Philco  
Majestic

## **SHOES**

Vitality  
Red Goose  
Star Brand  
Peters  
Natural Bridge Shoe Co.

## **SWEETS**

Tastyeast  
Meyer-Blanke Candy Co.  
Mama's Cookies  
Good Humor Ice Cream  
Thompson's Malted Milk

## **TOBACCO**

Consolidated Cigar Co.  
Dutch Masters Cigar  
La Palina Cigar

## **TOILET REQUISITES**

Nanette, Inc.  
E. Burnham, Inc.  
Kolor-Bak  
Barbara Gould  
Edna Wallace Hopper  
Coty Perfume  
Pharmacraft  
Kissproof  
Bourjois Perfumes  
Forhans Tooth Paste  
Pebeco Tooth Paste  
Dr. Strasska's Tooth Paste  
Kolyndos Tooth Paste  
Marrow Oil  
Odol  
Woodbury's Soap

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*The Air Theatre*

# **W B B M CHICAGO**

**25,000 Watts—389.4 Meters—100% Modulation—Clear Channel**

August, 1931

results at all it must be a good program—but don't forget that there are dozens of other good programs on the air. They have been on for weeks, or months, or years, and you have to broadcast regularly for some time before your program has put over its identity. Remember that before your program will be accepted it must be good; that before you can get your message into the homes of your prospective customers you must have a high class program, and then once you are in the home, please be very, very careful in your message. I am quite sure that many of you have seen the salesman who has the sale "in the bag" but talks himself out of it.

Well, it is the same thing in broadcasting. Get your message boiled down to the fewest possible words; cut out all unnecessary talk; deliver your message in a high class, dignified way. If you deliver it often enough and it is properly given and comes behind the vehicle of a good program, then, gentlemen, you are absolutely assured of getting results—just as sure as Wednesday morning will follow Tuesday night.

#### Stedfeld Gets Frankfurter Account

**R**ADIO, newspapers and car cards will be used by the H. L. Stedfeld Company, New York, to advertise Stahl-Meyer imported frankfurters, a product of Stahl-Meyer, Inc. For the present the campaign, which will feature the enamelled containers in which the meat is packed, is limited to Greater New York. A separate campaign to the trade will use trade papers and direct mail.

## THE AGENCY'S PLACE IN BROADCASTING

(Continued from page 15.)

ing sure their quality and balance satisfy known standards. But the field of program production is the field of ingenuity, showmanship and public appeal, related to coordinated advertising and therefore a proper phase of agency activity.

Especially is it an agency duty at this time to stimulate present research measures to determine the circulation value of stations, in order that the advertiser may have accurate and impartial information on this subject. It is also incumbent upon the advertising agency to provide that radio talent costs are confined to a reasonable scale. This scale must be necessarily one the advertiser can meet and still enjoy profitable advertising; it must be no less than that the talent has heretofore derived from other occupations; but it certainly need not be the arbitrary and excessive level established by many talent agencies unconcerned with the industry at large and capitalizing upon partially unorganized situations.

It is the responsibility of the advertising agencies as counsels to the advertisers to adjust this condition. This is done by the agencies familiarizing themselves with the talent market at large, by analyzing the comparative value of programs, by eliminating double commissions and excessive commissions to artists' managers, and by developing fine programs from the unending stream

of aspirants who seek the spotlight of radio fame.

#### Philco Appoints Local Agencies

**T**HE largest advertising campaign in Philco history is announced for this year by the Philadelphia Storage Battery Company, Philadelphia, maker of Philco radios. To keep its local advertising in step with its national, the following local agencies have been appointed:

The Hutchins Advertising Agency of Rochester, N. Y., will have charge of local copy in New England, upper New York, western Pennsylvania except Pittsburgh, Ohio, West Virginia, Kentucky and part of Indiana. The Interstate Advertising Agency of Newark, N. J., has as its territory metropolitan New York, Long Island, and upper New Jersey.

Erwin, Wasey & Company, Inc., of New York, which has charge of the national advertising, is also handling the advertising of the Philco Middle Atlantic Division, with headquarters in Philadelphia under William Zindel; Cecil, Warwick and Cecil, of Richmond, Va., are placing copy in Virginia and North Carolina. The C. P. Clark Company of Nashville, Tenn., has an extensive southern territory consisting of the states of Tennessee, Arkansas, Louisiana, Georgia, Florida, Alabama and Mississippi.

Texas and Oklahoma include the territory taken over by Tracy-Locke-Dawson, Inc., of Dallas, and the western states are under the jurisdiction of James Houlihan, Inc., of Oakland, Cal. Middle-western copy is being placed by Erwin, Wasey & Company, Ltd., of Chicago.

Various other agencies in such cities as Kansas City, Denver and St. Louis have also been appointed.

#### Towell Agency Appoints Purnell

**A**ARTHUR TOWELL, Inc., Madison, Wis., agency, has appointed W. H. Purnell as head of its radio department.

# Why Select WIBW?

HERE ARE A FEW REASONS—

—Thorough Coverage  
of a Rich Market—

—Unusually Strong Editorial  
Publicity—

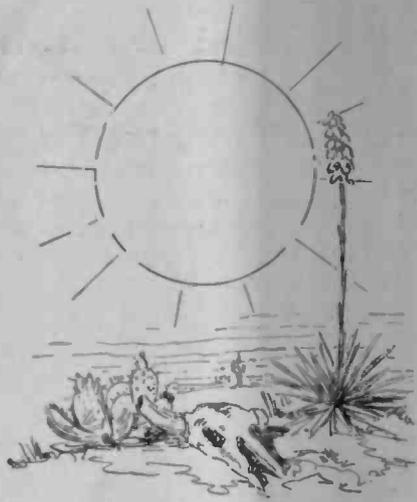
—Official Station of Leading Kansas Farm Organizations—

—Columbia Chain—

580 KILOCYCLES... 1000 WATTS—Night and Day—

→ **WIBW** →

The **CAPPER PUBLICATIONS**  
TOPEKA, KANSAS



# Sure..... it's hot in TEXAS

**Stations:**

Oklahoma City,  
Fort Worth,  
San Antonio,  
Waco

**Associated Stations:**

Wichita Falls,  
Amarillo,  
Houston,  
Dallas

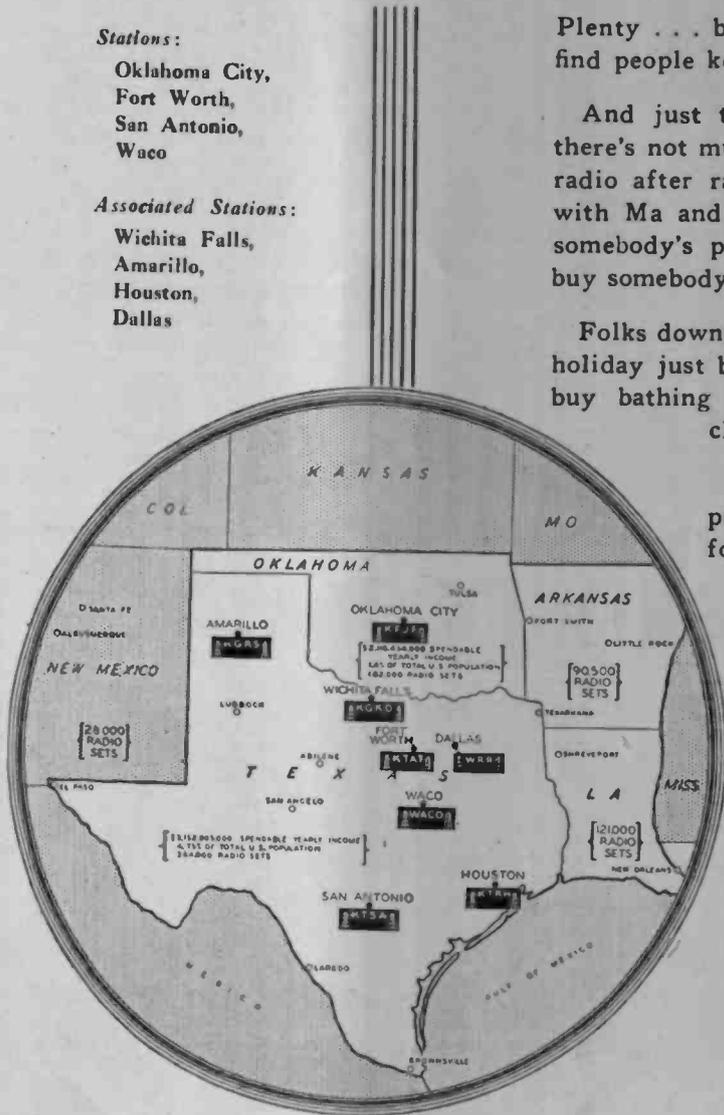
Plenty . . . but we can sleep at nights. And you don't find people keeling over on the streets from the sun.

And just take a ride down some side street where there's not much traffic . . . not much noise. You'll hear radio after radio going full blast. House after house with Ma and Pa sitting in the front room listening to somebody's programs . . . getting ready to go out and buy somebody's goods tomorrow.

Folks down here in the Southwest don't go on a buying holiday just because it's hot. And particularly do they buy bathing suits and ginger ale and cool summer clothes . . . and things like that.

Spend your advertising dollars where department stores sales are 8.6% better than for the country as a whole\* . . . the Southwest—covered by the stations of the Southwest Broadcasting Company.

\*Texas Business Review, June Issue.



## Southwest Broadcasting Co.

AVIATION BLDG.

FORT WORTH, TEXAS

## TAKING THE BLUE SKY OUT OF RADIO

(Continued from page 11.)

equipped with an analysis of his city, dividing residential strata into four classes based on the local scale of home valuations. Each family recorded in this survey was thus classified financially without dependence on their own statements."

The final report presents an illuminating array of figures on the size of the audience in summer and in winter, by hours of the day and by days of the week, by sex and by age, by sections of the country and by sizes of community. Then it gives for the 52 areas studied, the relative popularity of advertisers' programs, both daytime and evening—in figures that must be a gratifying confirmation to some participants of successful and profitable programs and to others a valuable warning to examine programs that are not popular and perhaps not bringing desired results.

Because of the semi-private nature of this research, I do not feel at liberty to quote actual figures from the report. Some of you, as subscribers, are already familiar with the analysis. Anyone who is interested can, I am sure, be acquainted with any phase of the survey by getting in touch with the secretary of the Governing Committee, A. W. Lehman, assistant managing director of the A. N. A., located in the Graybar building.

THE analysis has indicated certain conclusions which seem so well substantiated through month after month of checking as to be acceptable as general rules of thumb. These figures have been publicly used in several instances, so that I feel at liberty to mention them to you. They replace certain conjectures with pretty definite yardsticks and so help to take a little more of the blue sky out of radio advertising.

The first of these findings is that nearly three-fourths of all radio sets owned are in use at some time during each day. The second finding is that the average number of listeners per set is slightly more than three. A third rule of thumb is that the percentage of sets used in summer is only slightly less than the average for the year, although the period of listening is much shorter.

One of the factors responsible for this shorter listening period undoubtedly is our eastern daylight saving time. Speaking from personal experience, now, I look upon the confusion that results every spring when our New York broadcasting friends go on daylight saving time as the worst problem I have to face and perhaps the highest hurdle against uniform and continuous success in national radio advertising.

But to return to my subject, and in particular to the third question, "How effective is radio advertising in influencing listeners to buy?" Very frankly, the cooperative analysis was most inadequate on that

score. I will quote from the final report:

"As an experiment, all housewives were asked during the year:

"During the past month have you or others in the family inquired about or tried any product as a result of what you have heard on the radio? If so, what product?"

"One hundred and nineteen different food products were mentioned, including many local products. Fifty-two articles were named in the toilet articles group. Twenty-four in the clothing classification. Thirty-five in the household group. Twenty-eight in the automotive group. Five publications. Eleven in tobacco. Four in the electrical group. Seventeen in radio and music. Forty-nine in a miscellaneous classification. The numerical ratio of these groups is not necessarily significant, but the wide range of products is notable.

"Aside from the well-known network-advertised products, there were a few generalities, and a number of products advertised locally or by electrical transcription. Shrubbery, seeds, roofing, securities, fertilizer, books, poultry, flowers, insurance and a variety of other products were mentioned."

The Governing Committee now feels that every radio advertiser is in better position to answer this question for himself than any cooperative study can do it for him. Stations, broadcasting companies, agencies and advertisers all have knowledge of literally hundreds of

MORE  
CHAIN  
PRO-  
GRAMS  
THAN ANY  
STATION  
IN TEXAS

# *In* HOUSTON

*and its immediate trade-territory of*  
A MILLION PEOPLE

## IT'S KTRH

The RICE HOTEL Station

*"Houston's Welcome to the World"*

Affiliated with the  
COLUMBIA BROADCASTING SYSTEM

*For*  
*Information,*  
*Rates, etc.,*

*Address*

J. G. BELCHER  
Com'l Mgr.  
Radio Station  
KTRH  
in the Rice Hotel  
HOUSTON,  
TEXAS

# *A Warning!*

## **RADIO STATION RATES ARE INCREASING NOW...**

**S**IXTY-ONE rate changes were announced by supplements to the June issue of Standard Rate & Data Service—most of them increases. This general upward trend in station time costs will continue. Wise and far-seeing advertisers who are contemplating broadcasting for autumn will take advantage of the present low rates by making their radio contracts NOW!

Scott Howe Bowen, Inc., living up to its high standard of service, brings this information to the attention of advertisers and agencies as a warning. Every week sees more rate increases and every day sees more advertisers taking advantage of the tremendous sales power of radio broadcasting. That's why reservations should be made now—to effect the economy of present low rates and to secure better time placements.

Advertisers who want to take advantage of the great sales value of radio for their special pre-holiday drives will find it to their interests to make their plans at once. As pioneers and leaders in the field of spot broadcasting, we have served many of the nation's leading advertisers. This wide experience has given us a solid background of advertising and merchandising knowledge which can be put to work for you merely for the asking.

Let us help you. Let us present a plan of broadcasting now—a plan for fall.

# **SCOTT HOWE BOWEN Inc.**

## **CHRYSLER BUILDING**

## **NEW YORK**

PHILADELPHIA  
INTEGRITY BLDG.

CHICAGO  
WRIGLEY BLDG.

DETROIT  
FISHER BLDG.

DALLAS  
BAKER HOTEL

successes and failures in radio, and it seems to me that an answer to this third question can be offered to the friends as well as to the critics of radio advertising through an exchange of experiences and results in some satisfactory common pool, such as the Research Council of the Association of National Advertisers, which is the godfather, so to speak, of the Cooperative Analysis of Broadcasting.

**B**EFORE I close I will tell you of a few of our own efforts at Lancaster to check the effectiveness of our Armstrong Quakers program. We happen to have a program that ranks above the average among chain programs. Our position on Friday evening, as indicated in the final report, is fifth, being led by Pepsodent, Cities Service, Interwoven and RKO. Over half the listeners using their sets at all on Friday hear Amos and Andy, and the next seven programs cluster between 20 per cent and 25 per cent. It does seem to take a magical formula—perhaps a mint of money—to attract more than a quarter of the radio audience to any one program. Less than a dozen of programs during the whole week do it consistently.

The Armstrong Quakers present a weekly half hour of music—neither jazz nor classical—but of the “homey” type, songs our mothers sang to us, songs we learned at school, songs that are sung at thousands of lunch meetings wherever

service clubs get together. Every Armstrong Quaker program attempts to please the “home folks” audience, with music full of melody, songs by our Quaker Girl soprano or her contralto friend, or the male quartet or various combinations of voices, with a modest fifteen-piece orchestra for support.

We have made various check-ups among radio listeners. About two years ago we offered a small doll house for children and got more than 45,000 requests for it. Two weeks ago we offered a puzzle and have about 6,000 requests thus far. Many advertisers, of course, make these totals look small. Three months ago we made a house-to-house survey in Indianapolis, calling on about 1,200 homes. Our investigators did not reveal their company identity until the close of the interview. Even discounting the bias of the young men who did the work, the fact the Armstrong Quakers were mentioned second most frequently among programs listened to and liked, was confirmation to us that our particular program is satisfyingly successful.

We have just completed a series of programs during which we presented a group of special guest speakers including such personages as Lowell Thomas, Margaret Ayer Barnes, the recent Pulitzer Prize winner, Laurence Stallings, Mrs. Sinclair Lewis, Dr. Karl Menninger and Neysa McMein. Each program was announced to our 25,000 floor

covering dealers by mail with a jumbo telegram. With the last announcement we enclosed a card asking retailers a few questions on the effectiveness of our programs. Here is what they think:

83% of the dealers answering said they had heard some of the guest speakers.

74% of those answering said they would like to hear more special talks.

87% said that they think the Armstrong radio programs help them in selling Armstrong products.

I must confess that this business of “Taking the Blue Sky Out of Radio Advertising” is still in its infancy. It is an important business, though, and particularly so at this time when boards of directors are examining advertising costs—and radio costs especially—with a more critical eye than ever before. But a beginning has been made and the work is far enough along that we can confidently discuss the effectiveness of this medium with no inferiority complex in the face of other media.

The Cooperative Analysis of Broadcasting is going to learn more during its second year of operation than it did during its first. It is still pioneering, still pretty much in the experimental stages, but it solicits your interest, your criticism, and I hope your acceptance and support. I believe you will agree with me that its aims are worthy and the need for it is there.

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# IN NEW ORLEANS . . . IT'S WDSU THE HIGHEST POWERED NETWORK STATION IN LOUISIANA ON THE AIR 17 HOURS DAILY WESTERN ELECTRIC EQUIPMENT

*Affiliated with Columbia Broadcasting System*

There's no so-called depression with WDSU—the month of June being the biggest month in the history of the station. All records for Commercial business were shattered.

The proof of the Pudding is in the Eating . . . WDSU broadcast more Commercial programs LOCAL and NATIONAL than any other New Orleans station.

Don't be MISLED! Make your dollars talk in the South's greatest market over WDSU—  
The Leader.

# FOR BUYERS OF ADVERTISING

That must stand on its own feet

Write for the  
WLW Booklet

# WLW

50,000 Watts  
700 Kilocycles

THE NATION'S STATION

Cincinnati, Ohio



## HOW GREAT NORTHERN USES SOUND EFFECTS

(Continued from page 14.)

machine guns, a huge "earthquake machine" and various other apparatus for producing large out-of-door sounds.

Here battles are fought in which scores of "extras" participate, bands march back and forth, "mobs" hoot and cheer, "Indians" beat their tom-toms and stage their war dances. If it rains it is just a bad break for the sound crew on the roof, for the show must go on.

Aside from the limitation of space in even the largest studios, big outdoor scenes cannot be done realistically in a studio—there is always a studio "ring" to them. That is why it was arranged to use the two square blocks of roof space. That and the inflexible rule on these programs to use the real thing whenever possible.

The same care is taken in the studios. Acoustical alterations are made whenever change of scene in the plays makes such alterations necessary in the interests of absolute realism. For instance, a thickly-insulated soundproof screen is used inside the studio to cut off "room-tone" and give the effect of outdoors to the actors' voices. Paradoxically, when the action "goes indoors," the actors stay out of the booth to allow the studio walls themselves to impart to their voices the same resonance and echo effects as may be noticed in an ordinary room.

In order to make the slightest

movement of the actors audible to the listeners, a highly resonant hardwood floor is used in the studios for indoor scenes. Thus, when an actor walks across the room, the sound of his footsteps is picked up clearly by the microphones. Equipment also is provided to make possible any other incidental sound effects necessary, such as the moving of chairs, slamming of doors, or the noises of similar operations. Again, however, alterations are made for an outdoor scene, for then the sound of footfalls and other movements would be deadened by grass and earth. In order to achieve this change, a heavy carpet is thrown over the resonant floor, to deaden these noises as nature would deaden them outdoors.

"Why do you make these elaborate preparations to insure realism?" Mr. Sims was asked. "Is it really worth the trouble?"

"I believe it is," was his answer. "In the first place, we are giving our listeners something different, something they don't get all of the time, with the result that they stay by us and tune us in every week. Another reason is that we have a large audience of railroad men, who would instantly spot any discrepancy. That is why, for instance, when the play calls for telegraphy, we always send the real message. It make little difference to most of our audience, but a great deal to those who do understand. If the interest and loyalty to the Great Northern these programs have aroused in our own men were their only result,

they would be more than worth their cost."

But this has not been the only result. When the Great Northern Railway first went on the air it was with the general idea of building good will for itself with the traveling public and the more or less vague hope of promoting more travel to the Pacific Northwest and so more business for its trains.

Today, after nearly three years on the air, the railway credits broadcasting with the following:

Implanting the name "Great Northern" firmly in the minds of millions of potential travelers.

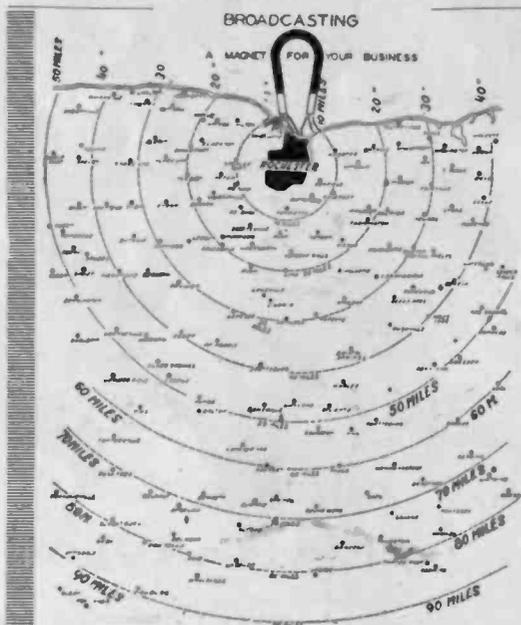
Teaching ticket agents throughout the south and east to route west-bound passengers over a road now familiar to them through radio.

Building tremendous good will for the line in general and the train "Empire Builder," which has the same name as the radio series, in particular.

Causing the sale of many tickets to people who wanted "to ride on that train we have heard about over the radio." This last was entirely unforeseen, as the railroad officials had no idea that radio could possibly promote direct sales.

### Judson Appoints Couper

JUDSON Radio Program Corporation has announced the appointment of George Couper, Jr., well-known mid-western radio man, to their sales staff. Couper was formerly identified with WBBM, Chicago, and later was president of the Monarch Radio Company of that city. For more than two years Couper served as commercial manager of KWKH in Shreveport, Louisiana.



**750,000** Progressive, prosperous people work, live and buy in this great Rochester trading area. A market that deserves the serious consideration of every national advertiser. This rich field is covered in its entirety by

# WHEC

Rochester's Pioneer Station

500 Watts—Crystal Controlled—100% Modulation—Western Electric Double Turn Table Equipment. 78 R.P.M.—33-1/3 R.P.M.

If your schedule calls for Broadcast Time in Rochester, whether spot program, transcription or announcement:

**Use Facilities of WHEC, Rochester, New York**

*Affiliated with the Columbia Broadcasting System*

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# If It's About Radio

## “... Ask Sears”

Advertising Agencies throughout the middle west have come to depend on A. T. Sears and Son, Inc., for radio information.

Hardly a day goes by that we do not get calls from Agencies that go something like this: “Does Station XYZ make a service charge for disc programs?” or “What kind of transcribing equipment does Station ABC have?” or “Such and such a client wants to use radio — What kind of a program would you recommend?”

Agencies know that our information and advice and recommendations are based on knowledge gained from experience. That's why an increasing number of Agencies are coming to us for help in solving their radio problems.

And our service does not stop with advice. We submit program ideas, prepare continuities, secure talent, supervise recording, send out the discs and check the programs. We handle all the details—vitaly important to the success of broadcast advertising—that advertisers find almost impossible and agencies find decidedly expensive to handle, without additional cost to either the advertiser or the agency.

Is it any wonder, then, that more and more advertising agencies solve their radio problems and insure the success of their radio campaigns, by saying, simply, “Ask Sears . . .”

For your own satisfaction, try it yourself.

# A. T. SEARS & SON, Inc.

*Specialists in Radio Advertising*

**520 North Michigan Avenue**

**Chicago, Illinois**

# A Directory of Advertising Agencies

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

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

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

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

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

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

## DETACH HERE

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

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

Name .....  
Company .....  
Position .....  
Address .....

## PEP UP YOUR FOLLOW-UP

(Continued from page 18.)

er merchandising, let things go blah. Inquiries aroused by broadcasting should be answered immediately. Why not split up the advertising appropriation intelligently so that the desired answers to broadcasts can be followed up before the created sales interest wanes and passes?

But before waxing indignant over such seeming lack of preparation, let us return to our investigation and its results. Out of 31 requests we received 27 replies, four firms neglecting altogether to reply to our postcards. The length of time for answers varied from three to 28 days, the average for the entire 27 being 9 1-5 days each.

Analyzing further, we find the following time table:

3 days.....	1 firm
4 days.....	2 firms
5 days.....	3 firms
6 days.....	2 firms
7 days.....	5 firms
8 days.....	4 firms
9 days.....	1 firm
10 days.....	1 firm
11 days.....	2 firms
12 days.....	2 firms
14 days.....	2 firms
15 days.....	1 firm
28 days.....	1 firm

Only eight of the 27 concerns averaged less than seven days. All of these were so close at hand that had the replies been handled efficiently, the time could have been cut to three or four days at the most. This statement is confirmed by the fact that one firm actually did reply in three days' time, and two firms in four days' time. It is, therefore, certainly fair to suppose that all the others could have made equally good speed.

Five firms took seven days each to reply. Three of these were located in New York City, one in Pittsburgh, and the other in Chicago. Why was it not possible for the New York concerns to speed their replies so as to beat those firms in the West? Just another instance of millions for the offense and non-sense for the defense.

It would be easy to continue at great length analyzing the remainder of the replies but it would be merely wasted time—they all prove the same lack of preparation for fol-

lowing up the sale interest created by their broadcast. It is sufficient to say that the 28 day record was established by a firm located less than three miles from the place to which the answer was to be directed.

The National Broadcasting Company claims receipt of more than two million replies yearly to their broadcasts. It is fair to suppose that Columbia receives at least another million. At present the NBC system of handling mail seems to be rather antiquated. They have three centers for receiving and distributing these letters—one in New York City, one in Chicago, and the third on the Pacific Coast. At these three points mail is collected from the several network stations in each territory. It is then sorted and re-sent to either the sponsor or his agents. In some cases the mail goes direct to the advertiser. Such a system cannot help but waste several days' time. When inquiries and requests finally reach the advertiser, they have reached such volume that it is necessarily hard to get replies off immediately.

This is the weak point of broadcast advertising, and the need for a system that will cut down the time of reply is imperative if broadcast advertising wishes to turn inquiries into sales. Millions of dollars yearly are being blown into the air by national advertisers, yet only one out of 31 is sufficiently organized to strike while the iron is still hot.

There is an Association of National Advertisers that looks after their problems. Why not an Association of National Broadcast Advertisers to iron out the difficulties such as this for those who are literally pouring money into the ether?

But until someone awakes to the opportunity offered to speed up these replies to inquiries (and it can easily be done), I suggest they use my slogan, "Millions for offense but not two cents for defense."

## Perfume Sponsors Beauty Talks

A SERIES of 15-minute morning discussions on beauty, sponsored by Marly Perfume, Inc., New York City, presenting Ellen Mayfield, beauty consultant for Marly, have recently begun over an NBC network. This account will be handled by the William G. Seidenbaum Advertising Agency of New York.

★  
★  
★  
★

**Perfected**  
***Electrical Transcription***  
**by**  
**RECORD-O-CAST**

Custom built electrical transcriptions as only Record-O-Cast can build for the most discriminating advertiser—means a perfect program for each and every occasion.

Impartial analysis of the mechanical perfection of the electrical transcription is additional Record-O-Cast insurance which has brought satisfaction to clients who know advertising and who spend millions in publicity.

Free from all entanglements—Record-O-Cast—gives advertisers the best in Continuity, Talent, Program Production and Recording.

**FOR PERFECT**  
**ELECTRICAL TRANSCRIPTION**  
**WRITE**

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

## PUTTING POTASH ON THE AIR

(Continued from page 21.)

titled "Facts About Potash," and again stressed the losses of potash in the most important crops. Short concise statements were used, calling attention to just one crop in each ad. Booklets containing a compilation of these "Facts About Potash" were distributed, in addition to other circulars on methods of fertilization, in response to requests for literature.

The 1931 radio programs over station WENR, Chicago, consisted of short educational talks on soil fertility subjects, sustained by organ music at the beginning and again at the end of the 15-minute periods. Many of these talks were made by guest speakers from state agricultural colleges in Illinois, Indiana, Wisconsin and Michigan. These guest speakers chose their own subjects on some phase of soil fertility. Authoritative information in these talks by well-known authorities added much to the radio programs.

During the different agricultural programs it was pointed out in many ways that fertilizers could be used profitably to increase yields and reduce the costs of production of crops. Recommendations were made on how to handle certain types of soil, as the "alkali" soils of Illinois and the sandy lands of Wisconsin and Michigan. Many of the guest speakers told of results of the

use of fertilizers on different crops in their respective states. A review of the latest information on best methods of fertilizing corn indicated that hill applications of fertilizer were most efficient.

The farmers were reminded over the radio, as in the farm press advertising, that crops were robbing their soils of valuable plant foods, thus making the soils less and less fertile. They should replace these plant foods by applying commercial fertilizers. Vivid descriptions by one of our representatives took the audience on radio excursions to three farms over the Midwest where other representatives have conducted fertilizer demonstrations. The results of these demonstrations were presented in word pictures.

On many of the radio programs the audience was invited to read the educational advertisements then appearing in their farm papers. These advertisements, featuring removals of potash from soils by crops, also contained an invitation to "Tune in Radio Station WENR, Tuesdays at 6:45 p. m., C. S. T." This tie-up of the two types of advertising seemed to be very effective, judging from the request letters, although no positive statistical check was possible.

**T**HE numbers of requests from radio listeners for literature, copies of radio talks or other information regarding fertilizers, are shown on the accompanying map. This number of requests from the radio advertising may seem rather small to some advertisers. How-

ever, our programs and announcements were designed to bring requests from only those interested in the use of fertilizers. Copies of educational literature were the only things offered as inducements to write. These inquiries are in addition to those received from farm press advertisements entitled, "Facts About Potash."

A study of the scatter map and corresponding facts about each program discloses some interesting facts about their effectiveness. The large number of requests from Illinois is probably due to several causes. Station WENR is a favorite of Illinois farmers. Also there is an increased interest in potash for Illinois soils this season. Requests from outlying states indicate that Station WENR may be heard a long distance, but many farmers there apparently have other favorite stations. This fact emphasizes the importance of selecting stations which have established audiences, whether for separate or for chain programs.

The requests received from different programs show the necessity of making it easy for listeners to get the names and addresses of the firms and any products named. The largest response received from any single program came when we offered various booklets on fertilizers for different crops, designating the booklets by numbers. Each circular was described in general and given a number, and the listeners had been told previously that all that was necessary to get the book-

## WFBL Daylight Programs - a real buy because

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

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

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

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

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

lets desired was to put these numbers down on a postal card or letter and send to POTASH, Buckingham Building, Chicago, or to Station WENR.

The types of programs, both as to entertainment and commercial announcements over the air, vary considerably according to the results desired. Some advertisers are desirous only of getting their name and that of their product before the public. Others would like a select mailing list of people interested in their product. Inducements are sometimes offered for people to write in regardless of whether direct mail follow-ups are planned. Certain programs call attention to magazine advertising.

When planning a radio campaign, the selection of stations which cover the territory desired is the first prerequisite. Experienced program directors who understand what effects the client desires are also important. The selection of entertainment will depend on the type of program wanted. It is often more profitable to select talent who already have established a reputation, thus capitalizing on their radio audience.

It may be wise to build a program around a personality or a group. If outside personalities are introduced in the program for the educational features, they should present only reliable, timely and practical information. Indirect advertising has been found to be the most effective type. No "high-pressure salesmanship" will be effective when a listener is so far away and cannot be made to sign on the dotted line immediately.

According to the radio program directors, all radio advertising should adhere to certain principles. It should be entertaining to attract listeners; be instructive and timely to hold their interest; be authoritative to gain confidence; and be coordinated with all other types of advertising and publicity. They point out further that a large proportion of entertainment on radio programs is as effective as plenty of white space in printed advertising.

Educational campaigns are sometimes more effectively presented by radio than by printed advertising. By more intimate contacts of radio personalities it is possible to humanize the advertiser's message.

When a prospective customer is in a receptive mood by virtue of pleasing entertainment, the educational story is more easily accepted. Also, one can convey in a few seconds by the human voice a story which would take several minutes for a reader to get from a printed page.

The spoken word is more effective because it seems more sincere, and word pictures and ideas are impressed which are not easily forgotten. The next time anyone hears or sees anything with reference to the product mentioned, he will uncon-

sciously pay more attention to it. The owners of radio receiving sets, from a financial standpoint, are on the average the greatest potential group of prospective buyers of products advertised.

#### McGowan Joins Sears & Son

M. J. McGOWAN has joined the staff of A. T. Sears & Son, Inc., Chicago, radio station representatives, as vice-president in charge of merchandising. Mr. McGowan has had many years of merchandising experience and has sold products through retail outlets as well as direct by mail.

## Pittsburgh's Dependable Station

### SERVES

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

### OFFERS

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

**WCAE, INCORPORATED**  
Gimbels . . . Pittsburgh, Pa.

**TONE QUALITY**  
**RESULTS**  
**COVERAGE**  
**POPULAR PROGRAMS**  
**GOOD WILL**  
**100% MODULATION**  
**SERVICE**

## STRIKING IT LUCKY

(Continued from page 16.)

to play three selections. The only commercials in the whole Lucky Strike program were brief, pithy announcements, interspersed between three refrains, each refrain being played four times. It was that non-commercial aspect of Lucky Strike that made that program outstandingly popular.

Now, Mr. Hill, or somebody, has gone hay-wire on the idea of spectacular advertising, with the result that B. A. Rolfe can play only two selections—these being interspersed with long-winded, hard-driving, hammer-blow announcements. And while I'm no oracle to prophesy the future, I have my own ideas about the length of time the public will stand for that sort of punishment. When the punishment gets so hard that the public won't stand it, the sales chart will show a downward curve—the sponsor will yank the program off the air—and that will give all the other die-hards in the advertising business renewed conviction that radio is just a novelty—that it isn't working—that the public is getting tired of radio, etc.

*Mike:* Well, how do you explain the sales charts? Can you—or is the argument over?

*Mort:* The new type of Lucky Strike show hasn't been on the air long enough to show the adverse reaction of the public in the sales chart. Lucky Strike sales are still reflecting the good work of the earlier type of show.

*Mike:* Aw, bologna. Cremo has been an advertising offensive program ever since it started, but look at the Cremo sales. Explain that, if you can.

*Ray:* If I may chirp in about this time, it's my personal conviction that a lot of these sales figures are as much stage money as the much-published salaries of radio artists. I think there's a lot of imagination in some of the sales results that are being made public by sponsors of big shows. Understand me, I don't discount the efficiency of radio. Not a bit. But, on the other hand, if I were a sponsor of an expensive show, I certainly would do everything possible to get my show talked about.

I'll want good, solid proof in the way of purchasing and distribution statistics before I'll acknowledge the fact that the Cremo spit campaign is selling more cigars than the splendid Dutch Masters programs or the darn good work that's being done by La Palina or Robert Burns. Why, I know three prominent band directors in the country who wouldn't permit their names to be used in connection with the Cremo Band. All three of them might admit the likelihood of working for the company, and naturally all three of them admit the likelihood of a vast improvement in the band music—but not a single one of them would work for that cigar if they had to have their names tied up with excess saliva.

*Mike:* I know it's offensive ad-

vertising—but it sells merchandise. And, after all, that's the primary purpose of radio advertising—or any other kind of advertising.

*Ray:* The first thing to do, young man, is to bring me solid proof that it is selling merchandise. And then the next thing I want you to do is to explain why the spectacular and offensive advertising about "reaching for a Lucky instead of a sweet" had to be discontinued. We know that some of the candy jobbers boycotted Lucky Strike because of that campaign—and if you arouse a boycott on the part of the jobbers, you're not going to sell merchandise. That isn't the way sales are effected.

There's a great difference in advertising, and I don't believe in the offensive brand. Listerine has sold a whole ocean of merchandise because some smart individual found the word "halitosis." Pepsodent tried to sell the same tonnage by talking about "bad breath"—but you notice all of their announcements, both for toothpaste and anti-septic, have been toned down wonderfully of recent months, and made constructive rather than destructive—attractive rather than offensive. Offensive advertising may be spectacular, but it isn't always good.

*Mort:* Particularly it isn't good for radio. Radio is an advertising medium that differs from any other form of advertising. And I wish this simple fact could be drilled into the heads of advertising men who are constantly comparing radio with space, or with outdoor advertising,

## How about the Wichita Market?

You cannot afford to overlook the valuable Wichita area in making up your station lists. KFHM is the only broadcasting station within a radius of one hundred miles. It is obvious therefore, that

**KFHM IS THE ONLY STATION THAT CAN GUARANTEE COVERAGE IN THIS RICH TERRITORY.**

The same complete merchandising service that you would receive from the best newspaper.

Write for our booklet "Merchandising the Radio Program".

**Columbia Broadcasting System**

# **K F H** **W I C H I T A**

**1000 Watts---Complete Western Electric including double turntables**

or with direct mail, or with any other type of advertising. There are a lot of advertising men who advocate lifting a piece of copy right out of a page ad and reading it on the radio. Such an idea is absolutely fallacious because the two mediums are entirely different.

I suppose everybody who can read has seen a Lucky Strike advertisement—if not a hundred of them. But what percentage of the people that see those advertisements ever stop to read the copy? And remember, I used to be a copy writer. I know that the most effective national advertising (of a publicity character) is that which gives flash impressions. Lucky Strike does that beautifully in their extravagant use of semi-nude bathing girls, large caps, and big logotypes.

But how many men on the street—how many radio receiving set listeners—ever stopped to read a Lucky Strike ad all the way through? At least, more than *one* ad. To lift a piece of copy from a page ad and read it over the radio where people can't escape it except by tuning off the program is attempting the impossible and the destructive. It may be spectacular, but it isn't good advertising.

*Ray:* And that goes for Cremo with their twenty—plus 140—word announcements.

*Mike:* Oh, raspberries! Let's have another beer and go back to work. We seem to be getting nowhere in our discussion about how to strike it Lucky on the radio.

#### Milk Campaign to Bercovich

**P**RODUCERS supplying 50 per cent of San Francisco's fresh milk have instituted an advertising campaign to educate the public to the advantages of drinking more of their product. The Harry Bercovich Agency of San Francisco has been appointed to direct the campaign.

Although San Francisco is declared to have the best milk supply of any large city in the nation, the consumption of milk per capita here is below the national average, it is asserted. Radio, newspaper and outdoor advertising will be used in the campaign.

#### Springer Joins Rankin Agency

**W**ALTER K. SPRINGER, former CBS director of public relations and more recently with National Radio Advertising, Inc., is now manager of the radio department of the William H. Rankin Company, New York agency.

August, 1931

# WNBR thanks the Radio Editor

for this voluntary pat on back

## WNBR WILL GIVE AIR TOUR EVENTS

Remote Control Connection At  
Field Friday

By THE RADIO EDITOR

Station WNBR is in the fore of the broadcasting field, and with regularity. Since Memphis has become more than just a blur on the air map, this station has been disseminating airplane news consistently, and is far ahead of the other stations in this respect. Sort of catching them napping, as it were. Facilities of WNBR will be turned over to the story of the National Air Tour in Memphis Friday. No specified time has been set for the broadcast. During the day and night, if necessary, remote control lines will be in readiness at the Municipal Airport so that any and all events of interest may find outlet immediately into the air channels.

Mallory Chamberlin will stay at his post at the airport, and will introduce the various fliers to the unseen audience. He will dish out his usual colorful and rapid-fire description of the arrival of the planes. Almost anything is liable to happen in a broadcast of such importance, and no doubt will.

The Old Forecaster Says

Reproduced from Memphis Press-Scimitar, July 9, 1931. (South's Largest Evening Newspaper)

WNBR builds its programs for local interest. These programs can be heard on no other station.

\*\*\*\*\*

A Memphis station in Memphis for Memphis people.

\*\*\*\*\*

The superiority of WNBR's announcers is conceded. This is important for spot broadcasts.

\*\*\*\*\*

100% Modulation  
Crystal Control  
500 Watts  
1430 Kilocycles



MEMPHIS BROADCASTING COMPANY

ELKS HOTEL

MEMPHIS, TENN.

## PRODUCING THE RADIO PROGRAM

(Continued from page 17.)

chologically sound. When the listener hears that "The Lucky Strike Dance Orchestra now plays Baby's Birthday Party," or that "Erno Rapee and his General Electric Orchestra will bring us the finale from Beethoven's Fifth Symphony," the commercial name registers, but except to the most captious, does not appear as an intrusion.

Except in those rare instances where the advertiser is manifestly abusing the listener's patience, his greatest problem seems to be overcoming a danger as yet but little understood. In recent months, radio men are talking less about the turning of the dials and more about voluntary inattention. Not what is said into the microphone, but what is actually heard by the listener determines the profitability of the program.

It is easy, if one wishes, or if one gets the habit, consistently to avoid hearing all commercial announcements. One merely diverts his attention to something else at the time

they appear in the program. A satisfactory technique is yet to be developed whereby commercial announcements will rank with entertainment in basic interest.

One reason for the growing voluntary inattention of radio listeners is found in the slipshod way in which much so-called "entertainment continuity" is written. Suppose, for instance, the announcer says, "Benjamin Godard, the distinguished French composer, was born about the middle of the last century and excelled in chamber music. Among his most loved compositions is the Berceuse from Jocelyn, which the Imperial Nutmeg Orchestra plays next." True the announcer has given the members of the orchestra a chance to breathe and to arrange their music, but he has said nothing which helps to create a mood or to make the following music more enjoyable for his audience. Radio broadcasting needs more poets in its continuity department.

When the selling on the radio program is done with a rapier instead of a bludgeon, and when the non-selling continuity provides a setting

for the entertainment instead of a series of pigeonholes into which the program is stuffed, broadcasting will be still more effective.

**W** RITING the continuity presupposes that someone has selected the music. This step, more than all others, calls for a specialist—for a man who knows music, for a man who can make himself understood both in the business office and in the rehearsal room.

It is important to the advertiser that the man on whom he depends for such counsel shall clearly understand his point of view. One advertiser, for instance, after hearing an audition said, "That's fine. Produce the rest of the programs on the same pattern." One of the elements of the program was a quartet which specializes in modern rhythm. In the audition it happened that the number selected was of the old-fashioned type where a faint suggestion of this rhythm served the purpose.

Imagine the advertiser's dismay when his subsequent programs were produced with pronounced jazz rhythm. The old-fashioned close harmony which he had seen as the essential element of the quartet's work, to both the quartet and the program director was merely incidental technique on the number in question.

The program builder usually seeks more contrasts between numbers than he would if he were planning for the concert hall, and he usually seeks a "stopper" as an opening number. Not for him are the servants dusting the furniture and bringing the story up to date. He grips or loses his audience in the first three minutes.

The radio showman is robbed of eye effects; therefore he must be more versatile than his colleague of the stage. He knows that any one type of music is likely to pall, so he chooses music and hires talent to give him maximum variety. The Camel Pleasure Hour, for instance, had Reinald Werrenrath, Mary McCoy, a male chorus of eighteen voices and a large orchestra. Often special artists are secured in addition, although the regular program unit can produce almost anything from grand opera arias to the latest fox trot.

Thus one of the questions which presses for a decision is whether or not to have a standardized entertainment unit. If the production is a

## ENHANCE THE VALUE OF YOUR NETWORK PROGRAM



### Use Announcements on Local Daytime Stations



Advise the Daytime Audience of  
your Night Time Features

1070 Kyscs.

# KJBS

100 Watts

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

SAN FRANCISCO

CALIFORNIA

## ON THE SPOT

LIVE AGENCIES ARE PLACING  
KFJB ON THEIR "SPOT" CAM-  
PAIGNS FOR FALL.

SOME TIME YET AVAILABLE  
FOR TRANSCRIPTIONS

250 **KFJB** Watts

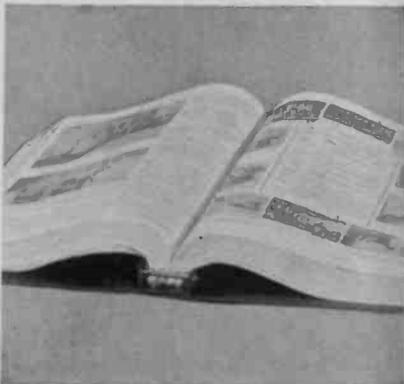
Iowa's Geographical Center  
MARSHALLTOWN

Co-operating with Advertising  
Agencies for Effective Hand-  
ling of Radio Appropriations

### AGENCIES BROADCASTING BUREAU, Ltd.

520 No. Michigan Ave.  
CHICAGO, ILLINOIS  
WHITEHALL 4915

## Save Your Copies of Broadcast Advertising



You would appreciate "Broadcast Advertising" more if you systematically saved each copy in a binder especially designed to hold a year's supply. Each issue would be slipped into the binder easily without mutilation when you receive it—to be removed at any time. There are many articles you'd like to save but haven't the time to clip them out or the facilities for saving them. The Barrett Multiple binder solves your problem.

The binder is attractively made up—you'll be proud to have it in your library or on your desk. It is bound in Dupont Fabrikoid—washable; its sturdy construction will afford years of service.

Price \$2.50 each, postpaid.

### THE BARRETT BINDERY COMPANY

1330 West Monroe Street  
Chicago

August, 1931

dramatic one, shall the same actors be used each week, on the stock company principle? If the program is musical, shall the same soloists and stars be used week after week?

Of course, if a dramatic program like "Real Folks" or "The Rise of the Goldbergs" traces a continuous story this question doesn't arise, because the retention of the same actors is almost essential. On the other hand, even when the dramatic sketches deal with entirely disconnected incidents and characters, the natural tendency is to use as much of the same cast as possible, since a host of details, auditions, etc., are thereby avoided.

In the musical program we find an advertiser such as Palmolive holding to its proved stars without a change, while Atwater Kent and Vitality Personalities shift their celebrities. In favor of a fixed talent unit is the ease and efficiency with which the artists work together because all the rehearsals for previous productions in some measure paved the way for the current one. Furthermore, long experience with the stellar qualities and the limitations of the artists enables the program builder to design programs in which they appear to best advantage. Costs, too, are usually less where the advertiser can offer the artist a long term contract.

In favor of a changing talent unit is the variety which it introduces into the program, and the additional publicity and audience building value loaned the programs by the artists' names. Both systems have their advantage, depending on the type of production, the size of the talent budget, and the needs of the advertiser.

With these questions decided, the advertiser is ready to hire his talent. Usually it is very costly to approach the talent question with a fixed idea that a certain individual and no other will do for the part. An artist's popularity rises and falls season by season and his price varies greatly with the current demand. For this reason shopping pays big dividends when artists are being hired.

On most of the individual radio stations, announcers are supplied without charge; on the networks they are sold like artists, and the advertiser who wants the services

# K G K B

## "The Voice of East Texas"

In the heart of the  
world's largest oil  
field.

Very thickly populated  
with 6,907 farms alone  
in Smith County.

It will pay you to cul-  
tivate this territory  
which is the brightest  
commercial spot on the  
American continent.

Your inquiries will be  
appreciated.

TYLER « TEXAS

## W J A Y CLEVELAND

- ☑ Cleveland's only truly local station, with rates in accordance.
- ☑ Has largest foreign listening audience of any station in the United States.

For details and figures write

W J A Y

1224 Huron Rd., Cleveland, O.

## Get the National Slant from Heinl's

### RADIO BUSINESS LETTER

Insurance Building

Washington, D. C.

SEND FOR SAMPLE COPIES

of the same announcer week after week will select his own announcer as he does his musical artists.

Shall we have a musical signature? Some do; some don't; but more do than don't. Almost any signature serves to identify the program, as the number over the door serves to tell the radio wayfarer that here is the friend on whom he intended to call. Properly chosen, the signature can do still more. It can set the tone and atmosphere for the program. It can even carry a sales message. Certainly most advertisers building a program will decide they want a signature, just as most radio advertisers have done in the past.

Again, in engaging the orchestra the advertiser will want to know what he is buying. Often he will want to pay his musicians more than the usual union scale, but until he knows the union scale, which varies in different cities, he is not able to decide how much of the premium he is paying and whether the extra cost is justified as compared with what he could secure by hiring a competent director to build a musical unit for him. Sometimes this issue is further clouded by the decision to engage one of the "name bands," organizations such as Waring's Pennsylvanians, or Leo Reisman's orchestra, for which the advertiser pays as he does for individual stars. Such organizations already have a popular following which the sponsor acquires with their music.

Finally, all such questions are settled and the program is ready for production. The necessary rehears-

als are held; the proper balance of musicians in relation to microphones is secured; the show is timed to the last second; the zero hour arrives; and a new program goes on the air, first, to entertain, and then, because it entertains, to help sell the advertiser's product.

#### To Publish Key to Radio Law

"STOLLENWERCK'S Key to Radio Law, Regulations and Procedures," said to be the first compilation of the Radio Act, General Orders, rules of the Federal Radio Commission and court decisions in a single volume, will be published early in the fall. The volume will be completely cross-indexed and will be kept up to date by a loose-leaf supplementary service.

#### Permit Granted for New Station

THE Federal Radio Commission has granted the Rines Hotel Company, Manchester, N. H., a construction permit for a 1,000 watt broadcasting station to operate with unlimited time on the 1430 kilocycle channel. This is the first permit for a new station to be granted in some months.

#### Motor Oil on Air

RADIO and newspapers are the media used by the Botsford-Constantine Company's Los Angeles office to advertise Lion Head "40," a new motor oil for Fords, made by the Gilmore Oil Company, Los Angeles.

#### Will Advertise Blue Flash Gas

MELDRUM & FEWSMITH, Inc., Cleveland, are directing the advertising campaign for "Blue Flash" gasoline and oil, products of the Pocahontas Oil Corporation, Cleveland. Radio, newspapers and trade papers will be used.

#### New Columbia Programs

THE Pillsbury Pageant, sponsored by the Pillsbury Flour Mills, Minneapolis, held its premiere performance over the Columbia System on July 17. This program, a half-hour of popular and semi-classical music, is broadcast each Friday night. The Pillsbury advertising is handled by the Dollenmayer Advertising Agency of Minneapolis.

A new quarter-hour feature, broadcast three evenings weekly, is "Sally Sam," an old sailor who spins his sea stories for children under the sponsorship of the Kolynos Company, New Haven, Conn. This account is directed by the John F. Murray Advertising Agency, New York.

"Summer Daze," a weekly summer feature, is sponsored by the Noxema Chemical Company, Baltimore, makers of Noxema skin cream. Ruthrauff & Ryan, Inc., New York, are in charge of the advertising of this company.

A fourth CBS newcomer is "The Coty Melody Girl," a musical 15-minute weekly program advertising the perfumes and cosmetics of Coty, Inc., New York. The agency is Cecil, Warwick & Cecil, also of New York.

#### Writes Thesis on Transcriptions

ATHESIS on the subject of "Electrical Transcriptions—Recorded Broadcasts in Radio Advertising," has been written by Bernard D. Urist, applicant for an M. A. degree in the School of Commerce and Administration at the University of Chicago. Writing impartially, Mr. Urist has gone over the entire field of transcribed broadcasts and has produced an interesting and valuable piece of work. He is now making arrangements for its publication.

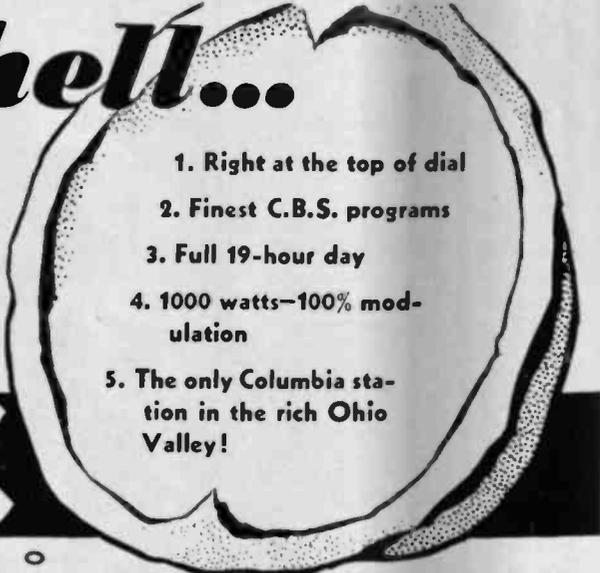
#### To Advertise Confection

ADVERTISING for the Milk-Frost Company, San Antonio, makers of Milk-Frost frozen candy, is being placed by the Pitluk Advertising Company of that city. Radio, newspapers and outdoor advertising will be used.

# *In a nutshell...*

**Outstanding Popularity makes WKRC the medium to put across your selling message in the rich, responsive million-market of Greater Cincinnati!**

**WKRC**  
C I N C I N N A T I , O H I O

- 
1. Right at the top of dial
  2. Finest C.B.S. programs
  3. Full 19-hour day
  4. 1000 watts—100% modulation
  5. The only Columbia station in the rich Ohio Valley!

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

**KGIR**

"The Voice of  
Montana"

**BUTTE  
MONTANA**



**KTBS**

**Shreveport, Louisiana**

—serves a trading area of 100,000 square miles, with two and a half million people who have nearly a billion dollars to spend annually.

The only full time station in this territory, owned and operated by business leaders who rank high in the local field.

**1000 WATTS**

**100% Modulated**

**Studios in the  
Washington-Youree  
Hotel**

**47 Per Cent of Fan Mail Comes from Small Towns, Radio Stations Report**

THE importance of the small town radio audience is disclosed in a study recently completed by *The Household Magazine* among its readers in towns of 10,000 and less in 37 states. The tabulated returns show that 61.4 per cent of these families own radios, 66.3 of which are electric sets, indicating a reasonably prosperous audience.

By directing a questionnaire to three radio stations in each state this magazine learned that 47 per cent of the fan mail to these stations comes from small towns, and that 70 per cent comes from women. The survey also shows that 88 per cent of the stations believe small town women listen more to radio broadcasting than people in cities and 63 per cent of them believe that there are as many good radio sets in small towns as in cities.

**New Advertisers on Yankee Network**

ADVERTISERS who have recently begun broadcasting over the stations of the Yankee Network include: the Boston, Revere Beach & Lynn R. R., and the Colt Shoe Company, Boston, both handled by the Harry Frost agency; the Boston Terminal Market, handled by Willard De Lue; Friend Bros. Beans, Malden, directed by Ingalls Advertising, Inc.; and the Parker Dental Company.

**Station Runs Own Radio Page**

WHEN the newspapers of Bismarck, N. D., recently stopped printing any radio news or programs except as paid advertising, station KFYZ, of that city, arranged for a radio page of its own. Once a week the station buys a page in the *Bismarck Capital*, on which it lists its schedules for the next week and several columns of radio news. The page also contains a number of advertisements of program sponsors. In make-up it closely resembles a regular newspaper radio page.

**Less Jazz on NBC**

FIGURES on June programs over WVEAF and WJZ, NBC key stations in New York, show that only 55 per cent of the musical programs broadcast were dance programs, as compared to 66.1 per cent in June, 1930. Classical music took up 24.4 per cent of the total musical time, and 20.6 per cent was devoted to semi-classical music. All musical programs occupied 63.5 per cent of the stations' total time on the air.

**Opens Spokane Radio Agency**

AN ADVERTISING agency specializing in broadcast advertising has been organized in Spokane by Gilbert Bean, formerly of station KFPY. Mr. Bean is also advertising representative for all of Spokane's four radio stations.



YES, CECIL; SALLY'S ERROR

But don't get mad; Sally makes lots of them, in row boats, playing golf, cooking, driving the car and everything. That's why she's so funny and it's why people love her and listen every night.

Cecil and Sally hit the mark and hit it hard. Consistent audience, concentrated attention and listener enthusiasm. Some new proofs of popularity and drawing power are ready to mail with samples and the sales booklet.

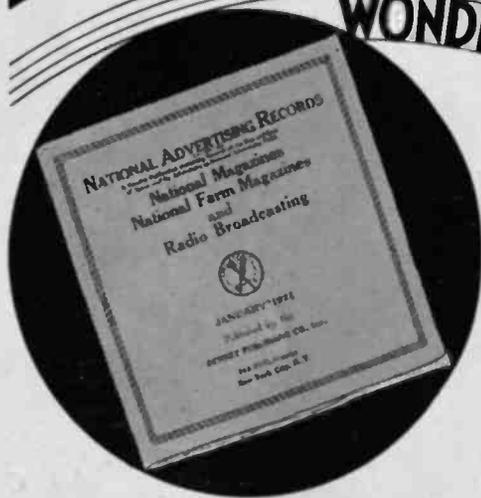
That campaign to start in September will go over if Cecil and Sally is the program. A daily serial comic strip on transcriptions of splendid quality.

PATRICK AND COMPANY

865 MISSION STREET

San Francisco, Calif.

# GET ALL THE FACTS OF RADIO CASTING FROM THIS WONDERFUL SERVICE



## \$26,819,156

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

This was an increase over 1929 of 44% plus.

## \$25

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

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

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

All of This For Just

## \$25

Consult Our Nearest Office

### National Register Publishing Company

Sole Selling Agents

853 Broadway, New York  
7 Water Street, Boston

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

### RCA License Case Reopened by Station WTMJ

DOES Section 13 of the Radio Act require the cancellation of the more than 1400 broadcasting, ship and communications licenses held by the RCA and its subsidiaries? Decided in the negative by the Radio Commission, on June 24, by a three to two vote, the question has now been put to the Court of Appeals by station WTMJ, Milwaukee, which would like to have the 870 kilocycle channel now occupied jointly by WENR, operated on lease by the NBC, and WLS, both of Chicago.

Briefly, the situation is this. Federal courts decided that the RCA had a virtual monopoly on the vacuum tubes used in radio receiving sets and was guilty of violating the Clayton Act. Section 13 of the Radio Act says that no license shall be held by any one found guilty of monopolizing radio communications. The point of disagreement is: Does a receiver tube monopoly constitute a monopoly of radio?, or, in other words, Is a receiving set an integral part of broadcasting?

The RCA and three Radio Commissioners say No. WTMJ and two Commissioners say Yes. What the Court of Appeals will say will not be learned until Fall, when sessions are resumed.

### Rogers Heads Radio Writers, Inc.

RALPH ROGERS, formerly president of the Universal Radio Features, Inc., Boston, New England representative of the World Broadcasting System, has been chosen president of Radio Writers, Inc. This new corporation will have offices in New York, Boston and Hollywood and will supply stations and advertising agencies with programs either written on order for a certain client or prepared for general distribution as syndicated features.

### KDKA Fan Mail Doubles

FAN mail at station KDKA, Pittsburgh, for the first half of 1931 shows more than 100 per cent increase over the last half of 1930. The closing half of last year brought 103,489 letters, as compared to 221,670 for the first six months of this year. Furthermore, the June mailbag contained 34,346 letters, nearly 9,000 more than May's 25,699.

### WORC Publishes Booklet

AN attractive booklet, describing the coverage and economic status of the service area of WORC, Worcester, Mass., has recently been issued by that station. The booklet is brief and to the point, telling its story mainly in figures and illustrated with a listening area map.

### Boyd to Direct WBZ Promotion

MAURICE M. BOYD, formerly of the Westinghouse headquarters advertising department in Pittsburgh, has been transferred to WBZ-WBZA. He will be identified with the commercial department of the Boston office, having charge of sales promotion activities.

Broadcast Advertising

IF YOU HAVE  
*Southern*  
*Distribution*

• • •  
RADIO  
BROADCAST  
ADVERTISING  
OVER  
W B T  
WILL CREATE  
PROFITABLE  
SALES

Ask for the "Red Book"—it  
tells the complete story.

STATION WBT, INC.  
Charlotte - - - - No. Car.

## Plenty Power!

Compare Power  
with Popularity!  
Then look at  
WDAY. Fargo.  
WDAY dominates  
in its field, both  
with power and in  
popularity.

That is why  
WDAY is such an  
important figure in  
advertising in the  
northwest.

WDAY is the  
ONLY station  
which reaches  
western Minne-  
sota, all of North  
Dakota, northern  
South Dakota, and  
eastern Montana,  
as well as a goodly  
portion of Canada,  
in a thoroughly  
satisfactory man-  
ner.

**WDAY, Inc.**  
**FARGO, N. D.**

An NBC Associate  
1000 watts; 100% modulation;  
940 kc.

August, 1931

### Radio Editors Help Confection- ers Plan Programs

PLANNING a fall series of broadcasts, the National Confectioners' Association wrote to leading newspaper radio editors all over the country, asking their opinion on important program points.

The first question, "Are you in sympathy with the movement to reduce the advertising ballyhoo in radio programs?" brought a flood of affirmative replies. Without exception, the writers declared that long commercial announcements were threatening the very life of radio and that only by a maximum of entertainment and a minimum of sales talk could a new program gain and hold listeners.

Asked their opinion as to what women like best in programs, the radio editors gave various replies. However it was generally agreed that women prefer men announcers and speakers and that their favorite entertainment is orchestra music which strikes a happy medium somewhere between opera and jazz, and has plenty of "heart appeal."

On no point were opinions so sharply divergent as on the question of newspaper tie-up. "In your judgment, which is more effective—newspaper advertising calling direct attention to the broadcast or commercial copy with incidental mention of the program?" the editors were asked. Groups favoring each method were equally emphatic. However, about 70 per cent advocated the incidental program notice.

The N. C. A. program will be called the Candy Quarter Hour and will be broadcast weekly at 5:45 E. S. T. over 32 stations of the Columbia System. There will be a 14-piece orchestra, specializing in the more soothing dance tunes and music of the Herbert-Friml type. Negotiations are being made for a well-known harmony team.

### CBS Publishes Second Study of Network Popularity

A LARGE and impressive piece of promotion material is "The Second Study of Radio Network Popularity Conducted and Audited by Price, Waterhouse and Company, Certified Public Accountants, June, 1931, for the Columbia Broadcasting System."

Two questions were asked: "What radio station do you listen to most?" and "What other station or stations do you listen to regularly?" The book is devoted to the answers, tabulated by cities. In addition to these the book is interesting for its excellent typography and for the touches of humor that lighten the heavy statistical matter.

### Pepsodent Sponsors New Serial

"THE Trials of the Goldbergs," a sketch of family life, is now being broadcast daily except Sunday and Tuesday over an NBC chain under the sponsorship of the Pepsodent Company, Chicago. Tuesdays will be added in a few weeks as soon as the time can be cleared. The Goldberg series was a sustaining feature before Pepsodent bought it to help in the good work being done by Amos 'n' Andy.

# Watch!

The First  
Annual

## K·M·B·C

## Happy

## Hollow

## Good Will

## Tour

The K·M·B·C  
Happy Hollow Feature  
is being Broadcast  
by remote control  
from all towns over  
2,000 population  
located in our in-  
tensive coverage  
area in connection  
with special trade  
days promoted by  
the KMBC Merchan-  
dising Department.

# WATCH!

## K·M·B·C

"Midland Broadcast Central"

Midland Broadcasting Co.

Pickwick Hotel

Kansas City - Missouri

# Station Rate Directory

## SOUTHWEST BROADCAST-ING CO.

Aviation Bldg., Fort Worth, Tex. J. E. Bryan, General Manager; A. P. Barrett, President.

### Contract Regulations.

\*General, except Par. 3: no agency commission allowed on talent charges.

### Sponsored Programs.

#### Group Discount.

If all eight stations are used, apply a group discount of 7% to the gross amount for time. If all stations are not desired, deduct from total shown for all stations, the charge for time on the stations not desired, and then apply a group discount of 1% for each station more than one.

(After 6:00 P. M.)  
One Hour.

Stations.	1 Tl.	4 Tl.	13 Tl.	26 Tl.	52 Tl.
KTAT, Ft. Worth...	135.00	132.50	125.00	120.00	115.00
KTSA, San Antonio...	120.00	118.50	98.50	95.00	90.00
KGKO, Wichita Falls...	97.50	96.50	94.50	92.50	90.50
WACO, Waco...	97.50	96.50	94.50	92.50	90.50
KFJF, Okla. City...	100.00	157.50	140.00	135.00	130.00
KGRS, Amarillo...	97.50	96.50	94.50	92.50	90.50
KTRH, Houston...	150.00	142.50	135.00	127.50	120.00
WRR, Dallas...	100.00	95.00	90.00	80.00	70.00
<b>Total</b>	<b>957.50</b>	<b>935.50</b>	<b>872.00</b>	<b>835.00</b>	<b>796.00</b>

#### Half Hour.

Stations.	1 Tl.	4 Tl.	13 Tl.	26 Tl.	52 Tl.
KTAT, Ft. Worth...	80.00	78.50	72.50	69.00	65.00
KTSA, San Antonio...	75.00	65.00	60.00	55.00	52.50
KGKO, Wichita Falls...	57.50	56.50	54.50	53.50	52.50
WACO, Waco...	57.50	56.50	54.50	53.50	52.50
KFJF, Okla. City...	90.00	87.50	78.50	72.50	70.00
KGRS, Amarillo...	57.50	56.50	54.50	53.50	52.50
KTRH, Houston...	80.00	75.00	72.00	68.00	64.00
WRR, Dallas...	65.00	62.50	60.00	55.00	50.00
<b>Total</b>	<b>562.50</b>	<b>538.00</b>	<b>506.50</b>	<b>480.00</b>	<b>459.00</b>

#### Quarter Hour.

Stations.	1 Tl.	4 Tl.	13 Tl.	26 Tl.	52 Tl.
KTAT, Ft. Worth...	50.00	48.50	45.00	42.50	40.00
KTSA, San Antonio...	45.00	40.00	35.00	32.50	30.00
KGKO, Wichita Falls...	35.00	33.50	31.50	30.50	29.50
WACO, Waco...	35.00	33.50	31.50	30.50	29.50
KFJF, Okla. City...	60.00	58.50	48.50	45.00	42.50
KGRS, Amarillo...	35.00	33.50	31.50	30.50	29.50
KTRH, Houston...	45.00	42.50	40.00	38.25	36.00
WRR, Dallas...	40.00	37.50	35.00	30.00	25.00
<b>Total</b>	<b>345.00</b>	<b>327.50</b>	<b>298.00</b>	<b>279.75</b>	<b>262.00</b>

(Before 6:00 P. M.)

#### One Hour.

Stations.	1 Tl.	4 Tl.	13 Tl.	26 Tl.	52 Tl.
KTAT, Ft. Worth...	81.00	79.50	72.50	70.00	65.00
KTSA, San Antonio...	75.00	70.00	60.00	55.00	52.50
KGKO, Wichita Falls...	58.50	57.00	55.00	54.00	53.00
WACO, Waco...	58.50	57.00	55.00	54.00	53.00
KFJF, Okla. City...	100.00	97.50	85.00	82.50	80.00
KGRS, Amarillo...	58.50	57.00	55.00	54.00	53.00
KTRH, Houston...	75.00	72.50	67.50	63.75	60.00
WRR, Dallas...	85.00	80.00	75.00	65.00	55.00
<b>Total</b>	<b>591.50</b>	<b>570.50</b>	<b>525.00</b>	<b>498.25</b>	<b>471.50</b>

#### Half Hour.

Stations.	1 Tl.	4 Tl.	13 Tl.	26 Tl.	52 Tl.
KTAT, Ft. Worth...	48.00	47.50	42.50	40.00	38.00
KTSA, San Antonio...	45.00	40.00	32.50	30.00	28.50
KGKO, Wichita Falls...	34.50	33.00	31.00	30.00	29.00
WACO, Waco...	34.50	33.00	31.00	30.00	29.00
KFJF, Okla. City...	100.00	97.50	85.00	82.50	80.00
KGRS, Amarillo...	58.50	57.00	55.00	54.00	53.00
KTRH, Houston...	75.00	72.50	67.50	63.75	60.00
WRR, Dallas...	85.00	80.00	75.00	65.00	55.00
<b>Total</b>	<b>591.50</b>	<b>570.50</b>	<b>525.00</b>	<b>498.25</b>	<b>471.50</b>

Okl. City...	60.00	57.50	47.50	45.00	42.50
KGRS, Amarillo...	34.50	33.00	31.00	30.00	29.00
KTRH, Houston...	40.00	38.00	30.00	34.00	32.00
WRR, Dallas...	55.00	52.50	50.00	45.00	40.00
<b>Total</b>	<b>351.50</b>	<b>334.50</b>	<b>301.50</b>	<b>284.00</b>	<b>268.00</b>

### Quarter Hour.

Stations.	1 Tl.	4 Tl.	13 Tl.	26 Tl.	52 Tl.
KTAT, Ft. Worth...	32.00	30.50	27.50	26.50	25.50
KTSA, San Antonio...	27.50	25.00	22.50	20.00	18.50
KGKO, Wichita Falls...	21.00	20.00	18.00	17.00	16.00
WACO, Waco...	21.00	20.00	18.00	17.00	16.00
KFJF, Okla. City...	40.00	37.50	30.00	27.50	25.00
KGRS, Amarillo...	21.00	20.00	18.00	17.00	16.00
KTRH, Houston...	22.50	21.50	20.25	19.13	18.00
WRR, Dallas...	30.00	27.50	25.00	22.50	20.00
<b>Total</b>	<b>215.00</b>	<b>202.00</b>	<b>179.25</b>	<b>166.63</b>	<b>158.00</b>

### Special Feature Periods.

#### Electrical Transcriptions.

## YANKEE NETWORK

1 Winter Place, Boston, Mass. Charles W. Phelan, Director of Sales; John Shepard, 3rd, President; R. L. Harlow, Assistant to President. Operated by Shepard Broadcasting Service, Inc.

### Contract Regulations.

\*General, except Par. 3: no agency commission allowed unless payment is made on or before 10th of month following broadcast.

### Sponsored Programs.

(6:00 P. M. to 11:00 P. M. Daily and after 1:00 P. M. Sundays.)

	1 Hr.	1/2 Hr.	1/4 Hr.
Boston, Mass. (WNAO)...	\$300.00	\$150.00	\$100.00
Boston, Mass. (WAAB)...	150.00	75.00	50.00
Providence, R. I. (WEAN)...	150.00	75.00	50.00
Worcester, Mass. (WORC)...	150.00	75.00	50.00
Hartford, Conn. (WDRS)...	150.00	75.00	50.00
Bridgeport, Conn. (WICC)...	150.00	75.00	50.00
Bangor, Me. (WLBZ)...	120.00	60.00	40.00
New Bedford, Mass. (WNBH)...	60.00	30.00	20.00
<b>Total 7 stations using WNAO</b>	<b>1,080.00</b>	<b>540.00</b>	<b>360.00</b>
<b>Total 7 stations using WAAB</b>	<b>930.00</b>	<b>465.00</b>	<b>310.00</b>

(Before 6:00 P. M. and after 11:00 P. M. daily and before 1:00 P. M. Sundays.)

Boston, Mass. (WNAO)...	150.00	75.00	50.00
Boston, Mass. (WAAB)...	75.00	37.50	25.00
Providence, R. I. (WEAN)...	75.00	37.50	25.00
Worcester, Mass. (WORC)...	75.00	37.50	25.00
Hartford, Conn. (WDRS)...	75.00	37.50	25.00
Bridgeport, Conn. (WICC)...	75.00	37.50	25.00
Bangor, Me. (WLBZ)...	60.00	30.00	20.00
New Bedford, Mass. (WNBH)...	30.00	15.00	10.00
<b>Total 7 stations using WNAO</b>	<b>540.00</b>	<b>270.00</b>	<b>180.00</b>
<b>Total 7 stations using WAAB</b>	<b>465.00</b>	<b>232.50</b>	<b>155.00</b>

### Special Feature Periods.

#### Electrical Transcriptions.

33 1/3 and 78 r.p.m. turntables.

## ALASKA

### Ketchikan

#### KGBU

500 Watts. 900 Kc. Ketchikan, Alaska. G. E. Burleigh, Manager. Owned and operated by Alaska Radio & Service Co., Inc.

### Contract Regulations.

\*General.

### Sponsored Programs.

(After 6:00 P. M.)

1 Hour (time only).....\$30.00

1 Hour (programs furnished)..... 60.00

(Before 6:00 P. M.)

1 Hour (time only)..... 15.00

1 Hour (programs furnished)..... 30.00

Term contracts—rates on application.

Special Program Rates (Minimum 3 months' contract.)

Two daily announcements with one studio program one hour each week, talent furnished (after 6:00 P. M.), per month, \$150.00.

Two daily announcements with one studio program one-half hour each week, talent furnished (after 6:00 P. M.), per month, \$100.00. Special Group Programs (Minimum 3 months' contract.)

Two daily daytime announcements, with short group program weekly (studio and records), per month, \$50.00.

Daytime daily record program, per month, \$25.00.

### Announcements.

Per minute, \$1.00.

Term contracts—rates on application.

### Special Feature Periods.

#### Electrical Transcriptions.

33 1/3 and 78 r.p.m. turntables.

## CALIFORNIA

### San Francisco

#### KJBS

100 Watts. 1,070 Kc. 1390 Bush St., San Francisco, Calif. Ralph R. Brunton, General Manager. Owned and operated by Julius Brunton & Sons Co.

### Contract Regulations.

\*General, except Par. 3: no commission allowed on talent charges.

### Sponsored Programs.

(Daily except Sundays.)

	1 Tl.	13 Tl.	26 Tl.	52 Tl.
1 Hour.....	\$50.00	\$37.50	\$30.00	\$25.00
1/2 Hour.....	30.00	22.50	18.00	15.00
1/4 Hour.....	20.00	15.00	12.00	10.00
(Sundays.)				
1/2 Hour.....	35.00	28.00	24.00	20.00
1/4 Hour.....	25.00	20.00	16.00	14.00

### Announcements.

Not to exceed 100 words.

(Daytime daily except Sundays and Special Holidays.)

	1 Tl.	26 Tl.	52 Tl.	78 Tl.
Per time.....	\$4.00	\$3.00	\$2.75	\$2.50

(12:00 midnight to 6:00 A. M., seven days per week.)

Per month (6 per night, 1 each hour).....\$175.00

Per month (1 per night)..... 60.00

### Electrical Transcriptions.

33 1/3 and 78 r.p.m. turntables.

## CONNECTICUT

### Bridgeport

#### WICC

See Yankee Network.

### Hartford

#### WTIC

50,000 Watts. NBC 1,060 Kc.-660 Kc. 26 Grove St., Hartford, Conn. P. W. Morency, General Manager; J. F. Clancy, Business Manager. Owned by Travelers' Insurance Co. Operated by Travelers' Broadcasting Service Corp.

### Contract Regulations.

\*General.

### Sponsored Programs.

(6:00 P. M. to 11:00 P. M.)

	1 Tl.	25 Tl.	50 Tl.	100 Tl.
1 Hour.....	\$500.00	\$475.00	\$462.50	\$450.00
1/2 Hour.....	300.00	285.00	277.50	270.00
1/4 Hour.....	170.00	161.50	157.25	153.00
(8:00 A. M. to 6:00 P. M.)				
1 Hour.....	250.00	237.50	231.25	225.00
1/2 Hour.....	150.00	142.50	138.75	135.00
1/4 Hour.....	85.00	80.75	78.63	76.50

### Special Feature Periods.

#### Electrical Transcriptions.

33 1/3 and 78 r.p.m. turntables.

## WDRG

See Yankee Network

\*General Contract Regulations, etc.—Unless otherwise noted under the station listings, the following general regulations apply to the purchase of time on the air.

1. Rates include time on the air, facilities of the station in arranging programs, preparing announcements, securing talent, services of staff announcers, and blanket fees charged for copyrighted music.

2. Rates do not include talent, travel-

ing expenses, tolls and mechanical expenses for remote control, or other extras.

3. Recognized advertising agencies are allowed a commission of 15% on both time and talent.

4. If advertisers prepare their own announcements or provide their own talent, these must be approved by the station well in advance before broadcasting.

5. Periodic broadcasts must be con-

# DISTRICT OF COLUMBIA

## Washington

### WOL

100 Watts 1,310 Kc.  
Annapolis Hotel, Washington, D. C. Le Roy Mark, President. Owned and operated by the American Broadcasting Co.

**Contract Regulations.**  
\*General, and in addition, discounts earned are deductible only at completion of contracts.

(After 7:00 P. M.)

1 Hr.	1 Tl.	13 Tl.	26 Tl.	52 Tl.
1 Hour.....	\$100.00	\$95.00	\$90.00	\$85.00
1/2 Hour.....	55.00	52.25	49.50	46.75
1/4 Hour.....	35.00	33.25	31.50	29.75
15 Minute Talks.	30.00	28.50	27.00	25.50

(Before 7:00 P. M.)

1 Hr.	1 Tl.	13 Tl.	26 Tl.	52 Tl.
1 Hour.....	50.00	47.50	45.00	42.50
1/2 Hour.....	27.50	26.13	24.75	23.38
1/4 Hour.....	17.50	16.63	15.75	14.88
10 Minute Talks.	15.00	14.25	13.50	12.75

**Announcements.**  
(Between electrical recordings).  
(Mon., Wed., Fri. or Tues., Thurs. and Sat.)

7-10:30 A. M.	100 Words
12-2:00 P. M.	100 Words
5-7:00 P. M.	50 Words
Before 7:00 P. M.	100 Words

(Per Month, Three Times Weekly)

3 Mos. (39 Tl.)	\$75.00	\$75.00	\$75.00	\$55.00
6 Mos. (78 Tl.)	71.25	61.75	71.25	52.25
1 Yr. (156 Tl.)	67.50	58.50	67.50	49.50

(Per Month, Daily Except Sunday.)

3 Mos. (78 Tl.)	142.50	123.50	142.50	105.00
6 Mos. (156 Tl.)	135.00	117.00	135.00	99.00
1 Yr. (312 Tl.)	128.25	110.50	128.25	93.50

Rates are based on payments made monthly in advance from which a discount of 2% may be deducted if check is received on the due date only. Double above prices for announcements after 7:00 P. M. No merchandise prices quoted after 6:00 p. m.  
**Special Feature Periods.**  
**Electrical Transcriptions.**  
33 1/2 and 78 r.p.m. turntables.

These special rates are subject to the following discounts, on contract for:  
13 to 25 weeks.....10%  
26 to 51 weeks.....15%  
52 weeks.....20%

**Announcements.** "Musical Time Saver" (early morning) and the "Chicago Hour" (afternoon), 75 words, per announcement:  
1 Tl. 13 Tl. 26 Tl.  
\$20.00 \$15.00 \$10.00

**Special Feature Periods.**  
See above.  
**Electrical Transcriptions.**  
33 1/2 and 78 r.p.m. turntables. Rates on application.

### WGES

1,000 Watts, Sundays. 1,360 Kc.  
500 Watts, Weekdays.  
Guyon's Paradise Ballroom, Crawford and West End Aves., Chicago. Gene T. Dyer, Manager; Arnold Hartley, Studio Director. Owned by Oak Leaves Broadcasting Station, Inc. Operated by Gene T. Dyer.

**Contract Regulations.**  
\*General.

**Sponsored Programs.**  
(6:00 P. M. to 10:30 P. M.)

1 Hr.	1 Tl.	13 Tl.	26 Tl.	52 Tl.
1 Hour.....	\$150.00	\$135.00	\$127.50	\$120.00
1/2 Hour.....	90.00	81.00	75.50	72.00
1/4 Hour.....	50.00	45.00	42.50	42.00

(8:00 A. M. to 6:00 P. M.)

1 Hr.	1 Tl.	13 Tl.	26 Tl.	52 Tl.
1 Hour.....	75.00	67.00	63.00	59.00
1/2 Hour.....	45.00	40.00	37.50	35.00
1/4 Hour.....	25.00	22.00	20.50	18.00

**Announcements.**  
3 Minutes..... 20.00 18.00 18.00 17.00  
10 Minutes..... 35.00 33.25 31.50 29.75

Daily (except Sunday).  
(9:00 A. M. to 6:00 P. M.)  
30 two-minute announcements.....\$100.00  
(9:00 P. M. to 10:30 P. M.)  
30 two-minute announcements.....\$200.00

**Special Feature Periods.**  
**Electrical Transcriptions.**  
33 1/2 and 78 r.p.m. turntables.

### WMAQ

5,000 Watts. CBS 670 Kc.  
400 W. Madison St., Chicago, Ill. Bill Hay, Commercial Manager; Wm. S. Hedges, President; Judith C. Waller, V. P. and Manager. Owned by WMAQ, Inc., a subsidiary of the Chicago Daily News.

**Contract Regulations.**  
\*General, also add to Par. 3; agency commission will not be allowed unless payment is made on or before the twentieth of the month following broadcast.

**Sponsored Programs.**

1 Hr.	1 Tl.	14 Tl.	26 Tl.	52 Tl.
1 Hour.....	\$400.00	\$390.00	\$380.00	\$240.00
1/2 Hour.....	250.00	237.50	225.00	212.50
1/4 Hour.....	140.00	128.00	126.00	110.00

(5:00 P. M. to 7:00 P. M.)

1 Hr.	1 Tl.	13 Tl.	26 Tl.	52 Tl.
1 Hour.....	350.00	332.50	315.00	277.00
1/2 Hour.....	200.00	190.00	180.00	170.00
1/4 Hour.....	125.00	118.75	112.50	106.25

(8:00 A. M. to 5:00 P. M. and 11:00 P. M. to 2:00 A. M.)

1 Hr.	1 Tl.	13 Tl.	26 Tl.	52 Tl.
1 Hour.....	200.00	190.00	180.00	170.00
1/2 Hour.....	125.00	118.75	112.50	106.25
1/4 Hour.....	75.00	71.25	67.50	63.75

**Announcements.**  
Accepted only in special feature periods.  
**Special Feature Periods.**  
Shopping Bag (daytime) limited to six per half hour—with music—per broadcast.....\$50.00  
Woman's Calendar (daytime) limited to three per half hour—per broadcast..... 75.00  
Rates on the Shopping Bag and the Woman's Calendar are subject to the following quantity discounts:  
Six broadcasts per week.....15%  
Less than six broadcasts per week—  
13 or more times..... 5%  
26 or more times.....10%  
52 or more times.....15%

**Electrical Transcriptions.**  
33 1/2 and 78 r.p.m. turntables. Transcriptions not accepted between 7:00 and 11:00 P. M. Subject to service charge.

### INDIANA

#### Fort Wayne

### WOWO

10,000 Watts. CBS. 1,160 Kc.  
213 West Main St., Fort Wayne, Ind. C. R. Durbin, Business Manager. Owned and operated by the Main Auto Supply Co.

**Contract Regulations.**  
\*General.

**Sponsored Programs.**  
(7:00 P. M. to 10:00 P. M.)

1 Hr.	1 Tl.	13 Tl.	26 Tl.	52 Tl.
1 Hour.....	\$100.00	\$180.50	\$171.00	\$161.50

1/2 Hour.....	85.00	90.25	85.50	80.75
1/4 Hour.....	55.00	52.25	49.50	46.75
(6:00 P. M. to 7:00 P. M.)				
1 Hour.....	150.00	142.50	135.00	127.50
1/2 Hour.....	75.00	71.25	67.50	63.75
1/4 Hour.....	45.00	42.75	40.50	38.25
(10:00 P. M. to 11:00 P. M.)				
1 Hour.....	153.00	128.25	121.50	114.75
1/2 Hour.....	70.00	64.50	63.00	59.50
1/4 Hour.....	45.00	42.75	40.50	38.25
(5:00 P. M. to 6:00 P. M.)				
1 Hour.....	125.00	118.75	112.50	106.25
1/2 Hour.....	65.00	61.75	58.50	55.25
1/4 Hour.....	40.00	39.00	36.00	34.00
(11:00 A. M. to 1:30 P. M.)				
1 Hour.....	103.00	99.75	94.50	89.25
1/2 Hour.....	55.00	52.25	49.50	46.75
1/4 Hour.....	35.00	33.25	31.50	29.75
(11:00 P. M. to 12:00 Midnight)				
1 Hour.....	95.00	90.25	85.50	80.75
1/2 Hour.....	50.00	47.50	45.00	42.50
1/4 Hour.....	30.00	28.50	27.00	25.50
(9:00 A. M. to 11:00 A. M. and 1:30 P. M. to 5:00 P. M.)				
1 Hour.....	90.00	86.50	81.00	76.50
1/2 Hour.....	47.50	45.13	42.75	40.38
1/4 Hour.....	30.00	28.50	27.00	25.50
(6:00 A. M. to 9:00 A. M.)				
1 Hour.....	75.00	71.25	67.50	63.75
1/2 Hour.....	40.00	38.00	36.00	34.00
1/4 Hour.....	25.00	23.75	22.50	21.25

**Announcements.**  
(None after 6:15 P. M.)  
(7:30 A. M. to 6:15 P. M.)  
1 Tl. 26 Tl. 52 Tl. 100 Tl. 300 Tl.

75 Words or less	\$15.00	\$14.25	\$12.75	\$12.00	\$11.25
150 Words or less (1 Minute)	17.50	16.63	14.88	14.00	13.13
300 Words or less (2 Minutes)	25.00	23.75	21.25	20.00	18.75

**Special Feature Periods.**  
**Electrical Transcriptions.**  
33 1/2 and 78 r.p.m. turntables.

### ILLINOIS

#### Chicago

### WBBM

25,000 Watts. CBS 770 Kc.  
Wrigley Bldg., Chicago, Ill. J. Kelly Smith, Commercial Manager. Owned and operated by the Atlas Co., Inc.

**Contract Regulations.**  
\*General.

**Sponsored Programs.**

Class "A"

7:00 P. M. to 11:00 P. M. weekdays and after 4:00 P. M. Sunday.	1 Tl.	13 Tl.	26 Tl.	52 Tl.	100 Tl.
1 Hour.....	\$350.00	\$315.00	\$297.50	\$280.00	\$262.50
1/2 Hour.....	210.00	189.00	178.50	168.00	157.50
1/4 Hour.....	125.00	112.50	106.25	100.00	93.75

Class "B"

6:00 P. M. to 7:00 P. M. weekdays only.)	1 Tl.	13 Tl.	26 Tl.	52 Tl.	100 Tl.
1 Hour.....	265.00	238.50	225.25	212.00	198.75
1/2 Hour.....	160.00	144.00	138.00	128.00	120.00
1/4 Hour.....	95.00	85.50	80.75	76.00	71.25

Class "C"

9:00 A. M. to 1:00 P. M.; 5:00 P. M. to 6:00 P. M.; 11:00 P. M. to 12:00 Midnight weekdays, and Sunday until 4:00 P. M.)	1 Tl.	13 Tl.	26 Tl.	52 Tl.	100 Tl.
1 Hour.....	210.00	189.00	178.50	168.00	157.50
1/2 Hour.....	125.00	112.50	108.25	100.00	93.75
1/4 Hour.....	75.00	67.50	63.75	60.00	56.25
15 Min.....	75.00	67.50	63.75	60.00	56.25

Class "D"

6:00 A. M. to 9:00 A. M.; 1:00 P. M. to 5:00 P. M.; 12:00 Midnight to 2:00 A. M. weekdays only.)	1 Tl.	13 Tl.	26 Tl.	52 Tl.	100 Tl.
1 Hour.....	175.00	157.50	148.75	140.00	131.25
1/2 Hour.....	105.00	94.50	89.25	84.00	78.75
1/4 Hour.....	62.50	56.25	53.13	50.00	46.88
15 Min.....	62.50	56.25	53.13	50.00	46.88

Class "E"

Special rates for three-time and six-time per week contracts.

(Week days only, during Class "C" hours.)

Per week—	3 Tl.	6 Tl.
1 Hour.....	\$101.00	\$84.00
1/2 Hour.....	307.40	504.00
1/4 Hour.....	190.00	300.00
15 Minutes.....	140.00	300.00

(Week days only, during Class "D" hours.)

1 Hour.....	420.00	700.00
1/2 Hour.....	252.00	420.00
1/4 Hour.....	150.00	250.00
15 Minutes.....	150.00	250.00

\*8 minutes only is allowed for talk, remainder of time must be used for musical presentation.  
†This time may all be used for talk and is for institutional, agricultural, beauty or household information only.

### IOWA

#### Marshalltown

### KFJB

100-250 Watts. 1,200 Kc.  
1603 W. Main St., Marshalltown, Iowa. Phil Hoffman, Manager. Owned and operated by the Marshall Electric Co.

**Contract Regulations.**  
\*General, except Par. 3; no commissions allowed on talent charges.

**Sponsored Programs.**  
(Day or Night Rates.)

1 Hr.	1 Tl.	13 Tl.	26 Tl.	52 Tl.	100 Tl.
1 Hour.....	\$63.00	\$60.00	\$57.00	\$54.00	\$51.00
1/2 Hour.....	40.00	35.00	33.25	31.50	29.75
1/4 Hour.....	30.00	25.00	23.75	22.00	21.25

**Announcements.**

1 Min.....	4.00	3.80	3.60	3.40	3.00
2 Min.....	5.00	4.75	4.50	4.25	3.75
3 Min.....	6.00	5.70	5.40	5.10	4.50
5 Min.....	7.75	7.36	6.97	6.58	6.20

(One announcement daily except Sunday.)

1 Min.....	1 Tl.	13 Tl.	26 Tl.	52 Tl.
1 Min.....	\$22.50	\$21.38	\$20.25	\$19.13
3 Min.....	34.00	32.30	31.60	29.90

**Special Feature Periods.**  
**Electrical Transcriptions.**  
33 1/2 and 78 r.p.m. turntables.

### KANSAS

#### Topeka

### WIBW

1,000 Watts. CBS 560 Kc.  
National Reserve Life Bldg., Topeka, Kans. Percé Harvey, Jr., Advertising Manager; Joe Nickell, Director. Operated by The Capper Publications.

**Contract Regulations.**  
\*General, except Par. 3; no commission allowed on talent charges.

**Sponsored Programs.**  
(After 6:00 P. M.)

1 Hr.	1 Tl.	13 Tl.	26 Tl.	52 Tl.
1 Hour.....	\$190.00	\$170.00	\$160.00	\$150.00
1/2 Hour.....	100.00	90.00	85.00	80.00
1/4 Hour.....	60.00	50.00	47.50	45.00

(Before 6:00 P. M.)

1 Hr.	1 Tl.	13 Tl.	26 Tl.	52 Tl.
1 Hour.....	110.00	90.00	85.00	80.00
1/2 Hour.....	70.00	60.00	55.00	50.00
1/4 Hour.....	40.00	35.00	32.50	30.00

(Continued on page 50.)

**Announcements.**

(After 6:00 P. M.)			
1 Minute.....	14.00	12.00	11.00 10.00
(Before 6:00 P. M.)			
1 Minute.....	7.00	6.00	5.50 5.00
2 Minutes.....	15.00	12.50	11.50 11.00
5 Minutes.....	40.00	35.00	32.50 30.00

**Special Feature Periods.**

Electrical Transcriptions.  
33 1/2 and 78 r.p.m. turntables.

**Wichita**

**KFH**

1,000 Watts. CBS 1,300 Kc.  
124 S. Market St., Wichita, Kans. J. Leslie Fox, Manager. Owned and operated by Radio Station KFH Company (Wichita "Eagle," Hotel Lassen).

**Contract Regulations.**

\*General, except Par. 3: no commission allowed on talent charges.

**Sponsored Programs.**

(After 6:00 P. M. weekdays and after 12 noon Sundays.)

	1 Tl.	13 Tl.	26 Tl.	52 Tl.
1 Hour.....	\$200.00	\$150.00	\$142.50	\$135.00
1/2 Hour.....	125.00	90.00	85.50	81.00
1/4 Hour.....	70.00	50.00	47.50	45.00

(Before 6:00 P. M. weekdays and before 12 noon Sundays.)

1 Hour.....	125.00	100.00	95.00	90.00
1/2 Hour.....	75.00	60.00	57.00	54.00
1/4 Hour.....	40.00	35.00	32.25	31.50

**Announcements.**

(After 6:00 P. M.)				
1 Minute.....	12.00	11.00	9.50	8.00
2 Minutes.....	15.00	14.00	13.00	12.00
3 Minutes.....	17.00	16.00	15.00	14.00
5 Minutes.....	20.00	17.00	16.00	15.00

(Before 6:00 P. M.)

1 Minute.....	8.00	6.00	5.00	4.00
2 Minutes.....	10.00	8.00	7.50	6.50
3 Minutes.....	12.00	10.00	8.50	7.50
5 Minutes.....	15.00	12.00	10.00	8.00

**Special Feature Periods.**

"Ladies' Matinee," 3 to 4 P. M. daily, except Sunday. Limited to 7 sponsors. Rate, \$50.00 per week. Minimum contract, 13 weeks.

**Electrical Transcriptions.**

33 1/2 and 78 r.p.m. turntables.

**LOUISIANA**

**New Orleans**

**WDSU**

1,000 Watts. CBS 1,250 Kc.  
Hotel DeSoto, New Orleans, La. J. H. Uhalt, Managing Director. Owned and operated by Uhalt Broadcasting Co.

**Contract Regulations.**

\*General, except Par. 3: no agency commission on talent charges. 2% discount for cash in advance.

**Sponsored Programs.**

(5:00 P. M. to 12:00 Midnight.)

	1 Tl.	13 Tl.	26 Tl.	52 Tl.
1 Hour.....	\$125.00	\$118.75	\$112.50	\$106.25
1/2 Hour.....	75.00	71.25	67.50	61.75
1/4 Hour.....	45.00	42.75	40.50	38.25
10 Minutes.....	30.00	28.50	27.00	25.50
5 Minutes.....	20.00	19.00	18.00	17.00
3 Minutes.....	15.00	14.25	13.50	12.75
1 Minute.....	10.00	9.50	9.00	8.50

(6:00 A. M. to 5:00 P. M.)

1 Hour.....	65.00	61.75	58.50	55.25
1/2 Hour.....	40.00	39.00	36.00	34.00
1/4 Hour.....	25.00	23.75	22.50	21.25
10 Minutes.....	20.00	19.00	18.00	17.00
5 Minutes.....	15.00	14.25	13.50	12.75
3 Minutes.....	10.00	9.50	9.00	8.50
1 Minute.....	7.00	6.65	6.30	5.95

**Announcements.**

(5:00 P. M. to 12:00 Midnight.)  
50 Words daily, per month.....\$150.00

(6:00 A. M. to 5:00 P. M.)  
50 Words daily, per month.....\$125.00

Announcements immediately after Chain Programs: 4 announcements, each \$25.00; 8 announcements, each \$22.50; 12 announcements, each \$22.00; 16 announcements, each \$18.75.

Announcements immediately before Chain Programs: 4 announcements, each \$20.00; 8 announcements, each \$17.50; 12 announcements, each \$15.00; 16 announcements, each \$12.75.

(10:30 P. M. to 2:00 A. M.)

Co-operative pick-up Musical Programs only.  
1/2 Hour (6 nights weekly), per month...\$500.00

**Special Feature Periods.**

Electrical Transcriptions.

**Shreveport**

**KTBS**

1,000 Watts. 1,450 Kc.

Washington-Youree Hotel, Shreveport, La. John Paul Goodwin, Studio Director; John C. McCormack, Commercial Manager. Owned and operated by Tri-State Broadcasting System.

**Contract Regulations.**

\*General.

**Sponsored Programs.**

(After 6:00 P. M.)

	1 Tl.	13 Tl.	26 Tl.	33 Tl.	52 Tl.
1 Hour.....	\$100.00	\$95.00	\$90.00	\$85.00	\$80.00
1/2 Hour.....	60.00	57.00	54.00	51.00	48.00
1/4 Hour.....	40.00	38.00	36.00	34.00	32.00

(Before 6:00 P. M.)

1 Hour.....	50.00	47.50	45.00	42.50	40.00
1/2 Hour.....	30.00	28.50	27.00	25.50	24.00
1/4 Hour.....	20.00	19.00	18.00	17.00	16.00

**Announcements.**

(After 6:00 P. M.)

	1 Tl.	13 Tl.	26 Tl.	33 Tl.	52 Tl.	100 Tl.
1 Min.....	\$ 7.50	\$ 7.12	\$ 6.75	\$ 6.49	\$ 6.00	\$ 5.62
2 Min.....	9.00	8.22	8.64	8.16	7.68	7.20
5 Min.....	20.00	19.00	18.00	17.00	16.00	15.00

(Before 6:00 P. M.)

1 min.....	5.00	4.75	4.50	4.25	4.00	3.75
2 Min.....	7.50	7.12	6.75	6.48	6.00	5.62
5 Min.....	15.00	14.25	13.50	12.75	12.00	11.25

**Special Feature Periods.**

Electrical Transcriptions.

**MASSACHUSETTS**

**Boston**

**WBZ-WBZA**

15,000 Watts. NBC 990 Kc.

Statler Hotel, Boston, Mass., Hotel Kimball, Springfield, Mass. Owned and operated by the Westinghouse Electric & Manufacturing Co.

**Contract Regulations.**

\*General, except Par. 3: no commissions allowed on talent charges.

**Sponsored Programs.**

(6:00 P. M. to 11:00 P. M.)

	1 Tl.	13 Tl.	26 Tl.	52 Tl.
1 Hour.....	\$750.00	\$675.00	\$637.50	\$600.00
1/2 Hour.....	400.00	360.00	340.00	320.00
1/4 Hour.....	280.00	250.00	238.00	224.00

(11:00 P. M. until close of programs; 6 A. M. to 6:00 P. M.)

1 Hour.....	375.00	337.50	318.75	300.00
1/2 Hour.....	200.00	180.00	170.00	160.00
1/4 Hour.....	140.00	124.00	119.00	112.00
5 Minutes.....	100.00	90.00	85.00	80.00

**Special Feature Periods.**

Electrical Transcriptions.

33 1/2 and 78 r.p.m. turntables.

**WNAC and WAAB**

**See Yankee Network**

**Worcester**

**WORC**

100 Watts CBS-YN 1,200 Kc.

Rancroft Trust Bldg., Worcester, Mass. Ted Hill, Director. Owned and operated by Alfred F. Kleindienst.

**Contract Regulations.**

\*General, except Par. 3: no commission allowed on talent charges.

**Sponsored Programs.**

(6:00 P. M. to 11:00 P. M.)

	1 Tl.	13 Tl.	26 Tl.	33 Tl.	52 Tl.
1 Hour.....	\$150.00	\$120.00	\$114.00	\$108.00	\$102.00
1/2 Hour.....	85.00	70.00	66.50	63.00	59.50
1/4 Hour.....	45.00	40.00	38.00	36.00	34.00

(Before 6:00 P. M. and after 11:00 P. M.)

1 Hour.....	100.00	80.00	76.00	72.00	68.00
1/2 Hour.....	60.00	45.00	42.75	40.50	38.25
1/4 Hour.....	30.00	25.00	23.75	22.50	21.25

**Announcements.**

(After 6:00 P. M.)

	1 Tl.	13 Tl.	26 Tl.	33 Tl.	52 Tl.	100 or more
1 Min.....	\$20.00	\$15.00	\$13.00	\$12.50	\$12.10	\$11.00
2 Min.....	25.00	22.50	20.00	19.00	18.00	16.00
3 Min.....	30.00	27.50	24.00	23.00	21.00	19.00
5 Min.....	40.00	36.00	35.00	35.00	34.00	32.00
10 Min.....	60.00	50.00	48.00	48.00	44.00	42.00
15 Min.....	75.00	65.00	61.00	60.00	59.00	57.00

(Before 6:00 P. M.)

1 Min.....	10.00	7.50	6.50	6.25	6.00	5.50
2 Min.....	15.00	12.50	11.50	11.25	11.00	10.00
3 Min.....	20.00	17.50	15.00	14.25	13.00	11.50
5 Min.....	25.00	22.50	20.00	19.00	18.00	16.00
10 Min.....	35.00	32.50	30.00	29.00	28.00	26.00
15 Min.....	50.00	47.50	45.00	44.00	43.00	41.00

**Special Feature Periods.**

Electrical Transcriptions.  
33 1/2 and 78 r.p.m. turntables.

**WTAG**

**Worcester**

250 Watts NBC 530 Kc.

18 Franklin St., Worcester, Mass. John J. Storey, Director. Owned and operated by Worcester Telegram and Gazette.

**Contract Regulations.**

\*General, except Par. 3: no commission allowed on talent charges.

**Sponsored Programs.**

(6:00 P. M. to 11:00 P. M.)

	1 Tl.	13 Tl.	26 Tl.	52 Tl.
1 hour.....	\$175.00	\$160.25	\$157.50	\$148.75
1/2 hour.....	100.00	95.00	90.00	85.00
1/4 hour.....	60.00	57.00	54.00	51.00

(All other hours.)

One-half above rates.

Announcements. (Not accepted after 6:00 P. M. Maximum, 125 words per minute.)

1 Tl. 13 Tl. 26 Tl. 52 Tl.

1 min.....	\$10.00	\$ 7.50	\$ 6.50	\$ 6.00
2 Min.....	15.00	12.50	11.50	11.00
3 Min.....	20.00	17.50	15.00	13.00
5 Min.....	25.00	22.50	20.00	18.00

**Special Feature Periods.**

Electrical Transcriptions.

33 1/2 and 78 r.p.m. turntables.

**MINNESOTA**

**St. Paul**

**KSTP**

10,000 Watts. NBC 1,460 Kc.

St. Paul Hotel, St. Paul, Minn. E. D. Jencks, Sales Manager; Stanley E. Hubbard, Vice-President and General Manager; K. M. Hance, Assistant Manager. Owned and operated by the National Battery Broadcasting Co.

**Contract Regulations.**

\*General.

**Sponsored Programs.**

(6:00 P. M. to 11:00 P. M.)

	1 Tl.	13 Tl.	26 Tl.	52 Tl.
1 Hour.....	\$400.00	\$380.00	\$360.00	\$340.00
1/2 Hour.....	200.00	190.00	180.00	170.00
1/4 Hour.....	125.00	118.75	112.50	106.25

(6:30 A. M. to 6:00 P. M. and 11:00 P. M. to 6:30 A. M. to 6:00 P. M. and 11:00 P. M. to 1:20 A. M.)

1 Hour.....	200.00	190.00	180.00	170.00
1/2 Hour.....	100.00	95.00	90.00	85.00
1/4 Hour.....	50.00	47.50	45.00	42.50
10 Min.....	40.00	38.00	36.00	34.00

announcements on consecutive week days. Rates for longer announcements multiples of above per minute.

**Special Feature Periods.**

(One minute or 125 words. Same rates and discounts as regular announcements.)

(Daily except Sundays.)

Night Watchman's Parade (6:00 to 6:30 A. M.); Early Risers Club (6:30 to 9:00 A. M.); Fashion Review (9:30 to 9:45 A. M.); Home Maker's Chats (10:00 to 10:15 A. M.); Household Corner (10:30 A. M. to 10:45 A. M.); Farm Hour (12:30 to 1:00 P. M.); Ten Time Concert (3:30 to 4:15 P. M.); Children's Hour (5:00 to 5:30 P. M.).

**Electrical Transcriptions.**

33 1/3 and 78 r.p.m. turntables.

**MISSOURI**

**Kansas City**

**KMBC**

1,000 Watts. CBS 950 Kc.

11th Floor, Pickwick Hotel, Kansas City, Mo. Arthur B. Church, Vice-President and General Manager. Owned and operated by the Midland Broadcasting Co.

**Contract Regulations.**

\*General.

**Sponsored Programs.**

(6:00 P. M. to 10:00 P. M. weekdays, and 12:00 noon to 10:00 P. M. Sundays.)

1 Hr.	187.50	150.00	142.50	127.50	120.00	112.50
1/2 Hr.	112.50	90.00	85.50	76.50	72.00	67.50
10 Min.	100.00	80.00	76.00	68.00	64.00	60.00
5 Min.	67.50	50.00	47.50	42.50	40.00	37.50

(10:00 P. M. to 11:00 P. M.)

1 Hr.	150.00	120.00	114.00	102.00	96.00	90.00
1/2 Hr.	90.00	72.00	68.40	61.20	57.60	54.00
10 Min.	80.00	64.00	60.80	54.40	51.20	48.00
5 Min.	54.00	40.00	38.00	34.00	32.00	30.00

(All Other Hours.)

1 Hr.	93.75	75.00	71.25	63.75	60.00	56.25
1/2 Hr.	56.25	45.00	42.75	38.25	36.00	33.75
10 Min.	50.00	40.00	38.00	34.00	32.00	30.00
5 Min.	31.25	25.00	23.75	21.25	20.00	18.75

(Special rate for daily 15-minute programs before 4:30 P. M. and after 11:00 P. M.)

13 Weeks.	28 Weeks.	52 Weeks.	
Per week	\$180.00	\$171.00	\$135.00

**Announcements.**

1/4 minute, maximum 30 words; 1/2 minute, maximum 60 words; 1 minute, maximum 120 words; 2 minutes, maximum 240 words.

(6:00 P. M. to 10:00 P. M.)

1 Hr.	222.50	188.00	161.50	143.00	131.50
1/2 Hr.	30.00	24.00	22.50	21.00	18.00
1 Minute.	45.00	36.00	33.75	31.50	27.00
2 Minutes.	75.00	60.00	56.25	52.50	45.00

(10:00 P. M. to 11:00 P. M.)

1 Hr.	15.00	12.00	11.00	10.00	9.00
1/2 Hr.	20.00	16.00	15.00	14.00	12.00
1 Minute.	30.00	24.00	22.50	21.00	18.00
2 Minutes.	50.00	40.00	37.50	35.00	30.00

(Before 6:00 P. M.)

1 Hr.	7.50	6.00	5.50	5.00	4.50
1/2 Hr.	10.00	8.00	7.50	7.00	6.00
1 Minute.	15.00	12.00	11.25	10.50	9.00
2 Minutes.	25.00	20.00	18.75	17.50	15.00

**Special Feature Periods.**

Co-Sponsorship Programs "Big Brother Club" (daily except Sunday—Children's Feature); "Happy Hollow" (every evening except Sunday—Serial Feature); "Lady of the House" (Daily Home Economics Program).

**Electrical Transcriptions.**

33 1/3 and 78 r.p.m. turntables.

**St. Louis**

**KWK**

1,000 Watts. NBC 1,350 Kc.

Hotel Chase, St. Louis, Mo. Thomas Patrick Convey, President; C. G. Conby, General Manager. Owned and operated by the Greater St. Louis Broadcasting Corp.

**Contract Regulations.**

\*General, except Par. 3: no commission allowed on talent charges.

**Sponsored Programs.**

(6:00 P. M. to 12:00 midnight weekdays; Sundays 9:00 A. M. to 11:00 P. M.)

1 Hr.	\$250.00	\$280.00	\$296.00	\$252.00	\$238.00
1/2 Hr.	200.00	160.00	152.00	144.00	136.00
10 Min.	112.50	90.00	85.50	81.00	76.50

(9:00 A. M. to 6:00 P. M., except noon to 1:00 P. M.)

1 Hr.	175.00	140.00	123.00	126.00	119.00
1/2 Hr.	100.00	80.00	76.00	72.00	68.00
10 Min.	56.25	45.00	42.75	40.50	38.25

**Announcements.**

(5:30 P. M. to 11:00 P. M.)

Maximum copy, 40 words.	
13 Weeks, per week	\$100.00

August, 1931

26 Weeks, per week	157.00
39 Weeks, per week	154.00
52 Weeks, per week	151.00

(9:00 A. M. to 5:30 P. M.)

Maximum copy, 75 words. Two musical numbers precede and follow each announcement. Minimum contract, 13 weeks.

13 Weeks, per week	\$ 85.00
26 Weeks, per week	82.00
39 Weeks, per week	79.00
52 Weeks, per week	76.00

(7:00 A. M. to 9:00 A. M. and 11:00 P. M. to 12:00 Midnight.)	
13 Weeks, per week	\$ 50.00
26 Weeks, per week	48.00
39 Weeks, per week	46.00
52 Weeks, per week	44.00

**Special Feature Periods.**

**Electrical Transcriptions.**

33 1/3 and 78 r.p.m. turntables. (6:00 P. M. to 12:00 midnight weekdays; Sundays, 9:00 A. M. to 11:00 P. M.)

1 Per.	13 Per.	26 Per.	50 Per.	100 Per.	
1/4 Hr.	\$250.00	\$200.00	\$190.00	\$180.00	\$170.00
1/2 Hr.	137.50	110.00	104.50	99.00	93.50
5 Min.	50.00				

(9:00 A. M. to 6:00 P. M.)

1/2 Hr.	125.00	100.00	95.00	90.00	85.00
1/4 Hr.	68.75	55.00	52.25	49.50	46.75
5 Min.	25.00				

**MONTANA**

**Butte**

**KGIR**

500 Watts. 1,360 Kc.

121 West Broadway, Butte, Montana. E. B. Craney, Manager. Owned and operated by KGIR, Inc.

**Contract Regulations.**

\*General, except Par. 3: no commissions allowed on talent charges.

**Sponsored Programs.**

(6:00 P. M. to 12:00 Midnight)

1 Hr.	\$40.00	\$37.00	\$34.00	\$31.00	\$28.00	\$25.00
1/2 Hr.	36.00	34.20	32.40	30.60	28.80	27.00
10 Min.	24.00	22.80	21.60	20.40	19.20	18.00

(All other hours)

1 Hr.	40.00	38.00	36.00	34.00	32.00	30.00
1/2 Hr.	24.00	22.80	21.60	20.40	19.20	18.00
10 Min.	16.00	15.20	14.40	13.60	12.80	12.00

**Announcements:**

(6:00 P. M. to 12:00 Midnight) Per month—on contract, 6 times a week for:

1 Minute	\$ 7.00	\$125.00	\$ 75.00
2 Minutes	10.50	187.50	112.50
3 Minutes	14.00	250.00	150.00
5 Minutes	21.00	375.00	225.00

(All other hours)

1 Minute	4.66	83.33	50.00
2 Minutes	7.00	125.00	75.00
3 Minutes	9.32	166.67	100.00
5 Minutes	14.00	250.00	150.00

**Special Feature Periods.**

Musical Clock Market Hour (8:00 A. M. to 9:00 A. M.); Farm Flashes (12:30 P. M. to 1:00 P. M.); Housekeepers Chats (1:30 P. M. to 2:00 P. M.); Children's Happy Hour (6:00 P. M. to 8:45 P. M.); Dinner Hour (electrically transcribed) (6:45 P. M. to 8:00 P. M.).

**Electrical Transcriptions.**

33 1/3 and 78 r.p.m. turntables.

**NEW YORK**

**Rochester**

**WHEC**

500 Watts. CBS 1,440 Kc.

New Rochester Savings Bank Bldg., Rochester, N. Y. G. O. Wieg, General Manager; L. G. Hickson, President. Owned and operated by the Hickson Electric and Radio Corp.

**Contract Regulations.**

\*General, except Par. 3: no commission allowed on talent charges.

**Sponsored Programs.**

(6:00 P. M. to 12:00 P. M. and Sunday.)

1 Hr.	\$100.00	\$95.00	\$90.00	\$85.00
1/2 Hr.	67.00	63.65	60.30	56.95
10 Minutes	42.00	39.90	37.80	35.70
5 Minutes	30.00	28.50	27.00	25.50
1 Minute	20.00	19.00	18.00	17.00
2 Minutes	15.00	14.25	13.50	12.75
1 Minute	8.50	8.08	7.65	7.23

(7:00 A. M. to 6:00 P. M.)

1 Hr.	60.00	57.00	54.00	51.00
1/2 Hr.	40.00	38.00	36.00	34.00
10 Minutes	25.00	23.75	22.50	21.25
5 Minutes	17.50	16.63	15.75	14.88
1 Minute	12.00	11.40	10.80	10.20
2 Minutes	8.50	8.08	7.65	7.23
1 Minute	5.00	4.75	4.50	4.25

**Special Feature Periods.**

Electrical Transcriptions. 33 1/3 and 78 r.p.m. turntables.

**Syracuse**

**WFBL**

1,000-2,500 Watts. CBS 1,360 Kc.

Onondaga Hotel, Syracuse, N. Y. Charles F. Phillips, Manager. Owned and operated by The Onondaga Radio Broadcasting Corp.

**Contract Regulations.**

\*General, except Par. 3: no commission allowed on talent charges. No commissions allowed unless payment is made on or before tenth of month following broadcast.

**Sponsored Programs.**

	(After 6:00 P. M.)				
	1 Tl.	13 Tl.	26 Tl.	39 Tl.	52 Tl.
1 Hour	\$100.00	\$95.00	\$90.00	\$85.00	\$80.00
1/2 Hour	62.50	59.37	56.25	53.12	50.00
10 Min.	39.00	37.03	35.10	33.15	31.20

	(Before 6:00 P. M.)				
	1 Hr.	1/2 Hr.	10 Min.	5 Min.	1 Hr.
1 Hour	50.00	47.50	45.00	42.50	40.00
1/2 Hour	31.25	29.69	28.12	26.54	25.00
10 Min.	18.53	17.60	16.68	15.76	14.82

**Announcements**

	(7:30 A. M. to 6:00 P. M.)						
	10 Min.	5 Min.	5 min.	per min.			
10 Min.	17.50	16.62	15.75	14.87	14.00		
5 Min.	13.00	12.33	11.70	11.05	10.40		
5 min.			5.00	4.75	4.50	4.25	4.00

**Special Feature Periods.**

Electrical Transcriptions. 33 1/3 and 78 r.p.m. turntables.

**NORTH CAROLINA**

**Charlotte**

**WBT**

5,000 Watts. CBS 1,080 Kc.

Wilder Bldg., Charlotte, N. C. Earle J. Gluck, Manager; C. D. Taylor, Commercial Manager. Owned and operated by WBT, Inc.

**Contract Regulations.**

\*General, except Par. 3: no commissions allowed on talent charges.

**Sponsored Programs.**

	(6:00 P. M. to 2:00 A. M.)				
	1 Tl.	13 Tl.	26 Tl.	39 Tl.	52 Tl.
1 Hour	\$200.00	\$190.00	\$180.00	\$170.00	\$160.00
1/2 Hour	125.00	118.75	112.50	106.25	100.00
10 Min.	75.00	71.25	67.50	63.75	60.00

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**Announcements.**  
(Broadcast before 6:15 P. M. only. Copy limited to 100 words. Discounts: 6 months, 10%; 12 months, 20%.)

	9:30-11:30 A. M.	1:30-4:30 P. M.
Daily, except Sun., per mo.	\$100.00	\$70.00
3 times a week, per mo.	60.00	40.00
Daily, except Sun., per wk.	30.00	20.00
Less than week, per announcement	6.00	4.00
	12:30-1:15 P. M.	6:15 P. M.
Daily, except Sun., per mo.	\$140.00	\$90.00
3 times a week, per mo.	75.00	50.00
Daily, except Sun., per wk.	37.50	25.00
Less than week, per announcement	7.00	5.00

**Special Feature Periods.**  
**Electrical Transcriptions.**  
33 1/2 and 78 r.p.m. turntables.

## OHIO

### Cincinnati

**WKRC**

1,000 Watts. CBS 550 Kc.  
Hotel Alms, Cincinnati, Ohio. E. S. Mittendorf, General Manager. Owned and operated by WKRC, Inc.

**Contract Regulations.**  
\*General.

**Sponsored Programs.**

	(6:00 P. M. to 12:00 Midnight.)			
	1 Tl.	26 Tl.	52 Tl.	100 Tl.
1 Hour.....	\$200.00	\$190.00	\$170.00	\$160.00
1/2 Hour.....	110.00	104.50	93.50	88.00
1/4 Hour.....	60.00	57.00	51.00	48.00

	(6:00 A. M. to 6:00 P. M.)			
1 Hour.....	100.00	95.00	85.00	80.00
1/2 Hour.....	55.00	52.25	46.75	44.50
1/4 Hour.....	32.50	30.88	27.03	26.00

**Commercial Announcements.**  
\$250 per month between 6:00 P. M. and 11:00 P. M.  
\$125 per month between 7:00 A. M. and 6:00 P. M.

**Special Feature Periods.**  
A special Woman's Hour program (10:30 A. M. to 11:00 A. M.), 6 one-minute announcements weekly on 6 months' contract, \$100.00 a month.  
**Electrical Transcriptions.**  
33 1/2 and 78 r.p.m. turntables.

### WLW

50,000 Watts NBC 700 Kc.  
2401 Colerain Ave., Cincinnati, Ohio. R. L. Ferguson, Commercial Manager; Powell Crosley, Jr., President; John L. Clark, General Manager. Owned and operated by The Crosley Radio Corp.

**Contract Regulations.**  
\*General.

**Sponsored Programs.**

	(Minimum contract period, 13 weeks.)		
	(7:00 P. M. to 11:00 P. M.)		
	13 Tl.	26 Tl.	52 Tl.
1 Hour.....	\$1,152.00	\$900.00	\$864.00
1/2 Hour.....	648.00	540.00	486.00
1/4 Hour.....	456.00	390.00	342.00

(Daily 5:00 P. M. to 7:00 P. M. and Sunday noon to 7:00 P. M.)

1 Hour.....	864.00	720.00	648.00
1/2 Hour.....	496.00	405.00	364.50
1/4 Hour.....	342.00	285.00	256.50

(11:00 P. M. to Sign Off.)  
Rates on application.

	(All other hours.)		
1 Hour.....	576.00	480.00	432.00
1/2 Hour.....	324.00	270.00	243.00
1/4 Hour.....	228.00	190.00	171.00

**Announcements.**  
(Not accepted between 7:00 P. M. and Midnight.)

**Special Feature Periods.**  
**Electrical Transcriptions.**  
33 1/2 and 78 r.p.m. turntables.

### Cleveland

**WGAR**

500 Watts. NBC 1,450 Kc.  
Hotel Statler, Cleveland, Ohio. John F. Patt; Manager; Clyde L. Wood, Commercial Manager;

Fred R. Ripley, Assistant Manager. Owned and operated by the WGAR Broadcasting Co.

**Contract Regulations.**

\*General.

**Sponsored Programs.**

	(6:00 P. M. to 11:00 P. M.)			
	1 Tl.	13 Tl.	26 Tl.	51 Tl.
1 Hour.....	\$300.00	\$285.00	\$270.00	\$255.00
1/2 Hour.....	175.00	166.25	157.50	148.75
1/4 Hour.....	100.00	95.00	90.00	85.00

(12:00 noon to 1:00 P. M.; 5:00 P. M. to 6:00 P. M. and 11:00 P. M. to 12:00 P. M. Midnight.)

1 Hour.....	175.00	166.25	157.50	148.75
1/2 Hour.....	100.00	95.00	90.00	85.00
1/4 Hour.....	50.00	47.50	45.00	42.50

(All other hours.)

1 Hour.....	150.00	142.50	135.00	127.50
1/2 Hour.....	75.00	71.25	67.50	63.75
1/4 Hour.....	45.00	42.75	40.50	38.25

(Sunday, 1:00 P. M. to 7:00 P. M.)

1 Hour.....	250.00	237.50	225.00	212.50
1/2 Hour.....	150.00	142.50	135.00	127.50
1/4 Hour.....	75.00	71.25	67.50	63.75

**Announcements.**  
(100 words maximum.)  
9:00 to 9:30 A. M.—Betty Brown's Rambles.  
1 announcement, \$7.50; Monday to Saturday (6 times), \$37.50.  
12:00 to 12:30 P. M.—Noonday announcements.  
Afternoon periods:  
5:30 to 5:45 P. M.—Amusement Guide.  
1 announcement, \$10.00; Monday to Saturday (6 times), \$50.00.  
5:45 to 6:30 P. M.—Dinner Music.  
After 11:00 P. M.—Late announcements.  
1 announcement, \$20.00; Monday to Saturday (6 times), \$100.00.

**Special Feature Periods.**  
See above.

**Electrical Transcriptions.**  
33 1/2 and 78 r.p.m. turntables.

### WHK

1,000 Watts. CBS 1,390 Kc.  
Standard Bank Bldg., Cleveland, Ohio. H. Howlett, Commercial Manager. Owned and operated by The Radio Air Service Corp.

**Contract Regulations.**  
\*General, except Par. 3: no agency commission on talent charges.

**Sponsored Programs.**

(After 6:00 P. M.)

	1 Tl.	13 Tl.	26 Tl.	52 Tl.
1 Hour.....	\$325.00	\$308.75	\$292.50	\$276.25
1/2 Hour.....	175.00	166.25	157.50	148.75
1/4 Hour.....	100.00	95.00	90.00	85.00
5 Minutes.....	40.00	38.00	36.00	34.00

(Before 6:00 P. M.)

1 Hour.....	175.00	166.25	157.50	148.75
1/2 Hour.....	100.00	95.00	90.00	85.00
1/4 Hour.....	60.00	57.00	54.00	51.00
5 Minutes.....	25.00	23.75	22.50	21.25

**Announcements.**  
(Daytime only.)  
1 Minute..... 25.00 23.75 22.50 21.25  
5 Minutes..... 35.00 33.25 31.50 29.75

**Special Feature Periods.**  
**Electrical Transcriptions.**  
33 1/2 and 78 r.p.m. turntables.

### WJAY

500 Watts. 610 Kc.  
1224 Huron Road, Cleveland, Ohio. G. C. Melrose, Manager. Owned and operated by Cleveland Radio Broadcasting Corp.

**Contract Regulations.**  
\*General, except Par. 3: no commission allowed on talent charges.

**Sponsored Programs.**

Sunday Rates  
(12:00 Noon to 6:00 P. M.)

1 Hour.....	\$175.00
1/2 Hour.....	90.00
1/4 Hour.....	50.00

(7:30 A. M. to 12:00 Noon.)

1 Hour.....	\$150.00
1/2 Hour.....	80.00
1/4 Hour.....	45.00

Weekday Rates

8:00 A. M.-10:00 A. M.	1 Hr.	1/2 Hr.	1/4 Hr.
11:00 A. M.-12:00 Noon	\$125.00	\$62.50	\$35.00
1:15 P. M.-2:15 P. M.	135.00	67.50	35.00
3:00 P. M.-4:00 P. M.	125.00	62.50	35.00
4:15 P. M.-6:00 P. M.	150.00	75.00	40.00
6:00 P. M.-Sign off	200.00	100.00	50.00

\*General Contract Regulations, etc.—Unless otherwise noted under the station listings, the following general regulations apply to the purchase of time on the air.  
1. Rates include time on the air, facilities of the station in arranging programs, preparing announcements, securing talent, services of staff announcers, and blanket fees charged for copyrighted music.  
2. Rates do not include talent, travel-

ing expenses, tolls and mechanical expenses for remote control, or other extras.  
3. Recognized advertising agencies are allowed a commission of 15% on both time and talent.  
4. If advertisers prepare their own announcements or provide their own talent, these must be approved by the station well in advance, before broadcasting.  
5. Periodic broadcasts must be con-

**Announcements.**  
(7:00 A. M.-8:00 A. M.)  
\$7.50 per announcement.  
(10:00 A. M.-11:00 A. M.; 12:15 P. M.-1:15 P. M.; 2:00 P. M.-2:45 P. M.; 4:20 P. M.-5:00 P. M.)  
\$12.50 per announcement.

**Special Feature Periods.**  
**Electrical Transcriptions.**  
33 1/2 and 78 r.p.m. turntables.

## OKLAHOMA

### Oklahoma City

**KFJF**

See Southwest Broadcasting Co.

### Tulsa

**KVOO**

5,000 Watts NBC 1,140 Kc.  
Wright Bldg., Tulsa, Okla. Leonard Byars, Commercial Manager; H. A. Hutchinson, General Manager. Owned and operated by the Southwestern Sales Corp.

**Contract Regulations.**  
\*General, except Par. 3: no agency commission allowed on talent charges.

**Sponsored Programs:**

(6:00 P. M. to 12:00 P. M. Midnight local time.)

	1 Tl.	13 Tl.	26 Tl.	52 Tl.	200 Tl.
1 Hr.....	\$225.00	\$213.75	\$202.50	\$191.25	\$163.75
1/2 Hr.....	140.63	133.00	126.37	119.54	105.47
1/4 Hr.....	87.89	83.50	79.10	74.71	65.92

(6:00 A. M. to 6:00 P. M. local time.)

1 Hr.....	112.50	106.88	101.25	95.63	84.38
1/2 Hr.....	70.32	66.80	62.28	58.77	52.74
1/4 Hr.....	43.95	41.75	39.55	37.35	32.96

**Announcements.**  
Daylight Broadcasting.

Except by special arrangement, announcements of a commercial character are handled only in daylight hours.  
100 words..\$10.00 \$ 9.50 \$ 9.00 \$ 8.50 \$ 7.50  
200 words.. 15.00 14.25 13.50 12.75 11.25  
300 words.. 18.00 17.10 16.20 15.30 13.50

**Night Rate.**  
Minimum night rate, if acceptable, \$25.00. Maximum 200 words.

**Special Feature Periods.**  
**Electrical Transcriptions.**  
33 1/2 and 78 r.p.m. turntables.

## PENNSYLVANIA

### Pittsburgh

**KDKA**

50,000 Watts. NBC 1,380 Kc.  
Wm. Penn Hotel, Pittsburgh, Pa. Owned and operated by the Westinghouse Electric & Manufacturing Co.

**Contract Regulations.**  
\*General, except Par. 4: no commission allowed on talent charges.

**Sponsored Programs.**

(6:00 P. M. to 11:00 P. M.)

	1 Tl.	13 Tl.	26 Tl.	52 Tl.
1 Hour.....	\$900.00	\$810.00	\$765.00	\$720.00
1/2 Hour.....	500.00	450.00	425.00	400.00
1/4 Hour.....	350.00	315.00	297.50	280.00

(6:00 A. M. to 6:00 P. M. and 11:00 P. M. until close of programs.)

1 Hour.....	450.00	405.00	382.50	360.00
1/2 Hour.....	250.00	225.00	212.50	200.00
1/4 Hour.....	175.00	157.50	148.75	140.00
5 Minutes.....	100.00	90.00	85.00	80.00

**Special Feature Periods.**  
**Electrical Transcriptions.**  
33 1/2 and 78 r.p.m. turntables.

### WCAE

1,000 Watts. NBC 1,220 Kc.  
Smithfield St. and 6th Ave., Pittsburgh, Pa. J. L. Korman, Manager. Owned and operated by WCAE, Inc.

**Contract Regulations.**  
\*General.

tracted for in advance and broadcast at least once a week to earn period discounts.  
6. Stations reserve the right to reject any broadcast which might mislead radio listeners, which is against state or government regulations, or which is not in keeping with the policy of the station.  
7. No contracts accepted for a period of more than one year.

**Sponsored Programs.**  
(6:00 P. M. to 12:00 Midnight Weekdays and all day Sunday)  
13 Weeks. 26 Weeks. 52 Weeks.  
1 Hour.....\$250.00 \$237.50 \$200.00  
1/2 Hour..... 150.00 142.50 120.00  
1/4 Hour..... 105.00 99.75 84.00  
(6:00 A. M. to 5:30 P. M.)  
1 Hour..... 125.00 119.75 100.00  
1/2 Hour..... 75.00 71.25 60.00  
1/4 Hour..... 52.50 49.88 42.00  
3 Minutes..... 35.00 33.25 28.00  
1 Minute..... 15.00 14.25 12.00

**Announcements.**  
(6:00 P. M. to 12:00 Midnight Weekdays and all day Sunday)  
13 Weeks. 26 Weeks. 52 Weeks.  
100 Words..... 30.00 28.50 24.00  
One minute announcements are limited to 100 words. Copy submitted in excess of this limit will be broadcast but will be charged at higher rate.

**Special Feature Periods.**  
**Electrical Transcriptions.**  
33 1/2 and 78 r.p.m. turntables.

**RHODE ISLAND**

**Providence**

**WEAN**

See Yankee Network

**SOUTH CAROLINA**

**Columbia**

**WIS**

500-1,000 Watts. **CBS** 1,010 Kc.  
Jefferson Hotel, Columbia, S. C. Van H. Burgin, Commercial Manager; H. P. Danforth, Production Manager. Owned and operated by Geo. T. Barnes, Inc.

**Contract Regulations.**  
\*General, except Par. 3: no commission allowed on talent charges.

**Sponsored Programs.**  
(After 6:00 P. M.)  
1 Tl. 13 Tl. 26 Tl. 39 Tl. 52 Tl.  
1 Hour... \$85.00 \$80.75 \$76.50 \$72.25 \$68.00  
1/2 Hour... 45.00 42.75 40.50 38.25 36.00  
1/4 Hour... 25.00 23.75 22.50 21.25 20.00  
(Before 6:00 P. M.)  
1 Hour... 65.00 61.75 58.50 55.25 52.00  
1/2 Hour... 37.50 35.03 33.75 31.88 30.00  
1/4 Hour... 21.25 20.19 19.13 18.06 17.00

**Announcements.**  
(Until 8:00 P. M. only)  
Under 100 words, per word.....\$ .08  
100-200 words, per word..... .07  
200-300 words, per word..... .06  
300-400 words, per word..... .05  
Minimum, 50 words; Maximum, 400 words;  
Consecutive announcements bear discounts as follows: 12 times, 5%; 20 times, 10%; 30 times, 15%; 52 times and over, 20%.

**Special Feature Periods.**  
**Electrical Transcriptions.**  
33 1/2 and 78 r.p.m. turntables.

(After 6:00 P. M.)  
1 Tl. 13 Tl. 26 Tl. 39 Tl. 52 Tl.  
15 Minutes...\$25.00 \$23.75 \$22.50 \$21.25 \$20.00  
10 Minutes... 18.00 17.10 16.20 15.30 14.40  
5 Minutes  
or less... 15.00 14.25 13.50 12.75 12.00  
(Before 6:00 P. M.)  
15 Minutes... 21.25 20.19 19.13 18.06 17.00  
10 Minutes... 16.00 15.20 14.40 13.60 12.80  
5 Minutes  
or less... 12.50 11.88 11.25 10.63 10.00

**TENNESSEE**

**Memphis**

**WNBR**

500 Watts. **CBS** 1,430 Kc.  
Elk's Hotel, Memphis, Tenn. Mallory Chamberlin, General Manager; Francis S. Chamberlin, Program Director. Owned and operated by the Memphis Broadcasting Co.

**Contract Regulations.**  
\*General, except Par. 3: commission allowed on talent charges only if payment in full is made on or before the 10th of the month following broadcast.

**Sponsored Programs.**  
(After 6:00 P. M.)  
1 Tl. 13 Tl. 26 Tl. 39 Tl. 52 Tl.  
1 Hour...\$100.00 \$95.00 \$90.00 \$85.00 \$80.00  
1/2 Hour... 60.00 57.00 54.00 51.00 48.00  
1/4 Hour... 36.00 34.20 32.40 30.60 28.80

August, 1931

(Before 6:00 P. M.)  
1 Hour... 60.00 57.00 54.00 51.00 48.00  
1/2 Hour... 36.00 34.20 32.40 30.60 28.80  
1/4 Hour... 21.60 20.50 19.40 18.35 17.25

**Announcements.**  
(After 6:00 P. M.)  
5 Minutes 25.00 23.75 22.50 21.25 20.00  
2 Minutes 18.00 17.10 16.20 15.30 14.40  
1 Minute 12.00 11.40 10.80 10.20 9.60  
50 Words 7.50 7.13 6.76 6.40 6.02  
25 Words 5.00 4.75 4.50 4.25 4.00

(Before 6:00 P. M.)  
5 Minutes 15.00 14.25 13.50 12.75 12.00  
2 Minutes 10.80 10.26 9.72 9.18 8.64  
1 Minute 7.20 6.84 6.48 6.12 5.76  
50 Words 4.50 4.23 4.00 3.78 3.50  
25 Words 3.00 2.85 2.70 2.55 2.40

**Special Feature Periods.**  
**Electrical Transcriptions.**  
33 1/2 and 78 r.p.m. turntables.

**TEXAS**

**Fort Worth**

**KTAT**

See Southwest Broadcasting Co.

**Houston**

**KTRH**

500 Watts. **CBS** 1,120 Kc.  
Rice Hotel, Houston, Texas. J. G. Belcher, Commercial Manager; B. F. Orr, Station Supervisor. Owned and operated by the Rice Hotel.

**Contract Regulations.**  
\*General, except Par. 3: no agency commission on talent charges.

**Sponsored Programs.**  
(6:00 P. M. to 12:00 Midnight.)  
1 Tl. 13 Tl. 26 Tl. 39 Tl. 52 Tl.  
1 Hour...\$150.00 \$125.00 \$127.50 \$120.00  
1/2 Hour... 80.00 72.00 68.00 64.00  
1/4 Hour... 45.00 40.50 38.25 36.00

(7:00 A. M. to 6:00 P. M.)  
1 Hour... 75.00 67.50 63.75 60.00  
1/2 Hour... 40.00 36.00 34.00 32.00  
1/4 Hour... 22.50 20.25 19.13 18.00

**Announcements.**  
(Not to exceed 100 words.)  
(7:00 A. M. to 6 P. M.)  
Single announcement.....\$10.00  
Daily: 6 announcements, \$50.00; 24 announcements, \$180.00; 78 announcements, \$520.00; 156 announcements, \$910.00.  
(Rates for two minutes or more upon request.)

(Night announcements.)  
(On daily news feature containing national, local and sport news, together with local merchandise news. Goes between 6:30 and 10:00 P. M.)  
Single announcements.....\$17.50  
Nightly: 6 announcements, \$90.00; 21 announcements, \$300.00; 78 announcements, \$780.00; 156 announcements, \$1,304.00.

**Special Feature Periods.**  
**Electrical Transcriptions.**  
33 1/2 and 78 r.p.m. turntables.

**San Antonio**

**KTSA**

See Southwest Broadcasting Co.

**Tyler**

**KGKB**

100 Watts **CBS** 1,500 Kc.  
Tyler Commercial College, Tyler, Texas. J. M. Gilliam, General Manager; Evan Rives, Local Manager. Owned and operated by the Tyler Broadcasting Co.

**Contract Regulations.**  
\*General, except Par. 3: no agency commission allowed on talent charges.

**Sponsored Programs.**  
(After 7:00 P. M.)  
1 Tl. 4 Tl. 13 Tl. 26 Tl. 52 Tl.  
1 Hour...\$75.00 \$70.00 \$60.00 \$55.00 \$52.50  
1/2 Hour... 42.50 40.00 36.00 32.50 30.00  
1/4 Hour... 27.50 25.00 21.00 20.00 19.00  
10 Min.... 19.00 17.50 15.00 14.50 13.50  
5 Min.... 11.00 10.00 8.50 8.00 7.50

(6:00 A. M. to 7:00 P. M. daily, except Sunday.)  
(These rates include studio talent. Special talent extra.)  
1 Hour... 30.00 47.50 42.50 40.00 37.50  
1/2 Hour... 35.00 22.50 27.50 25.00 22.50  
1/4 Hour... 20.00 17.50 13.50 12.50 11.00  
10 Min.... 16.50 14.50 11.50 10.50 9.50  
5 Min.... 9.50 8.50 7.50 6.50 5.50

**Announcements.**  
(6:00 A. M. to 7:00 P. M.)  
1 Tl. 4 Tl. 13 Tl. 26 Tl. 78 Tl. 52 Tl. 312 Tl.  
1 Min....\$7.50 \$6.50 \$5.00 \$4.00 \$3.00 \$2.50 \$2.25  
2 Min.... 13.50 12.50 9.00 7.50 5.50 5.00 4.00  
3 Min.... 19.25 18.25 14.50 11.25 8.50 8.00 7.00

4 Min... 23.00 24.00 19.00 15.00 11.50 9.50 8.50  
5 Min... 31.25 30.00 24.00 18.50 17.00 11.50 10.50

**Special Feature Periods.**  
**Electrical Transcriptions.**  
33 1/2 and 78 r.p.m. turntables.

**Waco**

**WACO**

See Southwest Broadcasting Co.

**WASHINGTON**

**Spokane**

**KFPY**

1,000 Watts **CBS** 1,340 Kc.  
Symons Bldg., Spokane, Wash. Arthur L. Bright, Manager; T. W. Symons, Jr., President. Owned and operated by The Symons Broadcasting Co.

**Contract Regulations.**  
\*General.

**Sponsored Programs.**  
(7:00 P. M. to 10:00 P. M.)  
1 Tl. 13 Tl. 26 Tl. 39 Tl. 52 Tl. 101 Tl.  
1 Hour...\$100.00 \$95.00 \$90.00 \$85.00 \$80.00  
1/2 Hour... 61.00 57.00 54.00 51.00 49.00  
1/4 Hour... 39.00 36.00 34.00 32.00 30.00  
5 Min.... 23.00 23.75 22.50 21.25 20.00

(Before 7:00 P. M. and after 10:00 P. M.)  
1 Hour... 50.00 47.50 45.00 42.50 40.00  
1/2 Hour... 30.00 28.50 27.00 25.50 24.00  
1/4 Hour... 20.00 19.00 18.00 17.00 16.00  
5 Min.... 12.50 11.88 11.25 10.63 10.00

**Electrical Transcriptions.**  
5 Minute transcriptions only, minimum 3 times weekly:  
(7:00 P. M. to 10:00 P. M.)  
5 Min.... \$15.00 \$14.25 \$13.50 \$12.75  
(Before 7:00 P. M. and after 10:00 P. M.)  
5 Min.... 7.50 7.13 6.75 6.38

**Announcements.**  
Maximum of 125 words per minute.  
(6:00 P. M. to 10:30 P. M.)  
1 Tl. 103 Tl. 200 Tl. 300 Tl. 500 Tl. Tl. 1,000  
50 Wds...\$10.00 \$9.50 \$9.00 \$8.50 \$8.00 \$7.50  
1 Min. 15.00 14.25 13.50 12.75 12.00 11.25  
2 Min. 20.00 19.00 18.00 17.00 16.00 15.00  
5 Min. 50.00 47.50 45.00 42.50 40.00 37.50

(Before 6:00 P. M. and after 10:00 P. M.)  
50 Wds. 5.00 4.75 4.50 4.25 4.00 3.75  
1 Min. 7.50 7.13 6.75 6.38 6.00 5.63  
2 Min. 10.00 9.50 9.00 8.50 8.00 7.50  
5 Min. 25.00 23.75 22.50 21.25 20.00 18.75

**Special Feature Periods.**  
**Electrical Transcriptions.**

**WBIG Changes Hands**

**T**HE North Carolina Broadcasting Company, Incorporated, owner and operator of radio station WBIG, Greensboro, N. C., has been taken over by Mr. J. L. M. Smith, local capitalist. Mr. Smith announces the installation of complete new equipment, a 500 watt, low level, 100% modulated transmitter, and new, double, up-to-the-minute turntables, both 33 1/2 and 78 r.p.m.

**Goodrich Campaign in Northwest**

**A**RADIO campaign in the Pacific Northwest for Goodrich Silvertown tires is being directed by the Izzard Company of Seattle and Tacoma.

**Chicago Agencies Combine**

**B**LACKETT-SAMPLE-HUMMERT, INC., and Crowell, Crane, Williams & Company, Inc., Chicago advertising agencies, have combined under the name of the former.

**WABC to Go on Air with 50 KW**

**T**HE new 50,000 watt transmitter of WABC, Columbia key station, is scheduled to begin regular operation early in August. It is located near Paterson, N. J.

# It's Easy to Cash In On Foreign Melodies

Says Vic Diehm

Commercial Manager, WRAW, Reading, Pa.

**P**RACTICALLY every town has its residents who were born on foreign shores or, at least, whose fathers and mothers were born out of this country. Most of these people eventually become citizens, but nearly all of them, however, still speak their native tongue and enjoy listening to music played in their own home style. With most radio programs of today containing only American compositions, there is not much to appeal to the recent arrivals in our country. Consequently the sale of radios is not what it should be among people of this class.

Although the majority can understand English, many of them are not sufficiently educated to read it. Naturally, then, the best approach for the advertiser to this particular class is by means of radio and by using music that will appeal to them. We want to quote the example of Wittich's Musical Shop, operating stores in Reading and Hazleton, Pa. They had long enjoyed a good percentage of foreign trade, who bought victrolas, player pianos, records in their own language and musical instruments of certain types, but found with the advent of radio, that they had been able to sell but few radios to this particular portion of their trade.

Wittich's had been using radio programs continuously since the early part of 1928, over the local station and had found radio very productive, but it did not seem to reach this foreign class. Mr. Leon Wittich consulted with us and we devised the idea of a foreign melody program, using as our selections phonograph records from their stock. The program was tried for a half-hour every Tuesday evening, from 6:30 to 7:00.

We were able in that time to use about seven selections, three Polish, two German, one Slovak, and one Greek. The returns inside of a month were so gratifying that Wittich's added another half-hour on Thursday at the same time, and now after twenty-six weeks of this twice-

a-week broadcast, they feel very highly pleased with the result. Polish selections still are the leading numbers, but they also use German, Greek, Slovak, Russian, Italian, Slovenian and Lithuanian records.

We found that the listeners did not care about a lot of copy and wanted more music, and so we use a theme record which we fade in for each announcement. The name of each selection is given in English and after the selection is played, the number of the record is given. Our listeners are very attentive to this number and if we neglect to give it the telephone is rather busy for the next few minutes calling the station for the number. Where the American title isn't given, we announce it to the best of our ability in the native tongue. Such titles are usually mis-pronounced but the listeners seem to enjoy that more than if they were correctly pronounced. We found that announcements were more satisfactory in English, as we used so many different types of languages on the program that it would be practically impossible to give them in the native tongue.

The programs have rapidly gained favor, not only with the foreign element, but also with the Americans, who find in them something different. Unbiased reports from insurance men who find the evening hours the best time for collections in the foreign district, are that it is practically impossible to do any business between 6:30 and 7:00 on Tuesday and Thursday nights, that the entire family and their friends are gathered around the radio listening to the Foreign Melody program. From time to time we have attempted to vary the steady diet of polkas and obereks with compositions by foreign composers of a higher grade, but have always received protests from the steady listeners.

Wittich's have found a very good outlet for their instruments, by providing instructors and classes for beginners in all types of instruments. They use about five minutes

of their broadcasting period to demonstrate the ability of some of their more advanced pupils. This adds local color to the program and brings additional listeners into the picture. By arranging with the directors of the Junior High School music, the school's various bands, orchestras, bugle and drum corps, have been heard on the program, always with good effect.

Advertising messages are short and to the point and mainly concerning radio, although references are made to instruments of all kinds and musical classes. Newspaper tie-ups are used to call attention to Wittich's Foreign Melody program, and the time, appearing in the newspapers both Tuesday and Thursday. Announcement is also made in the Polish newspaper of this city. Wittich's feel very well pleased and tell us that they have enjoyed a marvelous radio set sale resulting from this foreign broadcast, as the families feel assured that they will hear music typical of their own native country at least twice a week.

We believe that any advertisers, regardless of their product, could well use this way of contacting the foreign element.

## New Charleston Agency

**M.** BISHOP ALEXANDER, for several years a staff editor of the Associated Press and for the last three years in charge of advertising and publicity for the Charleston Chamber of Commerce, has organized the Advertising Service Agency, with headquarters in the Francis Marion Hotel Building, Charleston, S. C.

Accounts now handled by the new agency include: Folly Beach, Magnolia Gardens, Middleton Gardens, Lenevar Candy and the Charleston winter season program. Radio stations WCSR, Charleston, WBT, Charlotte, and WSB, Atlanta, have been used for programs directed by Mr. Alexander.

## Appoint Erwin, Wasey

**L** EHN & FINK, INC., New York, has appointed Erwin, Wasey & Company, New York advertising agency, to handle the advertising for Hinds Honey and Almond Cream. First advertisements from the new agency will appear in the fall.

## Newspapers Plan to Operate Non-Commercial Stations

**A** PLAN to purchase two radio stations in California and to operate them on a non-commercial basis for the promotion of member newspapers was discussed at a meeting of the executive committee of the California Newspaper Publishers Association in San Francisco last month.

# New Accounts on the Air

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

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

## ARIZONA

### KTAR—Phoenix

Paige's Ginger Ale.  
Martha Washington Lab., San Francisco, Calif.

## ARKANSAS

### KTHS—Hot Springs

Plough, Inc., Memphis, Tenn. (Cosmetics).

## CALIFORNIA

### KNX—Los Angeles

American Institute of Food Products, Chicago.

Renton Co., Pasadena, Calif. (Pills for arthritis, etc.).

Johnston Pie Co.

Graham-Paige, Detroit (Local dealer).

### KLX—Oakland

Big Bear Spring Water Co.

### KJBS—San Francisco

Matson Navigation Company.

Buick Motor Company, Flint, Mich. (Local dealer).

## DISTRICT OF COLUMBIA

### WOL—Washington

Betts & Mumpeton, New York (Cosmetics).

Southern Railway Co.

E. I. Runner & Co., Inc., Wheeling, W. Va. (Medicine).

Hotel Admiral, Cape May, N. J.

Bell Chemical Co., Inc. (Medicine).

Continental Lacquer Co.

Florida Citrus Exchange.

## FLORIDA

### WIOD—Miami

Anheuser Busch, St. Louis (Ginger Ale).

Peggy Martin-Plough, Inc., Memphis, Tenn. (Cosmetics).

Stock Market Statistical Bureau.

Kelvinator, Inc., Detroit (Local dealer).

## GEORGIA

### WMAZ—Macon

Swift & Co., Chicago (Ice Cream).

Plough, Inc., Memphis, Tenn. (Beauty Prep.).

## ILLINOIS

### WBBM—Chicago

Odol Co. (Odol).

Edward Hines Lumber Co.

Rogers Bros. Clothing Co., Chicago and New York.

Felz Motor Sales.

Quaker Oats.

### WGN—Chicago

I. T. S. Company, Elyria, Ohio (Rubber Heels).

## WMAQ—Chicago

Hamilin's Wizard Oil.

National Biscuit Co.

Vanki (Cosmetics).

## INDIANA

### WOWO—Fort Wayne

Irish Hills Association, Brooklyn, Mich. (Summer Resort).

Lo Laboratories (Eye Lotion).

Vacuum Oil Co., New York.

Smith Jr. Company, New York (Beverages).

J. B. Simpson Co., Chicago (Men's Clothing).

California Citrus Fruit & Flavor Co., Los Angeles (Lime Ricky).

## IOWA

### WMT—Waterloo

Widde! Beverage Company.

Tenex Laboratories, Cedar Rapids.

Illinois Central Railroad.

McLaughlin Coffee Company, Chicago.

Schall's, Inc., Clinton (Candy).

Vanilla Sweeties, Omaha, Neb. (Cereal).

## KENTUCKY

### WCKY—Covington

Zero Weatherstripping Co., Cincinnati.

Karmelkorn Co., Lexington, Ky. (Confections).

## LOUISIANA

### KTBS—Shreveport

Montgomery Ward & Co., Chicago.

C. D. Lambert & Co. (Liquid Gold Oil).

Southwest Dairies, Inc., Dallas, Tex. (Buttermilk).

B. & B. Cut Stone Co. (Limestone).

Willard Storage Battery Co., Cleveland (Local dealer).

Plymouth Motor Corp., Detroit (Local dealer).

Southern Cities Distributing Co. (Public Utility).

Watch Tower Radio Service, New York (International Bible Students).

I. Miller Shoes, Long Island, N. Y. (Local dealer).

## MASSACHUSETTS

### WAAB—Boston

Atlantic Pharmaceutical.

Dine Furniture Co., Lynn, Mass.

General Seltzer Co., Quincy.

Sulpho-Naphthol Co.

Blue Mountain Cheese, Newport, N. H.

### WEEI—Boston

Daggett Chocolate Co., Cambridge, Mass. (Candy).

Chocco Yeast, Springfield, Mass. (Candy-yeast).

Nash Motor Co., Kenosha, Wis. (Local dealer).

## WNAC—Boston

F. D. Pitts Co. (N. E. Distributor, Majestic Refrigerator).

Nutro Beverage Co.

## WBSO—Needham

Priggen Steel Buildings Co., Cambridge, Mass. (Portable Steel Buildings).

Alaska Freezer Co., Inc., Winchendon, Mass.

L. G. Greadway Service Corp., Williamstown, Mass. (Real N. E. Guns).

Puritan Ice Cream Co., Boston.

Jarvis Engineering Co., Boston (Steam Generators).

## MICHIGAN

### WBCM—Bay City

Montgomery Ward & Co., Chicago.

Sears Roebuck & Co. (Local branch).

Balmoral Farms, Ithaca, Mich. (Cattle).

B. R. Hahn Cigar Co.

Independent Grocers' Alliance of America (Prosperity Sale).

### WXYZ—Detroit

Raab Bros. Tailoring Co.

Ashley & Dustin Steamship Lines.

White Star Navigation Co.

Graham Chemical Co. (Sure-Tan).

Scotland Woolen Mills (Custom Tailors).

Chrysler Sales Corp.

Hayes Hat Co., Detroit, Toledo and Chicago (Men's Hats).

Detroit & Cleveland Navigation Co.

The Northwestern Consolidated Milling Co., Minneapolis (Ceresota Flour).

Watch Tower Radio Service, New York (International Bible Students).

## WOOD—Grand Rapids

International Bible Students (Local Association).

Plymouth Motor Car Co. (Local branch).

Ford & Lincoln Motor Co. (Local branch).

John Hoffmann & Sons Co., Milwaukee (Coffee).

## MONTANA

### KGIR—Butte

Karmelkorn Co. (Candy).

Amalgamated Sugar Co., Missoula, Mont.

Scientific Laboratories, San Francisco, Cal. (Drugs).

Raybestos-Manhattan, Inc., Bridgeport, Conn. (Brake Lining) (Local dealer).

### KGCX—Wolf Point

Martha Washington Lab., Los Angeles (Face Powder).

# NEW Ideas Facilities Headquarters

For Producing

## Electrical Transcriptions for Radio Broadcast

With our new facilities and equipment we are in better position than ever to offer complete and fast service in the production of electrical transcriptions, both 33 $\frac{1}{3}$  R.P.M. and 78 R.P.M. for advertisers and agencies at moderate prices. Our service starts with the creation of the original idea and includes preparing, recording and distribution. Special Departments for sustaining programs, sponsored programs and station representation.

**HANJON ELECTRICAL TRANSCRIPTION SERVICE**  
29 West 57th St.  
New York City

**NEBRASKA**  
**WOW—Omaha**  
 Four-In-One Products Co., Wichita, Kans. (Cosmetics).  
 A. J. Krank Co., St. Paul, Minn. (Toiletries).  
 Schall's, Inc., Clinton, Iowa (Lemon Drops).

**NEW YORK**  
**WLWL—New York**  
 Grace Line (Steamship Corporation).  
**NORTH CAROLINA**  
**WBT—Charlotte**  
 National Home Furnishings Ass'n.  
 Southern Spring Bed Company, Atlanta.

**WSOC—Gastonia**  
 Edna Wallace Hopper, Inc., Chicago (Cosmetics).

Sears Roebuck & Co. (Local branch).  
**WBIG—Greensboro**  
 Big Frosty Bottling Co.

**WPTF—Raleigh**  
 Tom Huston Peanut Co., Columbus, Ga.  
 Oakland Motor Car Co., Pontiac, Mich.  
 Packard Motor Car Co., Detroit.

**NORTH DAKOTA**  
**WDAY—Fargo**  
 Acme White Lead Co., Chicago (Insecticide).

**O. B. C. T. Laboratories, Chicago (Refrigerating).**  
**D. & M. Finance Co., Chicago (China and Hostery).**

**Dak-O-Nite Co., Jamestown, N. D. (Soap).**  
 Beach Attractions, Ltd., Winnipeg, Manitoba (Summer Resort).

**C. H. Robinson Co., Chicago (Fruits).**  
**OHIO**

**WHK—Cleveland**  
 Texas Co., New York Texaco Oil (Local dealer).

Frederick Stearns & Co., New York (Astringent).

The Ayer Co., Boston (Ayer's Gextex).  
 Standard Brands, Inc., Cleveland (Widlar Products—Groceries).

The B. V. D. Co., New York.  
**WSPD—Toledo**  
 Cream Estelle, Detroit (Cold Cream).

**SOUTH CAROLINA**  
**WCSC—Charleston**  
 Ben D. Bodne (Food Products).

Champion Spark Plug Co., Toledo, Ohio (Local dealers).

**TENNESSEE**  
**WOOD—Chattanooga**  
 Plough, Inc., Memphis (Cosmetics).  
 Montgomery Ward & Co., Chicago.  
 Berry Brothers, Detroit (Paints).

**TEXAS**  
**KTAT—Fort Worth**  
 Kleenit Co. (Cleaning Fluid).  
 Lady Margaret Cosmetic Co.  
 W. C. Stripling Co. (Majestic Refrigerators).

**KPRC—Houston**  
 Packard Motor Co., Detroit.  
 Florsheim Shoe Co., Chicago (Local dealer).

National Home Furnishings Ass'n.  
 Dethol Mfg. Co. (Insecticide).

**KTLC—Houston**  
 Sonogun Laboratories.  
 Houston Coca-Cola Bottling Works.  
 O. B. C. T. Laboratories, Chicago.  
 Florsheim Shoe Co., Chicago (Local dealer).

**WOAI—San Antonio**  
 San Antonio Drug Co. ("Cert-O-Fled" Drug Products).

**WACO—Waco**  
 Perfection Barber Supply Co.

**UTAH**  
**KSL—Salt Lake City**  
 Crazy Water Co. (Mineral Water).  
 Intermountain Advertising Ass'n (Utah-made Products).

Kamelkorn Co. (Candy).  
 Mt. Olympus Spring Water.  
 Montgomery Ward (Local branch).  
 Sperry Floor Co., San Francisco.  
 Goodrich Silvertown, Inc. (Local branch).  
 Rocky Mountain Packing Corp.  
 Ball Bros., Muncie, Ind. (Fruit jars and rubbers).

**VIRGINIA**  
**WRVA—Richmond**  
 Rich Maid Mfg. Co. (Baking Powder).

**WISCONSIN**  
**WTMJ—Milwaukee**  
 Candy Kitchens, Inc., Chicago (Perky Candy Bar).

Liberty Baking Co.

**WYOMING**  
**KDFN—Casper**  
 Montgomery Ward & Co., Chicago.  
 Royal Typewriter Co., New York.  
 Jantzen Knitting Mills, Portland, Ore. (Bathing Suits).

## Classified Advertisements

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

Broadcast Advertising,  
 440 South Dearborn St., Chicago.

### SITUATIONS WANTED

Available—Radio Program, Sales Promotion, Merchandising Man. Capable continuities and program planning. Advertising agency experience. At present employed with nation wide chain. Available now or later for independent or network station, or advertising agency. Address Box 801. Broadcast Advertising.

Advertising Executive — Fourteen years' experience in Advertising, Sales Promotion and Merchandising. Pioneer in field of advertising by radio. Capable to direct manufacturer's broadcast activities or to head agency radio department. Excellent references. Address Box 802, Broadcast Advertising.

### True Story to NBC

THE True Story Hour, sponsored by The MacFadden Publications, New York, in the interests of True Story Magazine, has been changed from a CBS program on Friday nights, to an NBC Monday evening feature. The agency is Young & Rubicam, Inc., New York.

### Winter & Winter Add Radio Department

GEORGE E. Winter, junior partner in the public relations firm of Winter & Winter, Cincinnati, has been appointed director of that company's newly formed radio department.

## 1000% Sales Increase in Six Months!

—Advertisers Declare it's Wasteful to Spend More Than **WGES** Rates to Cover Chicago!

ONE of Chicago's oldest stations is today it's most progressive!

WGES has built definite listener good-will—and shrewd advertisers are capitalizing on it.

Our transmitter is located in the very HEART of Chicago—in the heart of a population of four million!

Note the rates of WGES elsewhere in this issue—compare them with those of other Chicago stations. Remember also that WGES operates on 500 and 1,000 watts. Find out about the class of advertisers who use WGES—then ACT!

# WGES

GENE T. DYER, Operator

"—in the Heart of Chicago!"

### WIBA Joins NBC

RADIO station WIBA at Madison, Wisconsin, owned and operated by the Badger Broadcasting Company, has joined the NBC. This station uses 500 watts power on the 1280 kilocycle channel.

### Weller Places Two Accounts on Air

THE Weller Radio Publicity Service, Seattle, has recently launched radio campaigns for the Waldron Company, Seattle furniture store, and Dr. A. Mirenta Laboratories, Tacoma, makers of In-nosent, a deodorant, on the Pacific Coast.

### Chatterton Handles Ad Sales for Both Paper and Station

CHARLES O. CHATTERTON, for the past two years general manager of station KGW, Portland, Ore., has been made assistant business manager in charge of advertising sales for both the station and the *Oregonian*, which owns and operates KGW.

### Addison Vars Places New Accounts on the Air

RADIO will be used to advertise the products of the Duoform Company, Utica, N. Y., and Frostyeast, Inc., Rochester, N. Y., whose advertising accounts have recently been placed with Addison Vars, Inc., Rochester. Newspapers will also be used for Frostyeast; newspapers and magazines for Duoform.

## Available September First

As representative in agency, or Program, Production Manager, or

Director of Continuity in reliable station.

University man, now employed, age 35, Gentile, six years of good sound radio experience, preceded by five years in the theatre.

Experience started with one of national chains, followed by two years as Program Manager of prominent New York City station, then Production and Continuity with two leading mid-west stations.

At present Program and Continuity Director for company who broadcast nearly a thousand programs this past season.

Good reason for making change—plenty of ideas and the energy to execute them, coupled with sound business acumen. Agreeable personality and will co-operate in every way.

Receptive to a reasonable offer.

Address Box 803,

% Broadcast Advertising,

440 South Dearborn St., Chicago.