

Broadcast Advertising



JUNE 1932

More than 98% of the WMAQ CHICAGO AUDIENCE

will be "at home" to you this summer

NOT more than 2 per cent of Chicago families will be absent from the city on vacations at any one time this summer, estimates the Chicago Association of Commerce. Most of these vacationists will continue to enjoy WMAQ programs by auto or summer home radios. Modern broadcasting equipment and receivers insure clear reception for WMAQ's great audience of responsive listeners who will continue, throughout the summer, to buy the products presented to them over their favorite station.

670 Kilocycles
Cleared Channel
100% Modulation

WMAQ

Merchandise Mart
Chicago, Illinois
Ph. Superior 8300

A NATIONAL BROADCASTING COMPANY NETWORK STATION

G. W. STAMM
Publisher and General Manager

Broadcast Advertising

440 So. Dearborn Street, Chicago

R. B. ROBERTSON
Editor

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

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SIX QUESTIONS *To Be Asked Before Broadcasting*

Are Offered by John F. Patt*
General Manager, WGAR, Cleveland

THOSE of you who were at one time reporting for newspapers, as so many advertising men began their publicity careers, will remember the formula for writing a straight news story. One of the first principles of my cub writing days was to tell the whole story in the first sentence and in the first paragraph — who, what, where, when, why and how. These same six questions should be considered before an advertiser can properly use radio.

The question WHO? Ask that question about any prospective advertiser you may know. Is he financially able to undertake and continue a radio campaign? Is his name suitable for radio exploitation and is he willing to contribute something in order to expect to receive something in return? Is his name trustworthy and respected?

The question WHAT? Is the product or service one which has proper distribution? If WHO advertises WHAT on the air, will those who hear be able to obtain this product or service? Is the product or service all that is claimed for it? Truth is an all-important thing. Or is it likely that we can force distribution by continued advertising of the product? Is the WHAT a worthwhile thing? Can the name or

description or address or location be properly given through the loud speaker? Is it a daily household necessity, is it a luxury? The answer to these questions will assist in answering the others.

The question WHERE? Shall we broadcast over a national chain or by electrical transcriptions, or shall we try one station, and if so, in which town? Will Columbia or NBC give us the best coverage? Do we want high-power stations or medium power or low power? Are we going to advertise where we already have distribution, or where we want to get it?

The question WHEN? Do we have a seasonal advertising proposition, for summer or winter, or fall and spring—or all year round? Is daytime, noon, early or late afternoon, or early, middle or late evening the time for us to reach the largest number of our prospective customers? Is there a reason to prefer Sunday or Saturday or Friday or Tuesday? The answer to this question may spell the difference between proper and improper usage of radio.

The question WHY? Just why should we use radio? Because our competitor is using it and reaching a market we are not reaching or in a way we are not reaching it, or because he hasn't or isn't using it? Have we worn out all the news-print ideas and type-faces and exhausted

our vocabularies in printed advertising? To give an auditory sample of our product to the listeners? To dramatize and humanize, to personalize our company? To reduce our income tax? (Don't think I'm joking. There have been just such advertising campaigns.) To gain new confidence? To save money in reaching the same market? To present a new approach, a new attack on an old market? To tell how to pronounce a word or name we are spelling in publications but cannot pronounce in print? To round out, to supplement, to complement our present advertising campaign? To get dealer or sales enthusiasm? To sell with the human voice?

The question HOW? And how! This is a big question, when we have answered the other questions. Shall we model our program after somebody else's success, or shall we develop a new idea? Is once a week often enough, if we give the listeners a program they'll look forward to and stay home to hear, or shall we try to blanket the air, and if so, will we wear out our welcome? Has the hour program lost its original kick, like full pages in a newspaper with so many advertisers using them, or is fifteen minutes enough in which to put on a well-balanced show? Will our program use negative or positive psychology? An announcer, a master of ceremonies or
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*Taken from an address before the Radio Division of the Cleveland Advertising Club.

In Radio

It Pays to Advertise Your Advertisement

Says Russell Byron Williams

RADIO programs are seldom, if ever, so effective as when properly advertised in advance of the broadcast. Supplementary advertising to an individual program will frequently double its pulling power.

A few instances:

The response to one radio program featuring an astrologer (back in the days when that type of broadcast was permissible) had been entirely satisfactory from the very first program. This show had been put on the air without very much supplementary publicity and had been kept going in that way for over three months. During that time the evidence of sales created by the program was amazingly large and more than gratifying to the sponsors.

However, after three months of broadcasting, the sponsor decided to place 50-line program ads in the more prominent dailies in his outlet cities. Immediately there was a pronounced jump in response, and by the end of the eighth week the total

TUNE IN!
The Delightful
HECKER-H-O
"SURPRISE PROGRAM"
STATION KHJ
LOS ANGELES
EVERY THURSDAY
Evening 9 to 9:30 P. M.
COLUMBIA

Hecker invites an audience

number of cartons being returned by the broadcasts had tripled.

After six months of broadcasting their daily program (morning time,

Tune in POPS PIRATE CLUB



Thrills! Adventure! Buried Treasure!
Hand-to-Hand Combats!

WGN 6:45 P. M. Daily
Daylight Saving Time
5:45 P. M. Central Standard Time

BOYS AND GIRLS!
Learn how you can join the Pirate Club and get your Pirate Badge Free.

This copy was used daily during the first week of the program.

devoted to women) one large advertiser devoted 60-line advertisements to exploiting the radio show. This supplementary advertising was confined to 82 towns in which were located some of the sponsor's retail stores. At once there was a marked increase in public interest and sales effectiveness for that program—confined, however, to those 82 communities.

About a year ago a washing machine manufacturer decided to employ radio in lieu of dealer-placed newspaper advertising. The series of programs (electrically transcribed) proved wonderfully effective not only in stimulating general sales but in securing new dealers. This manufacturer's entire appropriation, however, had been exhausted in the purchase of time, talent and recordings, with the re-

sult that no supplementary advertising had been possible.

In two cases, one in Iowa and the other in California, the state distributors dug down into their own pockets and advertised the sponsor's program in local dailies. In spite of the fact that the previous four months' returns had been entirely satisfactory, public response to the show was greatly increased, resulting sales more than doubling during the next six weeks.

In one of the Mississippi River towns a local automobile dealer contracted for a series of 26 broadcasts. The program went on Sunday mornings, ten to ten-thirty; the appeal being to stimulate motor travel. The results of this program

TONIGHT at 9:30 WEAF

ON THE AIR FOR THE FIRST TIME

ED WYNN

"The perfect fool"

35 PIECE

**TEXACO
FIRE-CHIEF BAND**

CHORUS OF 8 MALE VOICES

DON VOORHEES
Musical Director

GRAHAM McNAMEE



COURTESY THE TEXAS COMPANY

Announcing the initial Texaco broadcast

were so discouraging to the sponsor that by the end of the tenth week he was ready to discontinue under the firm conviction that "radio wouldn't work."

Fortunately, the station over which he was broadcasting was newspaper owned. On the plea of continuing his trial of radio for another four weeks, the newspaper promised the car dealer a series of eight 80-line program advertisements—one each in the Saturday

Broadcast Advertising

6/22

A Few Answers to the Question

DOES RADIO PAY?

*Are Presented by Hyland L. Hodgson**
Vice-President, N. W. AYER & SON, INC.

DOWN in the southwestern part of Texas is Zapata County. It is located along the Rio Grande and from its southern borders you can look across into Mexico. It is entirely different from any other of the more than 3,000 counties in the United States. In Zapata County there are 599 families mostly concerned with farming. Those people, I suppose, are about the same as any other 599 families, but they do differ in one very definite respect. Zapata County is the only county in the United States which, according to the 1930 census figures, has no radio sets.

Throughout the rest of the country there are 15,000,000 receiving sets distributed quite definitely in relation to population. Serving these 15,000,000 receiving sets are about six hundred radio stations as against the one which existed eleven years ago.

While this growth is astounding, and the capital invested is staggering, these are not the most important features in the development of radio. The compelling thought—and the most important—is that the world has been furnished a new and powerful means of communication. A means of communication as important in our fast moving present age as the printing press was in its quiet day of origin. Fifteen million receiving sets. Fifty million listeners—a vast unseen audience—totaling one half the population of the United States. Radio offers an influence, the power of which has not yet been appreciated or actually measured. This unseen audience includes all ages, the poor and the rich, the illiterate and the educated—all receptive and all influenced by the power of the spoken word.

*Excerpts from a speech before the annual meeting of New York Manufacturing Representatives, in New York City, May 2, 1932.



H. L. Hodgson

Consider its influence. It is not difficult to imagine the importance of the radio as a political force. . . . The successful leader of the present and the future must face a silent microphone. . . . not alone during an election period. . . . (but to) maintain through radio speaking contact with the country.

Educationally, the radio has taken very definite strides towards success. . . . Through the facilities of the NBC, Dr. Damrosch, one of America's leading musicians, personally appeals every Friday to thousands of school children, leading them to a real appreciation of classical music. . . . The CBS American School of the Air goes into 40,000 schools from two to three o'clock, five days a week. It is estimated that the student listening audience is between six and eight million. . . . It is not difficult to imagine that we may in the future have a University of the Air.

THERE is always one question which comes up in any comparatively new form of advertising and this question is a very vital one:

"Does it pay?"

There are many ways to answer this question.

Advertisers are certainly not continuing to spend money for an advertising medium which shows no result in actual sales volume. In 1927 the amount of money actually received from advertisers by the National Broadcasting Company for station time alone was \$3,760,010. In 1928 National Broadcasting Company and Columbia Broadcasting System report an income for time of \$10,252,497. In 1929 this figure had jumped to \$18,729,571. In 1930 it amounted to \$26,819,156 and last year—and not a good year for business either—it had grown to \$35,791,999.

As convincing as these figures may be it is not necessary to generalize in establishing proof of the success of radio as an advertising medium. Out in Battle Creek, the Kellogg Company employs thirty-eight women who spend their entire time answering letters received from the audience of the Kellogg Singing Lady. This audience is composed of children who, by sending in a box top of one of the Kellogg products, receive a Singing Lady song book so that they may join with her in the daily program. Sales statistics prove that people are eating more Kellogg cereals today than ever before.

Have you ever listened to the Eno Crime Club? It is voted one of the most popular programs on the Columbia chain, and that popularity is very definitely measured by sales figures of the company. For every

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A Reply to "An Agency Executive" By "A Time Broker"

"IT would seem to me that if the broadcast stations could retain the commissions they are now paying the time brokers, who render very little service for their compensation, they could use this money to decided advantage...

"Possibly, however, the time broker has a place so far as service is concerned to the small agency that cannot maintain a radio department..."

THIS is an extract from "A Station-Agency Symposium—How Can We Improve Radio?" in the April issue of BROADCAST ADVERTISING. The statements and opinions are attributed to "an agency executive," who has, of course, as much right to his anonymity as I have.

The cry that time-brokers "render very little service for their compensation" is as reckless as it is general. And I agree with "an agency executive" that the time has come for a frank discussion of the whole situation. As a time-broker, I would welcome it—as a time-broker, I pledge myself to assist to my fullest ability any such discussion or investigation, provided it is conducted impartially and that a fair opportunity to be heard is afforded to all interested parties, and their witnesses.

Maybe, after "an agency executive" had heard the testimony of some of those witnesses, he might be ready to withdraw his charge, which one has heard so often that one is beginning to get a little tired of it and to feel that the time has come for a show-down.

It is of some significance, I suggest, that the charge is made, almost invariably, by advertising agencies. Very few radio station managers (especially commercial managers) have ever lent any support to the suggestion, and the fact that, almost without exception, sta-

tions continue to allow brokers the second fifteen per cent would seem to lend some color to a claim for usefulness.

I have an uneasy feeling about the frequency with which the charge is made by advertising agencies, and after nearly four years of rendering service to advertisers, agencies, and stations alike, I am getting horribly suspicious that those who reiterate the bald statement so frequently are actuated by either a gross and-inexcusable ignorance of the facts or by a deeply-rooted prejudice...or, bold suggestion, they may even be inspired by fear!

I have referred to testimony that might be adduced in presenting any case for time-brokers. Perhaps it would not be out of place to give an indication of witnesses who might be called and testimony they might give.

Think, for example, of Scott Howe Bowen, or of Raymond Soat of National Radio Advertising. Lord knows why I should give them free publicity in a story like this, for I'm in pretty keen com-

scenery--

SCENERY to suit the moods and fancies of its program sponsors has been added to the properties of radio station KTM, Los Angeles, according to Commercial Manager R. L. Rust. Night club scenes for dance bands, home sets for domestic skits, and other such props are now available. Reason for this innovation is sponsors' belief that scenery will make a better effect on the scores of listeners who come to the studios to witness the performances of their favorite programs.

petition with both of them! But facts are facts, and it remains a fact that those two men were selling the idea of carefully prepared and planned radio advertising, were creating radio advertisers and were servicing radio accounts while most advertising agencies were still wondering what it was all about!

I would certainly like to have them called as witnesses in any inquiry that might take place.

MY next witness would probably be called from among the board of directors of a certain company which informed its advertising agency of its desire to try radio advertising. (That's rather rich, just as is, if you'll think it out!). The agency, after due deliberation, recommended a series of broadcasts of a type precisely similar to the broadcasts then in use by every one of the advertiser's competitors who were using radio! (In fancy, you gentlemen of the jury who are reading this, I see your eyebrows go up and I catch your low whistle of disbelief as you read that sentence. But I assure you that this is the story as told by the treasurer and vice-president of the company concerned.)

The agency further quoted a figure for this series of broadcasts that was 'way out of all proportion to the advertiser's appropriation. And so the advertiser abandoned the idea of broadcast advertising. But chance, or fate, or the god of service, directed the feet of a time-broker's representative to the office of that advertiser. In due course and on the invitation of the advertiser a plan was suggested which differed from, rather than copied anything else then in use, and which

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THE SEVENTH ROW CENTER COMPLEX

Its Prevention and Cure

A Diagnosis by F. Hume Seymour

LORD & THOMAS AND LOGAN, Los Angeles

WHAT advertising man has not "sat in" on a scene similar to the one that follows. It is a conference on radio. Present are the agency account executive, the agency radio specialist and the principal executive of the sponsor's organization. The account executive is no little disturbed by the insistent protestations of the radio specialist who has "fought, bled and died" with the sponsor over the choice of talent for his commercial program.

"But, Mr. Jones," argues the radio specialist, "we have data to prove that Joe Zilch, the Crooning Vagabond, has an enormous audience among women. . . . He will interest the market you wish to reach with Jones' Jasmine Perfume. While Dorothea Doakes, a coloratura soprano, has a very limited appeal among the higher income groups who are not prospects for your merchandise."

"My entire family, including myself, are tremendously fond of Miss Doakes," answers Mr. Jones, "and we all think Joe Zilch is lousy."

So three weeks later, Miss Doakes takes to the ether. After a 26 week run, there has been no appreciable increase in the national sale of Jones' Jasmine Perfume and the program is taken off. Does Mr. Jones continue with radio, using Joe Zilch? He does not.

"We'll waste no more money in radio," is his curt statement.

THERE is the problem. How are radio programs to be sold so as to avoid mistakes like this? Also, how can radio be relieved of the responsibility for such errors?

Let us work into this discussion by first considering the producer of a Broadway success. How does he approach the subject . . . how does he build his show? If he is a Ziegfeld he gathers together the most beautiful girls, the writers of the best music of the type wanted, the best comedians, dancers, singers, etc.

All his plans, his hopes, his money and ability go into welding this material into a thing which will please the man out front. It does not matter if he himself loves Beethoven and Bach, Rembrandt and Leonardo da Vinci. If Irving Berlin writes the music people pay to hear, out goes Beethoven and Bach. If the great man out front wants Bing Crosby and Kate Smith, your impresario has no contracts for Richard Crooks and Martinelli. His

personal tastes are one thing and what brings in the money another.

But does the sponsor of a prospective commercial radio program do this? It is sad to say that in most cases he does not. If he personally likes a coloratura soprano and chamber music no one can sell him Bing Crosby and a jazz band, even if Bing will out-pull any soprano 100 to 1. If he likes fast dance tempo personally, then his radio band plays fast tempo, in spite of the fact that the trend of the times may be for slower dance music.

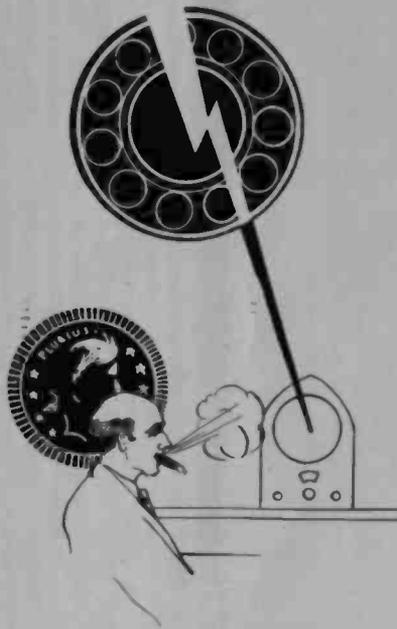
Why is this? What is its queer psychological cause? For want of a more scientific label, let's call it "The Seventh Row Center Complex."

While your showman, like Ziegfeld, is feeling the pulse of his audience and is working back-stage to give that audience what it wants, Mr. Sponsor sits and listens to his auditions . . . in a seat in the seventh row center. He is audience, not producer, and, sadly, he sets himself in the position of criterion of the entertainment likes and dislikes of a vast number of listeners.

"What's one man's meat is another man's poison" is undoubtedly true. But where Mr. Ziegfeld may forget his own personal tastes, so as to keep his finger on the pulse of his audience, so that he may poison few and please many, Mr. Sponsor takes upon his usually untrained shoulders the possibility of poisoning many and pleasing few.

The word "untrained" is used not in an unkind sense. The same in-

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What Does It Cost to Sell Spot Time?

A Cost Analysis by James L. Free

FREE & SLEININGER, INC., Radio Station Representatives

“PERCENTAGE of sales cost” for selling spot time tops the list of questions under constant discussion throughout the broadcasting business. Any casual gathering of station managers requires no more than five minutes to swing conversation around to “double commissions” and “30 per cent is too much selling cost for spot business.” Paralleling this is a comparable discussion among buyers of radio as an advertising medium, who on occasion feel that the so-called double commission increases the cost of spot time to the actual user who pays the bills.

This refers, of course, to the custom of allowing a 15 per cent agency commission on station time, plus a 15 per cent commission to the general representative or “time broker,” who often makes the sale, produces programs, and places orders for station time. It is grossly unfair to make an offhand comment to the effect that radio’s selling cost is too high without first studying those factors contributing to the cost and then discovering what the cost actually is.

The first 15 per cent—agency commission—is not selling cost. While it is true that the creative efforts of the general advertising agency are instrumental in securing appropriations to be spent in advertising, the agency, having no selfish interest in any one medium, does not attempt to sell the merits of radio versus newspapers, or electrical transcriptions versus chain broadcasting. For many years publishers have eliminated agency commission from consideration in computing sales cost. This 15 per cent is in reality paid by the advertiser for creative services performed by the agency which greatly increase the effectiveness of the advertising effort. Newspaper, magazine and station time rates are, or should be,

no joke--

THE growing habit of kidding the announcement “By special permission of the copyright owners” has got to stop, broadcasters are warned in an ultimatum from E. C. Mills, general manager of the American Society of Composers, Authors and Publishers. “We have gone to great expense and inconvenience to comply with the request of broadcasters for ‘special permissions,’” says Mr. Mills. “If the announcers and others called upon to credit the copyright owners are to make a joke of this routine, the restriction upon reserved selections will be made absolute, and no exceptions will be granted to those abusing the privilege.”

adjusted to allow a 15 per cent agency commission. Advertising agencies do not sell space for publishers, and they do not sell time for radio stations. Therefore, let’s eliminate the 15 per cent agency commission from any further discussion relating to selling costs.

The actual cost of selling station time to national advertisers according to current practice, includes:

1. Commissions allowed to general representatives or “time brokers.”
2. Portion of salary and traveling expense of station manager which may be fairly charged against national sales.
3. Amount spent for trade paper advertising and direct-by-mail promotion.

Let us consider the factors contributing to these three items; then determine what they amount to in terms of actual cost:

(1) The general representative performs a valuable service for all stations. The existing organizations with their creative selling methods divert large appropriations to radio,

swelling the sales volume of all stations. They also sell the value of spot broadcasting by electrical transcription, as against chain broadcasting, in successful competition with the elaborate selling methods and organizations of the networks.

These general representatives receive a commission of a net 15 per cent, but only on business which they place with the stations. This actually amounts to 12.75 per cent of the gross rate.

A recent investigation of the sales figures of eleven major market stations showed that less than one-half of their spot business during the past twelve months was received through general representatives. The balance was placed direct by agencies or by advertisers, with no representative commission involved. This means that for these eleven typical stations, the average commission paid to “time brokers” or general representatives for all spot business was approximately six per cent.

(2) The average station manager has many demands on his time. Among other things he supervises local sales, handles network problems, produces programs, helps with mechanical problems, and travels to Washington for hearings before the Federal Radio Commission. All of this leaves too little time to devote to the sale of spot time. Discussions with a hundred or more station managers lead to the estimate that an average of two per cent of the total spot sales safely covers the amount of salary and traveling expense which may fairly be charged against selling costs.

(3) With a few outstanding exceptions, stations have spent very little money in trade paper advertising and direct-mail promotion. One per cent of the total volume amply covers this item. Thus we find that the actual selling cost of the typical

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Don't Be Afraid to

ASK THE PUBLIC

Doing Just That Spells Profits
for Washington Broadcaster

WHAT'S wrong with my program? Why doesn't it pull like Amos 'n' Andy? How can I change it to get a bigger audience, more sales?

Many an advertiser has asked these questions of his family, his friends, his advertising agency and the station carrying his program. But very seldom has he asked the only ones who can give him the right answer—the listening public. Yet that can easily be done. In fact, a local radio station whose income depends solely on its ability to hold an audience in the face of competition from both networks is finding success by doing that very thing. And here's how:

“WE may have a smut spot on our face, but we don't have any mirror and can't see where it is. That's the fix that all broadcasting stations are in. No one tells them their shortcomings. We are going to give five listeners each five dollars next Monday evening at 9 o'clock for the five best letters telling us the truth about ourselves. So write us now—your letter must be postmarked not later than Saturday.

“We go along week in and week out trying to guess at what you like or dislike. In the absence of comment from listeners, we are beginning to feel that we are perfect. On the other hand, there may be no one listening to us. How do we know?

“Now we find it is for better broadcasting to pay for these letters. It stimulates interest and we get the naked truth and that's what we're after. Don't hesitate to say what you think. If you think your criticism should be caustic, you will stand more chance of getting one of the awards than if you fill your letter full of compliments. So we are looking for your letter between now and Saturday. Address WOL, Annapolis Hotel, and then listen in Monday night at 9 o'clock.”



Le Roy Mark

Two or three times each year WOL listeners are informed of these “Brickbat and Bouquet” contests. During one week contest announcements are broadcast three times a day. Then the prizes are awarded, the best letters read on the air, and that ends it as far as the public is concerned. But at the station that's only the beginning.

“Upon the receipt of the last letter when the contest closes,” writes Le Roy Mark, president of WOL, “we take the expressions made in each letter and chart them to find out what our listeners like and don't like. We don't ask any specific question as to whether they want crooners, band music, jazz, in fact, anything. We leave it up to each listener to express his own opinion. As a result no letter answers a question of ours, but taken together they do give a good cross section of the public's thought.

“Of course, we must take into consideration the fact that we are paying the writers money for their opinions and many of them may be dumb enough to think that a lot of apple sauce will win them a gold

piece. On the other hand, some of the criticism is brutal. In one of our contests last year one man wrote us a short letter that tore things wide open. He won five dollars, and it was the best investment we ever made.

“In the main we find the criticism a lot of help in telling us just where we stand with the public and in helping us rearrange our programs to better please the average listener.”

As no definite questions are asked, the returns can not be tabulated neatly and accurately. However, when a large number of letters say practically the same thing about the same feature, without being asked, it is a pretty good indication of how that program is going over.

For instance, WOL's Musical Clock (a morning program of phonograph records, interspersed with brief announcements of bargains by local stores, and giving the time every five minutes) was mentioned more than twice as many times as any other feature, and favorably in all but three letters. This short, snappy type of sales talk appears to find general favor.

As one listener puts it, “The busy housewife does not care to take time to listen to long speeches about any one particular commodity, but the few terse remarks you make about the different companies between the musical numbers is like having the advertising section of a newspaper read to one while working.” And another writer who expresses the same thought adds, “I wish the chains would ask us to tell them what we think of the speeches they give us on the objects they advertise.”

Twenty-seven letters request more classical music and 13 more semi-classical music. More marches are asked for by 14 listeners; 11 want more organ selections and 8

more Hawaiian music. Crooners and sopranos seem to be on the black list. Most of the letters that mention either of these two species of vocalist ask that they be taken off the air and kept off. Ten letters ask for more jazz, and 14 for less.

More humorous programs and more dramas, especially mysteries, are also frequently asked for.

A SURPRISING number of letters speak of the good diction and clear voices of the announcers. This gives rise to the thought that perhaps in many programs too much care has been expended on the artists who supply the listeners with entertainment and not enough on the announcers whose duty it is to put over the advertiser's sales message.

Advertising comes in for its share of criticism, of course. "There is too much talk in your advertising," says one writer. "What the public wants is facts and not a lot of conversation." "I understand that advertising is very necessary," comments another, "but I do like music so much better."

A more specific complaint reads: "The principal curse of advertising on the air is the repetition of unimportant items. Unless the firm doing the advertising is a service business, such as laundering, dry cleaning, etc., what point is there to giving the phone number? If the Blanke Shoppe is having a dress sale, my wife won't give a darn for the phone number, she'll want to go down to see the goods. . . . Yet, morning after morning we hear 'Remember the phone number, National 9999.' And why the use of the word 'Remember'? If the announcer is convincing and the article advertised is attractive, there's no use insulting the listener with 'Remember'."

It is interesting to note, however, that for every complaint about advertising there were more than three letters complimenting WOL on the way the advertising is handled. "I pick up many good bargains that come over the air," one woman writes, and another says, "I like your advertisements because things are always as you represent them."

Are these contests worth while? Listen to Mr. Mark:

"This is the only way we can

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What Price Radio?

An Agency Man Turns Critic

WHAT price radio? Too high a price say competitive mediums. And unfortunately in too many instances they are absolutely right. Radio is too high priced a medium, considering the manner in which the advertising is planned and handled at present. Radio must clear her decks, or rather her air waves, for action. She must cut down the cost of programs and come back to safe and sane methods of producing results.

Properly handled, broadcast advertising is one of the greatest of mediums. I, who so far this year have read more than a quarter of a million letters from radio listeners, should be the last to deny this. But experience and observation have taught me that radio is the most understood, mishandled medium yet conceived. It has been exploited as a means of wholesale propaganda, not as a sales producing medium.

Great radio stars have been produced by the hundreds, great programs, that actually sell goods, by the fives and tens. Programs have been like the tail that wagged the dog. There, in the foreground, has been the name of a famous radio star pulling along after it the humble personality of the product advertised.

"Ah," the producer will say, "the public will not listen to advertising. They want entertainment." Granted, but give them both. You can entertain and sell without spoiling either. There are several advertisers who have struck out from the set and narrow rule and established programs that are actually creating sales. Unfortunately, these firms are still in the minority.

Would any advertiser in his wildest moments ever dream of repurchasing some used advertisement of another advertiser? Can you imagine such a thing occurring in newspapers or magazines? Certainly not.

Yet it happens time after time over the air waves.

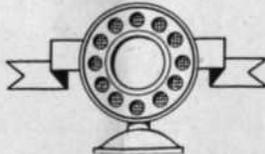
As an example, a well known radio star and his band advertised a well known motor car several years ago. Next they waved jazz smoke waves to popularize a cigarette. Then they started to paint music pictures in glorification of some well known paint manufacturers. Today they put a lot of pep into aiding sales for another automobile company. Four different products in about as many years. What's the answer to that? Somebody bought a program, not an advertisement.

Would any sane and sensible advertiser spend a quarter of a million dollars on any advertising campaign without testing it out before hand? Certainly not. Yet how many radio programs are tested for their selling powers before a like amount of money is spent on them? I dare say you could count them on the fingers of one hand.

What relationship has jazz music to soup? A jazz band advertisers one of the best known soups on the market. A rube program supposedly aids sales of a well known soft drink extract. They don't know if it has produced a single sale. Their advertising manager told me that their radio advertising is in an experimental stage. Rather expensive experiment, I'd call it, for they are using at least five or six stations.

What's the answer? Simply this: the radio program of tomorrow is going to be a sales medium as well as a form of entertainment. It is going to prove itself to its sponsor or go off the air. Next, the program is going to be well tested in smaller stations before it is launched over one of the large networks. And last but not least, when the program has been decided worthy of big time hearings it is going to be well merchandised to prospective listeners to assure a waiting and receptive audience when it is placed on the air.

What price radio? Properly used, it is the most economical and effective advertising medium ever found. But let's get down to bass tacks and use it sanely and soundly.



WHAT KIND OF MUSIC IS MOST POPULAR?

Old-Time Tunes, Says du Pont But Other Surveys Disagree

WHAT kind of music does the radio audience want to hear? If I put a hot jazz band on my programs will I control America's ears, or will they be straining to catch the sweet old familiar melodies broadcast by a competitive advertiser?

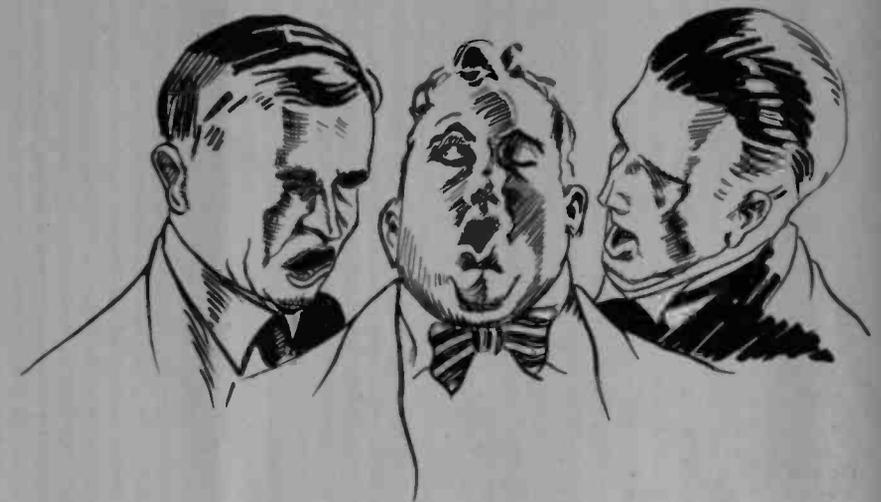
Serious questions, those, to every advertiser using music to attract an audience. Consequently, if you belong to that class, you should be interested in the poll recently taken by the directors of the du Pont "Today and Yesterday" programs, which as the name indicates contrast the events and music of the past and present.

Soon after the inception of the series its producers found their desks flooded with an unexpected avalanche of letters arguing for either the old or the new in musical selections. Quite unsolicited, listeners were naming their preferences and their reasons for them. It seemed like a good time to determine public preference, so for three weeks the programs closed with a request to listeners to write in, specifying their favorite melodies.

Tabulation of the more than 6,000 votes disclosed an overwhelming victory for the old-timers. Although 614 tunes were mentioned, a predominant number of the votes were devoted to just seven songs. And of these seven five were really old and only one really new.

"Silver Threads Among the Gold," H. P. Danks' heart song of 1872, just 60 years ago, was a clear first choice with 513 votes. Second in the balloting was "When You and I Were Young, Maggie," written by J. A. Butterfield in 1840, the oldest song on the list. Floyd Hinchey's "Paradise," of current popularity, was in third place and was the only present-day popular song among the leaders.

Fourth was Jerome Kern's "Old



Man River," composed five years ago and featured in the Ziegfeld production of "Show Boat." The poll indicates that this matter may be considered a modern song classic more likely to survive the years than any other light composition of the past decade. Leo Friedman's "Let Me Call You Sweetheart" of 1910 followed, with Chauncey Olcott's "Wild Irish Rose" of 1899 in sixth place, and Carrie Jacobs Bond's "The End of a Perfect Day," of 1910, in seventh place.

These seven songs were definitely the leaders, but were followed by a large number of songs grouped closely together. Again the old favorites were in the majority, with only an occasional 1931 or 1932 composition in evidence. Among these followup songs were such as "After the Ball Was Over", "Annie Rooney", "Auf Wiedersehen" (Romberg's composition from "Blue Paradise"—not the current German favorite), "Blue Danube Waltz", "Carry Me Back to Old Virginny", "Darling Nellie Gray", "Down by the Old Mill Stream", Songs from "Floradora", "In My Garden of Tomorrow", "Merry Widow Waltz", "Moonlight and Roses", "Mother March", "Ah, Sweet Mystery of

Life", "The Old Rugged Cross", "The Banks of the Wabash", "Put on Your Old Gray Bonnet", "Sweet Adeline", "Swanee River", "Red Wing", "The Old Refrain", and "Old Black Joe".

But three current songs were included in this second group—"River Stay 'Way from My Door", "You're the One, You Beautiful Son of a Gun", and "When We're Alone". Below this group follows a large and varied assortment of straggling choices running the gamut of every possible taste in melodies. Many of these, it may be assumed, were chosen for personal sentimental reasons.

It is significant that from the first day that returns started to come in the leading favorites as they are tabulated here were established, and the proportion of ballots for each kept practically constant throughout the three weeks, with little change among the leading seven. It is also significant that the overwhelming requests for old-time selections did not come predominantly from "old-timers." A large number of the writers volunteered their ages, and many young people, to whom the selections they preferred represent

(Continued on page 25)

34,750,000 RADIOS IN THE WORLD

THERE are nearly thirty-five million radio sets in use throughout the world, and of this number nearly half are in the United States, according to data recently compiled by Marshall T. Jones, chief of the Electrical Equipment Division, Bureau of Foreign and Domestic Commerce, United States Department of Commerce.

The following figures were taken from the records as of April 11, 1932. Key to notations: (1) licenses, no allowance for unlicensed sets. (e) estimates.

Country	Date	Sets
NORTH AMERICA		
Alaska	(e)	1,500
Bahamas	(e)	350
Barbados	(e)	250
Bermuda	(e)	750
British Honduras	(e)	76
Canada	(1) 1-31-32	571,898
Canal Zone	(e) 1-29-32	400
Costa Rica	(e) 10-29-31	1,000
Cuba	(e)	35,000
Dominican Republic	(e)	1,300
French West Indies	(e)	150
Greenland	(e)	25
Guatemala	(e)	250
Haiti	(e) 10-28-31	400
Honduras	(e) 10-30-31	250
Jamaica	(e)	250
Mexico	(e)	100,000
Miquelon and St. Pierre	(e)	100
Netherlands West Indies	(e)	50
Newfoundland and Labrador	(1) 8-30-31	2,024
Nicaragua	(e)	50
Panama	(e) 1-29-32	200
Porto Rico	(e)	5,000
Salvador	(e) 9-22-31	1,000
Trinidad and Tobago	(e)	40
United States (Trade est.)	4-1-32	16,679,253
Virgin Islands	(e)	50
Total		17,401,616

Country	Date	Sets
SOUTH AMERICA		
Argentina	(e) 8-3-31	400,000
Bolivia	(e)	100
Brazil	(e) 11-13-31	150,000
British Guiana	(e)	25
Chile	(e) 12-31-31	35,000
Colombia	(e) 12-5-30	5,000
Ecuador	(e)	150
Falkland Islands	(e)	16
French Guiana	(e)	8
Paraguay	(e) 8-11-31	300
Peru	(e) 12-31-31	70,000
Surinam	(e)	18
Uruguay	(e) 11-12-31	50,000
Venezuela	(e) 8-15-31	9,000
Total		719,617

Country	Date	Sets
EUROPE		
Albania	(e)	12
Austria	(1) 12-31-31	450,272
Azores	(e)	20
Belgium	(1) 12-31-31	199,000
Bulgaria	(e) 8-25-31	6,500
Czechoslovakia	(1) 1-31-32	397,591
Danzig	(1) 4-16-31	16,000
Denmark	(1) 12-31-31	476,214
Estonia	(1) 1-1-32	13,440
Finland	(e) 1-31-32	110,000
France	(e)	2,000,000
Germany	(1) 12-31-31	3,980,852
Gibraltar	(e)	150
Greece	(1) 12-31-31	1,626
Hungary	(1) 12-31-31	317,600
Iceland	(e) 3-31-31	3,500
Irish Free State	(1) 7-1-30	26,412
Italy	(e) 12-31-31	250,000
Latvia	(1) 1931	41,910
Lithuania	(1) 12-31-31	12,366
Luxemburg	(e)	2,000
Madeira	(e)	180
Malta	(1) 9-16-31	386
Netherlands	(1) 9-30-31	278,891
Norway	(1) 12-31-31	101,901
Poland	(1) 12-31-31	308,000
Portugal	(e) 12-31-31	20,000
Rumania	(1) 7-1-31	60,163
Spain	(e)	550,000
Sweden	(1) 12-31-31	550,000
Switzerland	(1) 12-31-31	149,000
United Kingdom	(1) 12-31-31	4,329,754
Yugoslavia	(1) 12-31-31	30,377
Total		14,684,117
Russia	(e) 1-31-31	554,000
Turkey	(e)	7,500
Total		561,500

Country	Date	Sets
ASIA		
Aden	(e)	10
Arabia	(e)	20
Ceylon	(e)	1,500
China	(e) 1931	30,000
Chosen	(e)	12,000
French India	(e) 11-4-30	1,000
French Indo-China	(e) 5-26-31	1,000

Country	Date	Sets
Hongkong	(e) 1931	1,800
India	(e) 1931	36,000
Iraq	(1) 11-30-31	43
Japan	(1) 12-31-31	800,000
Kwantung	(e)	3,910
Macao	(e)	40
Netherlands		
East Indies	(1) 10-31-31	2,464
Palestine	(e)	150
Persia	(e)	300
Philippines	(e) 12-31-31	7,000
Siam	(1) 9-30-31	12,047
Strait Settlements		
Syria	(e) 11-12-31	400
Total		910,234

Country	Date	Sets
OCEANIA		
American Samoa	(e)	30
Australia	(1) 1-31-32	341,394
British Oceania	(e)	250
French Oceania	(e)	50
Guam	(e)	12
Hawaii	(e)	15,500
New Zealand	(1) 12-31-31	71,453
Total		428,689

Country	Date	Sets
AFRICA		
Algeria	(e)	10,000
Angola	(e)	100
Basutoland	(e)	15
Bechuanaland	(e)	15
Belgian Congo	(e) 6-30-30	12
British Somaliland	(e)	8
British West Africa		
Canary Islands	(e)	200
Egypt	(e)	4,000
Ethiopia	(e)	2
French Equatorial Africa		
French Morocco	(e)	3,000
Italian Africa	(e)	250
Kenya	(e)	250
Liberia	(e)	5
Madagascar	(e)	150
Mozambique	(e)	100
Northern Rhodesia		
Southern Rhodesia	(e)	150
South West Africa		
Spanish Africa	(e)	150
Swaziland	(e)	15
Tanganyika	(e)	10
Tunisia	(e)	4,500
Union of South Africa		
Zanzibar	(e)	5
Total		49,637

Region	Sets
RECAPITULATION	
North America	17,401,616
South America	719,617
Europe	14,684,117
Europe-Asia countries	561,500
Asia	910,234
Oceania	428,689
Africa	49,637
WORLD	34,755,410



Use Radio—Don't Fight It Damm Tells Inland Press

"OF all promotional activities with which I have come in contact in some 18 years' experience in the newspaper field, I feel that



radio is of most outstanding importance," Walter Damm, promotion manager of *The Milwaukee Journal* and head of that newspaper's

radio station, WTMJ, told the members of the Inland Daily Press Association, meeting in Chicago, May 18.

"Also," he continued, "I believe that ultimately radio stations—other than those directly controlled by the networks—will, in most instances, be owned, managed or affiliated with newspapers." In 1927 there were between 20 and 25 newspapers with radio affiliation, he said, while today the count is about 162.

The publisher who wishes to use broadcasting to promote his newspaper can secure control of a station, either through purchase or through the Federal Radio Commission, or may make an agreement with a station, allowing news flashes and editorial features to be broadcast for which the paper is given credit.

Name publicity is the most valuable return from a radio tie-up. "We figure that the phrase, 'This is WTMJ, *The Milwaukee Journal*,' repeated every fifteen minutes, well justifies any reasonable deficit we may find ourselves faced with at the end of the year for operating WTMJ. Our second most important result is obtained from news flashes—periods devoted to headlines and short details—which produce a definite desire on the part of the listener for the full details," for which he must turn to the paper.

Weekly programs dedicated to Wisconsin communities, tied up with a page of pictures in the following Sunday's paper; a series of new songs, broadcast during the week and printed in the Sunday Roto section; a children's club, with daily radio meetings and a half-column in the paper have all been good circulation builders.

"Right now we are presenting a weekly 'Salute to Milwaukee Merchants' for the advertising department...each week the program salutes a different line and ends up with the statement that the pages

of *The Milwaukee Journal* offer the best display of all merchants in this line.

"In all these tie-up programs one cardinal principle is always rigidly enforced—the listener comes first. The program must be good radio... We will not prostitute our program schedule just to serve a selfish desire to promote the paper."

Papers without station affiliations can still cash in on the fact "that the radio audience is as much a fan audience as the movie audience... There is circulation value in the publication of... the type of material you publish about movie stars.

"There is still another way in which publishers may secure a benefit from radio... (through) the sale of advertising to accounts using the air... At *The Milwaukee Journal* during 1931... we secured 799 advertisements, totaling 2,767 inches and producing a revenue of approximately \$10,000 from advertisers who had programs which listeners in the Milwaukee area could tune in.

"These were not exclusively from advertisers using WTMJ. Some of them were from advertisers using Chicago and other Milwaukee stations..."

Every account that is using radio advertising which is heard in Milwaukee is solicited, not only for copy to promote its program but for merchandising copy to tie in with the radio advertising..."

THERE is no real basis for fearing that radio can usurp the place of the press, Mr. Damm pointed out. "Let us stop just a moment," he said, "and consider what could be done by a radio station taking over the complete services of a newspaper. First, remember, 100 words a minute is average radio reading time. A column is approximately 1,500 words—in other words, 15 minutes. Eight columns to a page—120 minutes—absurd, if not ridiculous. Then how about fiction, features, etc.? No. No one can sell me on the idea that the newspaper has the least worry from that angle.

"Radio as an advertising medium has made its place in the advertising world and does compete with all other advertising media for its share of the advertising dollar. Personally, I feel that it is not the newspaper's share which radio affects.

"This is borne out by the following figures presented by Mr. W. E. McFarlane, former chairman of the A. N. P. A. bureau of advertising, as made in his report to the convention (on the division of the advertising dollar during the last three years):

	1929	1930	1931
Newspapers ..	47.0c	45.0c	46.4c
Magazines ...	37.0c	39.6c	37.7c
Outdoor	10.8c	8.8c	6.8c
Car cards	1.8c	1.3c	1.0c
Radio	3.4c	5.3c	8.1c

"These figures would indicate that the increase in radio advertising is not coming from the newspaper's share of the

advertising dollar. Rather—they show that newspapers in 1931 received only six-tenths of 1 cent less out of every dollar than they did in 1929. Magazines received seven-tenths of 1 cent more, while outdoor advertising received 4 cents out of every dollar less, and car cards one-half cent less. Radio showed 4.7 cents more out of every advertising dollar. I leave it to you to figure out for yourselves where radio's share came from.

"Each of you publishers has an advertising promotion budget. Most of you can, if you really want to, make some affiliation with radio. If in your community there is a billboard concern, shopping news and direct-by-mail agency, or any other supplementary advertising medium, you use it—if you feel it will do you some good. If not, you most certainly do not adopt a 'sour grapes' attitude and attempt to have it legislated out of existence.

"I have heard of no resolution proposing that the government operate the *Saturday Evening Post* or *Liberty* or *Collier's*. Then why let loose an attack on radio—the one supplementary advertising medium from a tie-up with which you can directly benefit? If you do not want to own a radio station, O. K. But why argue that no one else should?

"Finally, for those so deadly opposed to the local radio station that is supposedly cutting so deeply into the newspaper's advertising revenue, I leave you with the question: Isn't it much easier to govern the conduct of a business or organization if you are financially or otherwise interested in it, even if only on a basis of a friendly exchange of services?"

CBS to Cover Detroit from Canada

BEGINNING June 1, a new station, CKOK, Windsor, Ont., will serve as the outlet for CBS programs in the Detroit area, replacing WXYZ, Detroit, whose contract with Columbia expires May 31. CKOK, the second Canadian CBS outlet, is owned by the Essex Broadcasters, Ltd., and operates with 5,000 watts power on a frequency of 540 kilocycles. Studios are located in both Detroit and Windsor, and the transmitter is only five and a half miles from the Detroit city hall. Malcolm G. Campbell, president of the Essex company, has appointed Joseph H. Neebe manager of the Detroit office. Mr. Neebe was formerly vice-president of the World Broadcasting System.

Campana to Launch New Series

THE Campana Corporation, Batavia, Ill., makers of Campana's Italian Balm, who are now sponsoring "The First Nighter" programs over an NBC chain, have signed a 52-week contract with Columbia for a "Fu Manchu" series, to begin early in the fall. McCann-Erickson, Inc., Chicago, is in charge of the Campana advertising. The radio rights to the "Fu Manchu" stories are held by Nate Caldwell, who also writes the continuities.

KMOX

KEY STATION OF THE MISSISSIPPI VALLEY

ST. LOUIS

50,000 watts

• Use a "giant of the air" for your St. Louis or Mississippi Valley radio campaign. 1,800,000 people in the KMOX concentrated Primary Listening Area. 30,000,000 people in its tremendous Secondary Listening Area. The greatest "buy" in Mid-west coverage!

KMOX • With its 50,000 watt transmitter on a cleared channel, is heard regularly throughout the entire Mississippi Valley, it is the only radio station capable of providing satisfactory full time reception to listeners in the St. Louis trade territory.

KMOX • Mail report shows average of 42 states heard from daily during past year.

KMOX • Maintains the finest network program standard, insuring for its audience the best radio entertainment and special broadcasts.

KMOX • Is located at the most strategic point in the United States. KMOX broadcasts from the center—not the rim.

KMOX PRODUCES RESULTS

The following is a part of a letter dated May 26, 1932, received from The Yost Advertising Agency, St. Louis.

.....
The Forbes Saturday Night Review, sponsored by our client, The James H. Forbes Tea & Coffee Company, has now been on your station, KMOX, for seven consecutive weeks at 10:15 P. M. each Saturday night.

The results have been most satisfactory. Our mail response indicates that we are covering the entire Forbes territory and beyond, having received letters from thirty states and from Canada. We have mail from Oregon and Washington in the West to Maine in the East and Florida and Texas in the South. We consider this a splendid response inasmuch as we never resort to contests to obtain mail.

We realize that vast quantities of mail do not mean a great deal, but the letters we have received have been of a type that indicate we are reaching the class of people who are logical purchasers of Forbes Quality Brand Coffee, Tea, Spices and Extracts.

We consider the Forbes Saturday Night Review the best "local program" that we have heard produced.

Cordially yours,
THE YOST COMPANY.

THE VOICE OF ST. LOUIS, INC.

OPERATING

KMOX

Studios and Offices: Mart Building, St. Louis, Mo.
Transmitter: Baumgartner Road, St. Louis County

BASIC STATION OF THE COLUMBIA BROADCASTING SYSTEM

50,000 Watts 1090 Kilocycles 275.1 Meters

DOES RADIO PAY?

(Continued from page 4)

year since radio has been used the sales volume has increased in very healthy percentages.

One of our customers owns a very beautiful Inn, situated a few miles from a middle western city. Business at the Inn was falling off. Often in the evening only one guest would be served dinner. Two very brief announcements were made over a nearby radio station. The following week-end five hundred guests arrived. The radio advertising was continued and the guest list at the Inn continued to grow.

Another one of our food accounts used radio in several cities. A very definite check was made in sales figures in these cities against other good markets throughout the country. It was proved that radio resulted in a sales volume increase averaging from one hundred to five hundred per cent. Many other instances might be quoted covering a wide range of products in an equally wide price range.

One of the things that radio advertising very definitely demon-

strates is dealer cooperation. We have checked this very closely by sending men into the field to interview dealers and secure their reactions to the broadcasting programs of our clients. In almost every instance we find dealers listening to the programs and checking enthusiastically the influence of these programs in terms of sales volume.

In radio we probably have the most emotional medium yet used for advertising. Last year the National Broadcasting Company and the Columbia Broadcasting System reported more than 7,000,000 letters were received. This unquestionably is only a small part of the total radio correspondence, because many letters are sent direct to advertisers and direct to individual stations not associated with the networks.

To give you an idea of the emotional side of radio, let me quote a letter received from a listener to one of our programs. The program was a dramatic one, simple in structure, but dealing with a wide range of human emotions. In one episode a story was told of a child being left on a doorstep. The next day we received this letter addressed to the

announcer employed on the program:

A real human angle on radio! I never gave much thought to radio before, never dreamed it would ever touch me as it did tonight, while listening, for the first time to the "House by the Side of the Road." That particular program and you, Mr. Ross, united a family, brought a young father and his baby together, where all else failed. Tears blur my eyes as I write this, so if you have trouble in reading it, forgive me.

One year ago tomorrow, a terrible thing happened to me. I felt it the end of everything. On that day my young wife presented me with a nine pound son. We were ideally happy. Then when Junior came, we felt we had reached the heights of glory.

Then, Mr. Ross, just two hours later my wife passed away in my arms. Everything went black. Perhaps I may never be forgiven for what I did. I cursed my son, blamed him for me losing my darling. Nothing my parents ever said or did would change me. I did not want to look at him. I could go on and on, but do not want to bore you further.

Mother and Dad cried with joy when I asked them to forgive me, they said they understood.

I pray I will be a constant pal and chum to my son, and he will some day be proud of me, who did not want him! You and that wonderful program brought me back to sanity and my boy. God bless you.

A few months later the following letter was received from this man's mother:

A line to you from a sad but grateful mother, whom you and the program, "The House Beside the Road," made happy in sending our only boy back to us and to his baby son.

Mr. Ross, we buried our boy, and as I held him in my arms he tried to tell me something. He gasped, "Mr. Ross—" What message he wanted to leave I do not know for he breathed his last then.

My boy—so young, and so broken-hearted. The doctor said "heart trouble and pleurisy." If anyone ever died of a broken heart, he did.

My only consolation now is his baby son. May his life be happier than his dear daddy's. Sorry to bother you with this, but I wanted you to know our boy never forgot you, even to the end.

Very interesting—very pathetic, but a very definite indication that, when well done, a radio program is a vital, real, living force. For that advertiser an editorial appeal had

Agency Radio Men Will Study Station Data Presentations

THE first step in a move to standardize the data presented to advertising agencies by radio stations was taken by the Advertising Agencies Radio Association of Chicago at a noon meeting May 11.

William Rambeau, special representative for a number of non-competing radio stations, presented a specially prepared sample folder containing the data that he believes is of most value to agencies. If the A. A. R. A. approves this folder, Mr. Rambeau said he will attempt to have it adopted by the stations he represents.

The folder of station information recently published by station KFH, Wichita, was also discussed and the question turned over to a committee which will study these and other station presentations and report to the association at an early meeting. The committee members are Frank

R. Steel, of Critchfield; G. V. Lowrie, of McCann-Erickson, and H. O. Morris, of McJunkin. Stations wishing to submit material for the committee's study should send it to E. G. Opie, of Rogers & Smith, chairman of the A. A. R. A., who will confer with the committee.

"We feel," Mr. Opie said, "that important information regarding station management, coverage, policy and programs should be organized in such a manner as to be easily accessible. In their endeavor to service agencies, stations frequently prepare and submit information and statistics of little use to the buyer of radio time, and in so doing are overlooking and covering up the desired facts."

The members of the A. A. R. A. will study the various types of presentation carefully and then recommend a standardized form to the stations.

James L. Free and Clifford L. Sleininger *Announce*

A Specialized Sales Service For 10 Non-competing Radio Stations

With the increased capital expenditure radio stations are making at this time, station managers are more than ever confronted with the problem of increasing revenue.

Intensified sales effort is the only answer. Progressive forward-looking station managers will avail themselves of every opportunity to accomplish this objective.

Free and Sleininger offer such an opportunity through the establishing of a Chicago branch sales office for ten non-competing stations.

Regular, systematic personal contact with all the sources of business—advertisers, agencies and general radio representatives—in Chicago and the entire Middle West will be maintained.

Through specialized sales service the merit of your station

as an advertising medium and the potential value of

your territory as a market will be exploited to meet the competition of other media, other stations and other markets

Specialized sales service will foster a closer personal relationship between your station and advertising agencies.

It will treat the established general radio representatives, or "time brokers," major source of spot business, as good prospects—not competitors.

Specialized sales service will keep your station constantly in touch with all radio activity before broadcast schedules are actually placed.

It will definitely expand an important avenue to increased revenue—help offset added station investment in improved facilities and increased operating cost—and finally yield greater profits.



FREE & SLEININGER, INC.

180 North Michigan Avenue

Chicago

Specialized Sales Representatives operating direct branch office for non-competing Radio Stations

been created which reached and moved an audience. But you may ask, "What about the advertising return? Was it successful?" Yes. It secured more inquiries at a lower cost than had ever been received in the experience of this company. Salesmen throughout the country also reported that the inquiries were of a higher type and resulted in a greater percentage of sales.

The testing period for radio as an advertising medium has passed. Today its application is the important consideration. The question is not "Can it be done?" but "How can we use it successfully?"

Shell Holds Radio Sales Convention

A \$500,000 advertising and sales promotion campaign, covering eight western states and Hawaii, on the new Shell products, Shell 3-Energy gasoline and Shell Ethyl gasoline, was launched with a radio sales convention. Gathered in groups in cities of the western states, the Shell personnel listened to G. Legh-Jones, president, and other executives, who described the new products and outlined the company's merchandising plans. The convention was held between 6 and 7 o'clock on the morning of May 7 and was broadcast over a network of 15 stations.

Joins Publicity Firm

MISS LUCILE SCHROER, secretary and assistant auditor to the commercial department of radio station KWK, St. Louis, has joined the Publicity Counsel organization of Burton Bunch, recently established in the St. Louis Mart building. Miss Schroer will give special attention to radio plans and programs.

Commission Revises Rule on Recording Announcements

A STRICTER ruling on the announcement of phonograph records and electrical transcriptions is the first change in the new rules and regulation of the Federal Radio Commission. Following is the full text of the Commission's announcement of the amendment:

It is ordered: That Paragraph 176 of the Rules and Regulations of the Federal Radio Commission be, and the same is hereby, amended to read as follows:

"A mechanical reproduction shall be announced as such except when its use is merely incidental, as for identification or background. The exact form of announcement is not prescribed but the language shall be clear and in terms commonly used and understood. The following are examples of statements sufficient for the purpose: a. 'This is a phonograph record.' b. 'This is a player-piano record.'"

In all cases where electrical transcriptions made exclusively for broadcast purposes are so constructed as to record a single continuous program upon more than one mechanical reproduction, rather than a recodation of the entire program upon a single mechanical reproduction, the announcement required hereby, shall be made at the commencement of each program and in no event less than every 15 minutes. All other announcements required shall immediately precede the use of each separate mechanical reproduction.

This order shall be effective the 1st day of June, 1932.

Gem Program on CBS

THE American Safety Razor Corporation, Brooklyn, N. Y., who have been sponsoring a series of programs advertising their "Ever-Ready" razors and blades each Sunday over a CBS network, are launching a new series on June 5, in the interests of "Gem" shaving utensils.

Roadside Radio Seen as Help to Motorist; Might Supplant Billboards

ROADSIDE radio broadcasting serving as a safeguard to motorists and offering possibilities as a substitute for traffic signs and advertising billboards, is one possible development of radio, according to Orestes H. Caldwell, formerly a member of the Federal Radio Commission and now editor of *Electronics* and of *Radio Retailing*. Speaking before the annual meeting of the American Welding Society in New York City, he ventured the suggestion that short-wave antennas placed at strategic intervals along busy highways could be utilized for traffic warnings, highway directions and even advertising.

"If automobile radio sets were tuned to a fixed short-wave, local antennas, installed along a roadway route, could be used to deliver appropriate messages to motor car drivers," said Mr. Caldwell. "Upon approaching a dangerous curve, for example, the car would pass through a zone of radio vibrations carrying the warning, 'Slow down—bad curve ahead.' Later, the motor car driver entering the limits of a town would hear the radio voice repeat, 'Speed limit twenty miles an hour—drive slowly and see our town; drive fast and see our jail.'"

"Motorists by this radio system could be informed of the location of gasoline stations and advertisers could utilize the roadway broadcasting system to inform automobile parties of good places to stop for chicken dinner."

Transmitters not much larger than an ordinary radio set would serve to energize the roadside antennas, whose range of action would be limited to a thousand feet, Mr. Caldwell told the welding engineers. With such radio communication to automobiles available, he added, advertising billboards and traffic signs could be removed and the landscape restored to its unmarred beauty.

HOW THE ADVERTISING TEST CITY OF AMERICA VOTED ON THE QUESTION

"What Station do you listen to most?"

TOTAL CARDS MAILED—2030

TOTAL REPLIES RECEIVED 415

WDRC	STA. A	WDRC & STA. A	STA. B	STA. C	NO CHOICE	NO MARK	NO RADIO
51.3	34.7	9.6	1.2	1	1	1	.25

Figures used above are per-cent values

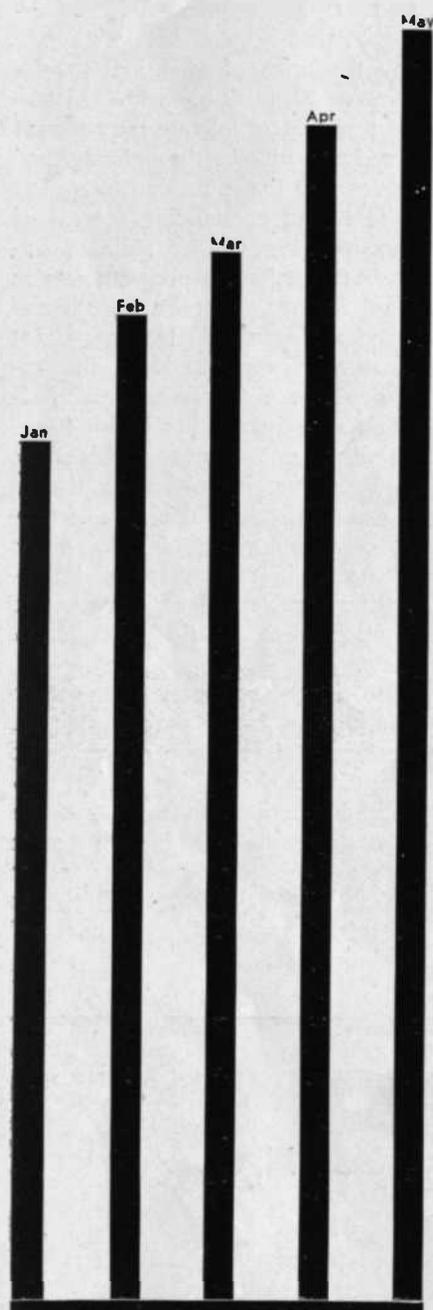
IN OTHER WORDS—WDRC has more listeners than the three stations combined that serve this area. Full time, 16 hours daily, 100% modulation, basic station C.B.S., associated station Y.N., popular local features.

Detailed information on survey B will be sent on request.

This is WDRC, Hartford, Connecticut

6/3

..... A Year-'round Advertising Medium



Comparison of WBBM's revenue for the first five months of 1932

FOR five years the WBBM revenue curve has reached its annual peak during a summer month.

And again this summer, when every advertising medium is being put to a severe test--when every advertising dollar must prove its worth, or remain unspent--WBBM sales mount steadily to a new record.

Here's sound proof of The Air Theatre's efficiency as a practical year-'round advertising medium.

The Air Theatre

770 K. C.
389.4 Meters

W B B M

25,000 Watts
Clear Channel

Western Key Station of the Columbia Broadcasting System

June, 1932

17

THE SEVENTH ROW CENTER COMPLEX

(Continued from page 6)

dividual who dearly loves grand opera or musical comedy would never hesitate to realize his own inability to produce grand opera or musical comedy. But the moment the commercial angle enters, the moment that the sponsor has goods to sell, he immediately becomes a producer. Because the program is commercial in its aim, he believes that, by some strange metamorphosis, he has changed from a good business man to a good impresario.

There are many good stories along this line. I was told a most amusing one a few weeks ago. A sponsor took a great deal of interest in his program. One of the main features of the program was a large orchestra. It happened that the gentleman somewhere heard an oboe. Taking a great liking to the thin, nasal tone of this instrument, he took the matter up with his band leader.

"Have you an oboe in the orchestra?" he asked. The leader replied in the negative.

"Then put one in immediately," said the executive.

The leader protested mildly, stating that the instrument was not suited to the type of music the orchestra was featuring and that no parts had been written for it.

"I want an oboe in the orchestra tomorrow night," quoth the sponsor doggedly.

The next night the executive attended the program and was most pleased when he saw, sitting with the reed section of his orchestra, a very busy oboe player. After the program was over the sponsor approached his orchestra leader.

"What did I tell you," he said with pride, "the oboe adds a great deal to the orchestra, doesn't it?"

The leader agreed. However, he did not disclose the fact that the busy oboe player was a member of the announcing staff of the station who, until that night, had never held an oboe in his hands. He had gone through the gestures, but not a sound had come from the instrument.

The hope of every radio executive is that the day will come when sponsors begin to place faith in those men who have spent time and study in radio and will at last show a willingness to listen to proved facts instead of personal opinion.

SEVERAL elements must be taken into consideration in planning a radio campaign. What is the product? What does it cost? Who buys it?

Some programs are built up so that they carry a very definite relationship between themselves and the product, whose selling messages they promote. However, in most cases programs are built according to the entertainment preferences of the audience they wish to reach. Except for a few outstanding examples such as Amos 'n' Andy, Cecil and Sally, Real Folks, the most suc-

cessful program has for its foundation the generally and statistically known audience preference for music.

Often a sponsor wishes to instill "product" directly into the entertainment part of his program. This is both difficult and dangerous. As I have said before, the radio public wants entertainment and, if this entertainment is good it is willing to pay the price of attention to the commercial announcement. Listeners will seldom tolerate the constant "product plug" throughout and woven into the entertainment.

The most outstanding success of "product suggestion" running entirely throughout a program was in the recent "Empire Builders" broadcast sponsored by the Great Northern Railway. Here the romance of the transcontinental railway was presented in a highly interesting manner. However, this sponsor's product is unique in that it could lend itself to this type of program without giving offense. Amos 'n' Andy, in their years of broadcasting for Pepsodent, have yet to mention teeth, dentists, or toothpaste.

So, in the selection of a radio program to carry the advertiser's message, it is the aim of the radio executive to choose that type of program best suited to the job. His hardest job, however, is to overcome personal prejudice, and it may be added that it takes a ton of facts to overcome an ounce of personal prejudice.

WORC

78.9%

The third Price-Waterhouse survey shows that 78.9% of the radio audience, listen regularly, habitually, to the programs of WORC.

In the City of Worcester alone, this portion of the audience spends more than \$68,000,000.00 annually for retail purchases. Whether you use the Columbia or Yankee network or spot broadcasts, this tremendous market is open to you by the use of

WORCESTER

The trouble may be in our methods rather than our facts. It may be that the radio man fails in his genuine effort to lead clients out of the dark into the light of thorough understanding of the true value of talent on a commercial program.

Possibly certain ideas or comparative touches would help. Let us try to make the prospective sponsor of a commercial broadcast see talent, not so much as a medium of entertainment, but as a medium of circulation. A magazine builds its circulation upon its editorial and literary merit. For instance, the editor of a prominent women's magazine purchases a novel from a Sinclair Lewis or an Edna Ferber. True it has great literary value, but does the editor buy Mr. Lewis' or Miss Ferber's novel because of its literary value entirely? No. He knows the tastes of his readers. He knows that he must have these readers to sell his advertising space. The more readers of the type to which his magazine appeals, the larger the circulation. When his representative calls on the space buyer that representative meets his competitors, not on the basis of the literary value of the editorial matter within the pages of his publication, but the circulation of his publication in a certain class field.

As applied to radio: What the sponsor usually buys is that talent which he personally likes and approves. What he should buy is the circulation this talent can get for him. He buys space in the magazine, but he does not try to fill the editor's chair; he utterly ignores, however, this procedure in the selection of talent for his commercial program.

The audience of the radio program compares basically with the readers of a magazine. When a product is to be put upon the market, a very careful selection of periodicals is made so that the sales message can be presented to the people most likely to be interested in purchasing that product. Surveys are constantly being made to find out the desires of radio listeners. If you are selling a product which will probably be purchased by women, then choose the talent whose following is among women of the class you wish to reach. If your product is of general nature, purchased by

everyone, then get the talent appealing to the tastes of the masses you wish to reach. Martinelli could sell Steinways on the air, but not Morton Downey. However, Downey can move a great many more cigarettes than Martinelli.

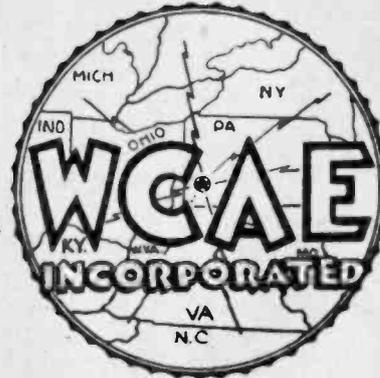
Boiled down, Mr. Sponsor, it's circulation you are after—customers. Forget entertainment. Who knows, you may detest the artist who could sell your goods to a far better advantage than one who might particularly suit your personal tastes. Yours, of course, is the final deci-

sion, and as a sound-thinking business man, I am sure that in asking radio to do a good job you will want it to move merchandise rather than to gratify your personal tastes.

Correction

AN item in the May issue of BROADCAST ADVERTISING stating that the Sherwin-Williams sketch, "Keeping Up with Daughter," had been changed to an evening broadcast was in error. The program is still to be heard each Wednesday morning over an NBC network. WLS, Chicago, is the only station employed in the evening.

Frequency
1220 Kcs.
100%
Modulation
Power—1 Kw.



Basic Station
of
Red Network
of N. B. C.

Affiliated with the Pittsburgh Sun-Telegraph

WCAE is on the air more than 17 hours each weekday, covering fully the busy, thriving Metropolitan Pittsburgh area, with population of 3,618,629, by intelligent, entertaining and instructive programs.

Large staff of favorite artists, and full program service included newest equipment to handle electrical transcriptions.

Field intensity tests WITHIN CITY LIMITS show WCAE strongest signal.

• **WCAE Incorporated** •
Sixth Avenue and Smithfield Street
PITTSBURGH
PENNA.

"A TIME BROKER" ANSWERS "AN AGENCY EXECUTIVE"

(Continued from page 5)

fitted the advertiser's purse. A merchandising plan was designed (Oh yes, lots of time-brokers know something about merchandising) and the order for the campaign was secured. It was broadcast over some eighteen or twenty stations and was pronounced successful by those most concerned, the advertiser's sales manager and the advertiser's dealers.

Objection to this evidence? On the ground that it is hearsay? Sorry, but I was the time-broker concerned. I shall never forget the unholy glee with which I presented that advertising agency with their copy of the contract, calling for 15 per cent commission for them! Incidentally, I had quite a time "selling" the advertiser on the idea of routing the business through his own agency!

No service of any kind was rendered at any time by the advertising agency on this account. Nor was it "a small agency that cannot maintain a radio department." On the contrary, it was one of the very big agencies with a very big radio department and a very imposing list of clients in the Standard Register's Agency List.

It was one of the principals of that agency, by the way, who once informed this writer, in the presence of more than one other person, "I have no use for you time-brok-

ers; I can buy time cheaper than you can"!!

Yes, it is a A. A. A. A. agency.

I think probably my next witness would be the executive vice-president of another national advertiser for whom I am now developing a plan. I should like to ask him to explain his reasons for the following remark which he recently made to me: "I want you," he said, "to treat these negotiations as strictly confidential between you and us. I do not wish you to approach our agency in the matter at all. We have had some unfortunate radio experiences already." This was in response to my intimation that my company preferred to co-operate with agencies!

Yes—another leader in the agency field!

Maybe another good witness would be a representative of still another national advertiser, in whose behalf a time-broker sent out representatives to call on all his dealers in person, to invite their co-operation in a radio advertising plan. This particular advertiser became and still is one of the largest users of air time, to which estate he has been graduated by the services of a time-broker—and by those services alone.

Still another time-broker succeeded during a radio campaign in increasing by over twelve per cent the number of dealers handling the product of a certain advertiser; these new outlets were obtained by both correspondence and personal

contacts on the part of the time-broker.

In the two last-quoted instances, the entire expense of the dealer contacts was borne by the time-broker.

I shall temporarily rest my case here, not by any means because I have exhausted my witnesses, but out of consideration for my jury.

May I be allowed merely to restate my attitude? I agree that the time has come for a thorough investigation of the position of time-brokers in the broadcast advertising industry, and I pledge my whole-hearted support and aid to any such investigation.

Who will undertake it?

Shuette Directs NAB Copyright Fight

THE National Association of Broadcasters has retained Oswald F. Schuette, who won the national prominence as leader of the independent radio industry in its fight against the so-called radio trust, to direct the copyright activities of the broadcasting industry.

Farm Skit for Oil Company

SHELL OIL COMPANY is now sponsoring an evening broadcast over a Pacific Coast CBS chain in addition to its regular morning "Happytime" program on that network. New program is a comedy farm skit, "Eb and Zeb."

Kinsey Heads Radio Department

MYRON KINSEY, formerly of Albert Frank & Company, Chicago, has joined the staff of Mitchell-Faust-Dickson & Wieland, of that city, as manager of its radio department.

KMBC OF KANSAS CITY

*Operated
to Entertain*

*Located
to Serve*

The MULTITUDE

DAWN TO MIDNIGHT

SIX QUESTIONS

(Continued from page 1)

no spokesman at all? A drama, comedy, music—classical or popular or both; news bulletins, spot announcements? How much money have we got to spend that we can keep spending for three, six or twelve months? Do we want to make a splash, or gradually build up an audience.

These are the six major questions I would apply, and I think they furnish the answer to the question of properly using radio. I do not say there may not be other yardsticks by which radio can be measured for a particular job, but after due consideration I feel that the breaking down of my subject into these six parts gives us a method by which we can pretty accurately determine the answer to the question: "Shall we use radio or not?"

If the six questions can be positively answered, there is no question but that you can come to a full understanding of radio's appropriateness or inappropriateness for a given advertiser and his product or service. If any one of these questions is answered wrongly, it is just as likely as not that the radio program will not do a successful job. You might get a lucky break and do a wonderful job, anyway. I prefer the logical analysis, and the surer results.

Westinghouse Consolidates Broadcast Activities

A NEW department, known as the Radio Broadcasting Department, has been organized by the Westinghouse Electric and Manufacturing Company, with Walter Evans as its manager. The purpose of the new unit is to consolidate all radio broadcasting and associated activities, which have been split among several other departments and bureaus of the Westinghouse Company.

Will Represent Stations.

JAMES L. FREE and Clifford L. Sleining, account executives for the past several years with National Radio Advertising, Inc., have resigned to form Free & Sleining, Inc., radio station representatives, with headquarters at 180 N. Michigan Ave., Chicago.

They will act as specialized sales representatives in the middle west territory for a few non-competing radio stations, paralleling the functions of the special newspaper representative. The new company will not compete in any way with established general representatives.

June, 1932

CONFIDENCE



.... another reason why you should sell your merchandise over **WLS**

YOUR Prospects have found that WLS programs please them thoroughly. Advertisers told us "afternoon is no good," yet ONE five-minute broadcast at two p. m. brought over 8,000 requests for free samples.

YOUR Dealers know that WLS can single out your market and send it to their stores. One Saturday morning, when skeptics said "the children are all out at play," a single 15-minute program brought over 5,000 drawings, all from children under 15 years of age.

YOUR Jobbers see that WLS can give you retail outlets faster than any other medium. A manufacturer went on the air over WLS recently with only two dealers in a new territory. Without the aid of any other form of advertising, WLS has created such a demand for his product that it is now handled by 5,000 dealers in the same area.

WLS knows

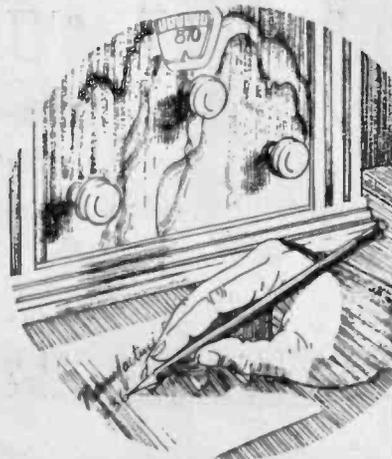
its audience — knows what they like, and how to build programs that bring RESULTS. Our knowledge has enabled us to build a confidence in the mind of your prospects, dealers, and jobbers. Our advertisers have proved that WLS increases their sales. Let us help you in 1932.

THE PRAIRIE FARMER STATION

BURRIDGE D. BUTLER
GLEN SNYDER, Manager
Main Studios and Office:
1230 W. WASHINGTON BLVD.
CHICAGO

50,000 WATTS

870 KILOCYCLES



BROADCAST ADVERTISING IN GERMANY

By Kurt Bronisch, Berlin

BROADCASTING stations in this country (there are 28 of them) are owned and operated by the government. The head organization of radio broadcasting is called Reichs Rundfunk-Gesellschaft (National Broadcasting Company), head office in Berlin, with ten Rundfunk-Gesellschaften (radio stations), two of them in Berlin and one each in Leipzig, Munich, Frankfurt-on-Main, Hamburg, Stuttgart, Breslau, Koenigsberg and Cologne. The Deutsche Reichspost (post office) controls 51 per cent of the stock of the Reichs Rundfunk Gesellschaft.

There are at present about four million registered listeners who pay each 50 cents per month. This fee is collected by the mail carriers. The number of daily listeners is estimated to be 15 million people.

The Deutsche Reichsfunk Reklame G. m. b. H. (German Radio Advertising Company) takes care of broadcast advertising. This company has 30 branch offices. The main purpose of the Reichsfunk Gesellschaft is to foster culture, giving the listeners the best of art, science, education and entertainment. Advertising, by no means, shall be the source of paying maintenance expenses for operation. The amount of money spent for this medium of

advertising is very small compared with the amount of money spent with other advertising media. Broadcast advertising is used by manufacturers, wholesale dealers and retail-shop owners, and according to the testimonials of these people their advertising of this kind has been quite successful.

The prices for so-called Durchsprueche (short talks) range from \$9 to \$50, copy up to 15 typewritten lines of usual letter length; real short talks, up to 5 typewritten lines, cost 50 per cent less. Advertising talks lasting from 10 to 15 minutes will cost from \$35 to \$150.

Formerly broadcast advertising has been sent after 6 p. m., but since two years ago, one has sent this kind of advertising during the hours from 11 a. m. to 2:30 p. m. believing that this time is the best to be selected, because the German housewife is during these hours at home preparing the meal. A survey has shown that the housewives are the ones who do most of the family's shopping. They are so eager to get the buying news that they even prepare themselves with paper and pencil to be able to make right away their notes. Between the advertising record music is sent. Some of the advertising to be sent is an-

nounced in the general broadcasting programs published by the various publishers.

One reads very seldom items about broadcast advertising in German newspapers. These publishers seem to be a little afraid of their youngest competitor, but as said before, there is absolutely no reason for that. Even if the law would allow a German publisher to operate his own sender, I venture to say that not one of them would avail himself of this opportunity of doing advertising for his enterprise.

The growth of broadcast advertising during the last five years shows clearly that it will take a long while before German broadcasting has conquered the position of an advertising medium of great importance and value. Broadcast advertising is handicapped by its monopoly position in the hands of the government. Every business man knows that doing business should also read "making money, but as long as broadcast advertising is only a small side line of a broadcasting company's activities it will be, of course, very difficult to make this branch of an enterprise grow.

WLBG Changes Hands

RADIO station WLBG, Petersburg, Va., passed into control of a group of Petersburg business men on May 25, when they purchased the stock in WLBG, Inc., held by Dr. R. A. Gamble of Norfolk. New equipment and new studios will be installed immediately. Nelson T. Stephens continues as station manager.

GREATER COVERAGE FOR YOUR SPOT BROADCAST DURING DAYLIGHT HOURS

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



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

WFBL

IT PAYS TO ADVERTISE YOUR ADVERTISEMENT

(Continued from page 3)

a station showed itself to be a weak puller—then in that territory the sponsor would immediately place supplementary newspaper advertisements devoted entirely to selling the public on the program (and *not* the product). With these 50-line ads also went several very well written, newsy stories about the artists and the program, the latter for reader publicity if, when and as it was possible to get it printed. And in nearly twenty such instances this sponsor has yet to find a station or territory that cannot be made to pull an entirely satisfactory return when such supplementary advertising is employed.

When you are a radio program sponsor you are in the show business, in the business of entertaining people as well as selling merchandise. When you are in the show business, publicity is of vital importance. With all due respect to the talents of individual actors, on stage or screen, much of the difference in their box-office pull lies in the amount of publicity they get. Would you plan and pay to see George M. Cohan, Helen Hayes, John Barrymore or Katherine Cornell if you had never heard of those people? Herman Ilgenfritz may be just as good as George Cohan, but who knows it?

By the same token, Susie Clutz

or Effie Guggenslocker may be just as good as Jessica Draggonette, but—once more—who knows it? Thanks to the publicity she has received, Jessica Draggonette would be a dial puller for any sponsor, but the people with the dials must be informed that she is on the air.

And right there is an interesting side-light on supplementary advertising or publicity. Don't confuse product advertising with program advertising. The two don't mix well. When you advertise the program, talk about it, not the product. Some of the most effective programs are made so by supplementary advertisements which don't even mention the sponsor's name.

Publicity is the life-blood of the show business. In like measure, publicity can be the life-blood of radio showmanship. If that be too strong at this early stage of commercial-showmanship, then let me say: supplementary publicity is a valuable assistant to your radio show.

Pops to Go on Chain

AFTER a test of less than three weeks over WGN, Chicago, the Pops Pirate Club programs have been so successful that the sponsors, Foodtown Kitchens, Inc., Chicago, makers of rice and wheat Pops, new breakfast foods, are making arrangements to send the program over a CBS network as soon as time can be cleared, probably about June 6. The Pops radio advertising is handled by the McJunkin Advertising Company, Chicago. The program was originated by A. T. Sears & Son, also of Chicago.

Hertel Joins WHBL as Business Manager

ANDREW HERTEL, formerly manager of the radio department of Williams & Cunnyngham, Chicago advertising agency, has been named business manager of radio station WHBL at Sheboygan, Wisconsin. The station is owned and operated by the *Sheboygan Press*.

Mr. Hertel has been in radio work since 1925 when he became associated with the *Milwaukee Journal* as radio editor, later taking over the management of the *Journal's* radio station, WTMJ. He left the station in 1930 to establish the Bureau of Radio Research in Milwaukee, and joined the staff of Williams & Cunnyngham in the spring of 1931.

WNYC Gets Stay Order

AT the application of WNYC, New York's municipally owned station, the Court of Appeals, District of Columbia, has issued a stay order against the interchange of facilities ordered by the Federal Radio Commission. WNYC now shares time on the 570-kilocycle channel with WMCA, New York, owned by the Knickerbocker Broadcasting Company, which also operates WPCH, daytimes on 810 kilocycles. The Commission granted the Knickerbocker petition to change frequencies of WNYC and WPCH, so that it might operate both of its own stations on the same frequency.

More Variety for Lucky Strike Hours

A NEW Lucky Strike Dance Hour series featuring Bert Lahr, Broadway comedian; Walter Winchell, purveyor of breezy gossip; Walter O'Keefe, master of ceremonies, and dramatizations of actual criminal cases together with leading dance orchestras will be inaugurated over an NBC network about the middle of June.

WSPD

Toledo—Ohio

1000 Watts—1340 Kilocycles

• • •

**One Day Exploitation
On Big Store Sale
Planned by W S P D
Staff Results in
Year's Contract**

**W S P D Dominates in
Northwestern Ohio**

WWVA

Wheeling—West Virginia

5000 Watts—1160 Kilocycles

• • •

**Listener Interest
Creates Listener
Buying Habits**

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

Sparkling Programs Are Good Advertising for Ginger Ale

“ON the air again—the Lith-a-Limers—”

The WBAL announcer who thus introduces this jolly group of radio entertainers every Tuesday night could elaborate that statement somewhat by adding—“in their 165th appearance,” which it is by actual count. The Cloverdale program is one of the few features maintaining a broadcasting record of four consecutive years.

It was back in October, 1928, that the Cloverdale Spring Company decided to try-out this thing called “Radio.” At that time advertisers generally were just beginning to become radio conscious; indeed, the chart of commercial broadcasting is marked by a definite upward trend around that period. Consequently, it may be said that Cloverdale has been “in” on radio from the beginning of its real commercial era.

That this ginger ale company has

successfully held the interest and attention of the radio public through the years is evident from the fact it has continuously remained on the air. No other proof is necessary, according to Pannill Martin, president, who, in discussing this broadcasting record, says:

“The continuous record of four years shows better than any words of mine our opinion of the services which our radio program has rendered us and of its success in popularizing Cloverdale beverages.”

Holding before them, first of all, the listeners’ pleasure and enjoyment, those guiding the destinies of this program have subordinated the advertising matter to the entertainment. They have carefully kept in view several basic principles which have largely contributed to the success of this program.

First, the type of program has been periodically changed so that listeners have never found the broadcasts monotonous or tiring. Second, from the very beginning, the Lith-a-Limers have presented a light, sparkling, bubbling sort of music symbolical of their lith-a-limes and ginger ales. And, happily, this seems to be the kind of music with popular appeal, for there are few listeners who do not prefer the sparkling, effervescent types of music—those melodies that instinctively make one feel more light-hearted and care-free and gay.

When Cloverdale first came on the air in 1928 the broadcast was known as the “Cloverdale Dinner Hour.” This program opened with the xylophonist playing a sparkling scale representing the effervescence of carbonated beverages and fading into the theme “I’m Forever Blowing Bubbles,” played by the orchestra. The following season, this program was moved to a later period in the evening and featured light concert numbers while the orchestra became known to the radio audience as “The Lith-a-Limers.” This past season when this group swung into the fourth consecutive year, it again changed its type of program, broadcasting at the present time

“Party Music”—gay, bubbling care-free entertainment.

The Cloverdale advertising account is handled by the C. W. Hoyt Agency, of New York City.

Commission Halts Synchronization Experiments

DREAMS of synchronized networks each operating on a single channel with one key station and a string of “boosters,” went a-glimmering on May 27, when the Federal Radio Commission brought to an end the experiments in synchronization carried on between WTIC, Hartford, Conn., and WEA, New York, and between WBAL, Baltimore, and WJZ, New York. Because the tests “have resulted in the impairment and reduction of a substantial portion of the good broadcast service otherwise received,” the Commission concluded that synchronous operation of broadcasting stations is still in the preliminary stages and until it is farther developed should be limited to low-powered stations, so as to “result in a minimum of inconvenience to listeners.” This decision, effective June 15, concludes more than a year’s experimenting by these stations.

Campaigning by Transcriptions

SENATORS and Congressmen who are unable to leave Washington to stump their home states are nevertheless addressing their constituents regularly over local radio stations via electrical transcriptions. The Tone-O-Graph Studios, an adjunct to the National Radio Equipment Exhibition, is specializing in this work and reports that more than 160 programs have been made for legislators in the last three months.

Anson Joins WBT

Charles T. Anson, for the past ten years on the engineering staff of the General Electric Company at Schenectady, N. Y., has joined the engineering force of radio station WBT, Charlotte, N. C. The addition was made necessary by the coming step-up in WBT’s power from 5,000 to 25,000 watts. A 50,000 watt transmitter is being installed, of which Anson will have charge, under the supervision of Paul Rosekrans, chief engineer.

NAB to Convene in St. Louis

ST. LOUIS was selected as the place for the tenth annual convention of the National Association of Broadcasters, to be held November 14 to 16 by the Association’s Board of Directors, meeting in Chicago on May 23. At the same meeting 43 new members were approved, raising the total membership to over 200.

Jantzen Girl on Air

THE Jantzen Girl, familiar trade mark of the Jantzen Knitting Mills, of Portland, Ore., is now on the air twice weekly over an NBC network, advertising the sponsor’s swimming suits.

There are
six radio
stations in
NEW ORLEANS

But,
only one **LEADER**

?

WDSU

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

6/27

THE PUBLIC TASTE IN RADIO MUSIC

(Continued from page 10)

fragments out of a period known to them only from books and stories, asked for the old favorites.

AT first glance this seems to answer quite definitely the question of the radio public's musical taste. But wait a minute before re-vamping your program. The evidence is not all in yet.

A little more than a year ago, in March, 1931, to be exact, BROADCAST ADVERTISING made a similar study. A questionnaire was sent out to a number of radio stations asking them to list the musical numbers that requests and fan mail showed to be the most popular with their listeners at that time. Of the twenty-four lists received from stations in all parts of the country more than half included nothing but dance music, and half of the remainder put it in first place.

Does this mean that during the past year, due possibly to the depression, the listeners have revolted against jazz and turned to sentiment? Possibly it does—a year is a long time in radio—but it hardly seems likely. Maybe there's another reason for the difference.

Maybe the people who answered the du Pont poll are not representative. Maybe that program appeals particularly to the type of listener who likes old-fashioned things, and therefore its audience would not be typical. Or, to be fair, maybe our

more ratings--

JACK FOSTER, radio editor of the *New York World-Telegram*, is issuing a weekly radio standing, based on personal reactions, mail and general comment. His first list of 20 programs (and all sponsored, incidentally) shows the Ziegfeld Radio Show (Chrysler) and Ed Wynn (Texaco) tied for first honors, with the Robert Burns Cigar program (Guy Lombardo—Burns and Allen) third.

Then come Sherlock Holmes (G. Washington Coffee), Ben Bernie (Blue Ribbon Malt), Rubinoff-Richman (Chase & Sanborn), Goldbergs (Pepsodent), Rudy Vallee (Fleischmann), Paul Whiteman (Pontiac), Eno Crime Club, Lucky Strike (Sobol and bands), Broken-shire-Etting (Chesterfield), Myrt and Marge (Wrigley), Jack Benny-Olson (Canada Dry), Lawrence Tibbett (Firestone), Amos 'n' Andy (Pepsodent), Colonel and Budd (Ivory), Easy Aces (Lavoris), Singing Sam (Barbasol), and Kate Smith (La Palina).

station mail survey did not represent the typical audience either. Let's look for some further evidence.

Well, here's a list of a dozen programs that *Variety*, in its May 17th issue, says are "enjoying the top popular vogue":

1. Amos 'n' Andy (Not being musical, *that* doesn't help much).
2. Ziegfeld Radio Show (Score one for the dance tunes).

3. Burns and Allen—Guy Lombardo (Another tally for today's melodies).

4. Lucky Strike (One more vote for the jazz hounds).

5. Chase & Sanborn (Another).

6. Ben Bernie (And another).

7. Kate Smith (Fifty-fifty).

8. Camel (You classify it).

9. Fleischmann (One more for flaming youth).

10. Chesterfield (Ditto here).

11. Myrt and Marge (See 1).

12. Tony Wons (See 11).

Add them all together they spell victory for modern music. But it must be remembered that only programs that are broadcast over coast-to-coast hook-ups could be considered in a survey such as this one. Indeed, when *Variety* goes on to analyze the regional preferences the results are not so one-sided as the nationally preferred dozen would indicate. Consider also the popularity of such programs as the G-E Twilight Hour and the Davey Tree period . . . of Singing Sam and Alice Joy . . . of Walter Damrosch and the N. Y. Philharmonic orchestra.

What's the answer? If your advertising is aimed at a particular group of the people—the middle-aged, or the rich, or the pipe smokers—it may be possible to pick the type of music best fitted to win their attention. But if your prospects are the general public, it's just another case where "you pays your money and you takes your choice."

FOR YOUR CONVENIENCE—

Radio Station K F H has made an arrangement for branch office representation in Chicago with

MR. WILLIAM G. RAMBEAU

Located at 709-10 London Guarantee Bldg. Phone Andover 1470

Information concerning the Wichita Territory, audience, coverage, wholesale and retail outlets, merchandising service and other items which have made K F H the outstanding station of the Middle-West is immediately available.

Your program, be it announcements, Columbia Network, transcriptions through a recognized representative, or live talent, will receive Mr. Rambeau's closest personal attention.

Phone him!

K•F•H

WICHITA,
KANSAS

WHAT DOES IT COST TO SELL SPOT TIME?

(Continued from page 7)

station includes: commissions to general representatives, 6 per cent; payroll and travel, 2 per cent; advertising and promotion, 1 per cent; total average cost, 9 per cent.

IF we accept radio as an advertising medium, and compare it with other media such as magazines and newspapers, *radio station selling cost is too low!* The only way to increase profits or to stop losses, without increasing unit price of commodity or service, is to achieve mounting sales volume. For a specific example, which is more desirable for the individual radio station?

1. To sell 10 hours per week at \$300 per hour, with a selling cost of 9 per cent—total net revenue, \$2,730;

or

2. To sell 20 hours per week at the lower unit price of \$250 per hour, with the much higher selling cost of 25 per cent—total net revenue, \$3,750 (and a saving of talent cost for 10 hours of sustaining programs).

In
SHREVEPORT
Louisiana
It's
KTBS
Affiliated With
NBC

DAY after day the popularity of this station grows with the listening public. Sales directly traceable to **KTBS** advertising prove its effectiveness. Surrounding market of two and a half million people, with nearest competition more than two hundred miles distant.

Booklet containing detailed survey of market mailed on request.

Studios in the
Washington-Youree Hotel

And which is more desirable for the advertiser?

Returning to the comparison with other media, the average newspaper employs a special representative who receives 15 per cent on all foreign business in his territory. A high salaried national advertising manager spends all of his time in the promotion of national sales. His salary and traveling expense, plus other payroll items, amount to another 5 per cent. Add to this a substantial appropriation for publication advertising and direct mail, and the typical successful newspaper has a selling cost for national business between 20 and 25 per cent.

National magazines, with a few outstanding exceptions, will also run between 20 per cent and 25 per cent. Many trade papers and class publications, whose unit sales price is smaller, have a selling cost of 35 per cent to 50 per cent.

To get back to radio, any one who has had the fortune (or misfortune) to be listed as a prospect for a national effort in broadcasting knows that the selling cost of the two major networks must be considerably more than 9 per cent. High priced salesmen are employed and prospects are bombarded with costly auditions, until we sometimes wonder if the selling cost isn't closer to 50 per cent than 9 per cent. Every buyer of radio advertising knows that the individual station receives only about 25 per cent of the amount the advertiser pays for a chain broadcast. This leaves a considerable differential for telephone wires and selling cost.

In the early days of radio, station executives devoted most of their attention to mechanical problems and program production. Most of the major stations now have reached the point where they put out a strong, clear signal in their territories and have excellent programs on the air with which to woo listeners. It seems high time for executives to give some real attention to selling of spot time.

Judicious spending of more money in sales effort will benefit radio stations, just as it has benefited newspapers and magazines. The present cost of selling spot time is too low. Many stations which correct this condition by establishing systematic sales plans will show a

profit for the first time at present rates. Others will actually reduce the rates charged the advertiser.

Here is a recipe many stations will follow:

Regular and frequent personal calls on all the potential sources of business through specialized representation. Add effective direct-mail promotion and trade paper advertising. Direct and co-ordinate well. The station manager is the cook.

Result—increased percentage of sales cost—increased—volume increased station profits.

Chain Urges Advertisers to Use Listener Magazines

LISTENER magazines and program guides are described and discussed in a bulletin recently sent out to advertisers by the National Broadcasting Company, which concludes as follows:

"Every radio advertiser knows that it is necessary to exploit his programs, for the larger the following he builds up, the greater will be his returns. As illustrated herewith, some program sponsors are already placing advertisements in listener magazines and program guides, directing especial attention to their programs in the same way as spotlight advertisements on newspapers' radio pages would do. This is real program exploitation. It means audience building, intensification of interest, greater productiveness for commercial programs.

"The National Broadcasting Company has always recommended the use of spotlight notices in newspapers, notices that remind the radio audience that a given program presents such and such features, over such and such a network at such and such a time. We believe these radio program publications may properly be considered in the same class, and should receive consideration by the broadcast advertiser when he formulates his plans for the intensive merchandising of his radio entertainment to the listening public."

Educators Will See How Programs Are Produced

A DEMONSTRATION of the actual production of a radio program, directed by C. L. Menser, production manager of NBC's Chicago studios, and including auditions, rehearsals and the final production, will be a feature of the third annual Institute for Education by Radio, to be held at Ohio State University, Columbus, Ohio, June 6 to 9.

Wrigley Programs to Return in Fall

"MYRT AND MARGE," heard five nights weekly, and "The Lone Wolf Tribe," on the air each Monday, Wednesday and Friday afternoon, signed off for the summer the end of May, but their sponsor, the William Wrigley, Jr., Company, has already signed contracts for their return to the air on August 29, over CBS networks.

Ayer Accounts Use Air

RADIO is among the media used by the William G. Bell Company, Boston, makers of Bell's Poultry Seasoning, and Scott & Bowne, Bloomfield, N. J., makers of Scott's Emulsion, both of which companies make up their schedules in June. The Bell advertising is placed through the Boston office of N. W. Ayer & Son; the Scott & Bowne account through this agency's New York office.

Frothingham Heads San Francisco Advertising Club

ROY S. FROTHINGHAM, sales promotion manager of NBC's Pacific Division, has been elected president of the San Francisco Advertising Club for the coming year. Harrison Holliway, manager of station KFRC, was elected to the board of directors.

More Chicago Programs

THE increasing importance of Chicago as an originating point for network broadcasting is revealed by a statistical survey of Columbia programs. Only 12 programs were broadcast from the Illinois metropolis in the last week of March, 1931. A year later this number had risen amazingly to 69.

New California Agency

FRANK WRIGHT, formerly manager of station KTAB, Oakland, Calif., has organized the firm of Frank Wright and Associates, an advertising agency that will handle all media but will specialize in radio. Six experts in the different departments of radio production are associated with Mr. Wright. The new company is a member of the Oakland Chamber of Commerce.

Joins Checking Bureau

HAAN J. TYLER, formerly with Modern Magazines and for many years associated with MacFadden Publications, has been appointed director of sales of the Broadcast Checking Bureau of Chicago, following the resignation of J. F. Jenkins, who has held that post during the past year.

Jones Joins Yankee Net

GORDON JONES, former acoustical expert of the Electrical Research Products, Inc., has joined the staff of the Yankee Network and will devote his time to the improvement of sustaining programs, from a technical, musical, and production standpoint.

WIP-WFAN Advances Willis

LYNN WILLIS, announcer at station WIP-WFAN, Philadelphia, has been appointed production manager of that station.

Celebrates Tenth Birthday

MAY 8 marked the tenth anniversary of radio station KDYL, Salt Lake City, which celebrated with many special programs throughout the month.

Blue Ribbon Retains Bernie

A CONTRACT for another year as the radio salesman of Blue Ribbon Malt has just been signed by Ben Bernie, which definitely ends the rumors that the "old maestro" was going on the payroll of the American Tobacco Company. Blue Ribbon Malt is a product of the Premier Malt Sales Company, Chicago. The advertising is handled by Matteson-Fogarty-Jordan Company, Inc., Chicago. At the present time the program is plugging a contest that offers \$15,000 for those who most successfully complete a limerick and write a 25-word opinion of the Blue Ribbon program.

Transcription Series for Red Book

THE radio program department of Standard Sound Recording Corporation recently began the production of a series of twenty-six fifteen-minute electrical transcriptions for Calkins & Holden, the agency handling advertising for *Red Book*, the monthly magazine. The programs are dramatic sketches by *Red Book* authors. J. F. Clemenger has been signed as narrator for the series.

Morning Program for Ginger Ale

FOLLOWING a test period over WOR, the Hoffman Beverage Company of Newark, N. J., has gone on the NBC with a three-times-a-week morning program to advertise its ginger ale. The agency is Batten, Barton, Durstine & Osborn, New York.

Join Blackman Radio Staff

THE Blackman Company, New York advertising agency, has added Earle Ferris, former manager of WTAM, Cleveland, and David Elman, CBS continuity writer, to its radio department.

Adams Backs Radio Play

JOHN T. ADAMS, president of Adams Broadcasting Service, New York, is the producer of "Heigh-Ho, Everybody," which opened May 25, at the Fulton Theater in New York City. The play, which burlesques the life of a radio crooner, was written by Herbert Polesie and Jack McGowan.

New Barbasol Program

A NEW Barbasol program, broadcast each Tuesday and Thursday over an NBC chain, has been added to the radio schedule of this shaving cream manufacturer, which already includes a Monday, Wednesday and Friday CBS program and a Sunday NBC broadcast. Ray Perkins is the new feature's "Barbasolologist."

C & S on Both Chains

TWICE weekly Columbia program, featuring George Price and Bennie Kreuger's orchestra, has recently gone on the air in the interests of Chase & Sanborn tea, Standard Brands product. The present Sunday NBC program, advertising C & S coffee, will continue.

KGU Gets More Power, New Wave

RADIO station KGU, Honolulu, has been granted a power increase from 1,000 to 2,500 watts, and has changed its frequency from 940 to 750 kilocycles. KGU is owned by the *Honolulu Advertiser* and is affiliated with the NBC.

KTM Adds to Staff

TOM BACON, formerly with the Pacific Coast advertising offices of the Pickwick Stages, and R. L. Gunter, one time newspaperman in Chicago and other midwest cities, have both joined the commercial staff of KTM, Los Angeles.

WXYZ

1000 WATTS

1240 KC.

Intensive Coverage of The Big Detroit Market . . .

Is masterfully done by Detroit's popular broadcasting station.

WXYZ is first choice on the dial, because listeners are always sure of the finest entertainment on the air.

This popularity presents outstanding opportunity for advertisers seeking full coverage of the big Detroit market.

Write for Rate Card

The
KUNSKY-TRENDLE
Broadcasting Corporation

300 Madison
Theatre Building

DETROIT

AT
GRAND RAPIDS
WOOD-
WASH

There is only one broadcasting station. But it serves the lively Grand Rapids market and the rich rural districts very capably.

KUNSKY-TRENDLE MANAGEMENT

500 WATTS

1270 KC

WOOD

NACRE Devotes Session to Advertising on Air

RADIO advertising from the standpoint of the broadcaster, advertising agency, client and public, was the topic of discussion at the final session of the second annual assembly of the National Advisory Council on Radio in Education, in Buffalo, N. Y., May 18 to 20.

Frank A. Arnold, director of development of the NBC, talking for the broadcaster, called the advertising message the radio station's most pressing problem. Due to the fact that a new technique had to be devised in order to bring the radio message to the home in an acceptable form, there has been much experimenting by the advertiser in his endeavor to get his name and product before the listener in a way which shall be productive in point of sales.

Mr. Arnold indicated that, in his judgment, the radio audience was the only source from which adequate remedy to advertising abuses could be obtained. In his opinion, Government regulation, such as that recently indicated in Canada where the advertising message is re-

stricted to five per cent of the program in which it appears, would not cure the evil; it would simply force the advertiser in preparing his advertising continuity to use bullets instead of bird-shot.

Attention was called to the fact that recent figures show over 16,000,000 radio receiving sets in the United States alone, which means a potential audience of 60,000,000 within the reach of a single radio broadcast. The cosmopolitan character of this audience, comprising all grades of literacy, as well as social and financial surroundings, indicates the extreme difficulty in providing programs of universal acceptance. Variety and versatility were suggested as the best means of suiting the tastes of all.

THE critics of commercial radio should remember that before advertising discovered radio there were only 3,000,000 receivers, while now there are 16,000,000 radio sets, Howard Angus, Batten, Barton, Durstine & Osborn, said. If education finds radio worth using, he continued, it is because advertising has built it up. He also pointed out that a new technique of putting over the sales talk is making the commercial announcements as interesting as the purely entertaining part of the programs.

Mr. Angus emphasized the fact that radio is a medium for "broadcasting," or appealing to the general public, and not for "narrowcasting" to any particular group.

Frank D. Bowman, advertising manager of the Carborundum Company, said that the experience of his organization showed that the taste of the listening public is gradually improving, and that the "better music" is now generally preferred.

DISCUSSING radio from the point of view of the public, Lyman Bryson, director of the California Adult Education Association, stated that "the crowns of the monarchs of the radio industry rest uneasy on their heads, for there are frequent rumblings of discontent among the people." Continuing he said in part:

"We have a right to expect commercial broadcasting to experiment constantly with raising the standards of their own programs in order to raise the standards by which they are judged. This might be a hard thing to ask if it were not the basic principle of the industrial system itself. I am speaking as one who accepts industrialism and commerce and the ways of life made necessary and possible by them. I believe that modern industrial civilization offers opportunities which far outweigh the attendant evil. But I would ask how industrialism could have been built up if people could not be made to want better and better things as their experience grows? The whole

structure of modern advertising would go down like the walls of Jericho if advertisers ever said 'What we offer you now is what you want and you'll never want anything better.'

"Beethoven comes to his climax on the air. We have been transported into regions of high delight, we are grateful for what we have been given. And then comes a voice. It may be only an announcement. But often the mere announcement is given in a way to turn our gratitude into angry resentment. 'This is the Tite-fitt Shoe company, John L. Whoosis speaking. Good ni-yight!'

"And many advertisers are not willing to let us off so easily. We must pass from music into a sales talk which is lengthy, raucous and aggressive. And yet, we are told, the merchants and manufacturers who pay the high costs of broadcasting think they have a right to what they call their money's worth. Is the answer to this to organize a determined and articulate revolt of listeners who will drive all direct advertising off the air? It may come to that.

"If the great broadcasting networks think their codes of ethics and their heroic refusal of obviously offensive programs are enough, they do not know their public. If the advertisers who think they must shock and terrify people into running panic-stricken to the nearest retail dealer believe that they are not challenging a resistance which will some day make itself effective, they are mistaken.

"After all, we are only asking advertisers to be gentlemen and friends. Lies are lies, even if you are paying \$5,000 an hour to tell them to the world. What is more, the worst lies are those which are insinuating half-truths. The broadcasting stations have their rules, but let's be frank about it, are any violations but the most gross and criminal ever ruled off the air?

"Advertising need not be offensive. The pages of any magazine or newspaper will show that it can be amusing, and enlightening, and worth while, as a veritable work of art. There are several New York department stores whose advertisements I always read because they are light comedy of the most delightful sort—and I patronize those stores in appreciation. In my own state, I buy the gasoline of one company in sheer gratitude for the unspoiled music they send into my home.

"In fact, the remedy for all this lies at our hand if we would use it. If only a few thousands of the great 60,000,000 would send in post cards saying simply, 'I don't like your air programs and I won't buy your product,' offensive programs would vanish from our hearing. But there is small chance of that happening. In all the years of protest against the defacing of outdoor loveliness by bill boards, no one has ever been able to summon enough energy to apply that simple cure.

"The 60,000,000 might as well confess it. We are inert and lazy; we have had our rebellious independence subdued by the forces of salesmanship."

WKZO

Covering this playground of the Central West, where

8,000,000 visitors will spend

\$300,000,000

Do not overlook this wonderful market

WKZO
KALAMAZOO

590 K.C. 1000 WATTS
Pres. and Gen. Mgr., John E. Fetzer

HEINL

Supplies the only

Confidential

semi-weekly radio information service.

405 Insurance Bldg.
Washington, D. C.

EIGHTY per cent of a station's time on the air goes for entertainment, I. R. Lounsberry, executive vice-president, Buffalo Broadcasting Corporation, told the assembly. Taking the performance of his company, which operates two full time stations, as a fair average for stations in general Mr. Lounsberry said that time is divided as follows:

	Per Cent
Entertainment	80
Educational	7
Religious	6
Agricultural	1½
Fraternal	1
Civic	3
News and Miscellaneous.....	1½

WHY did the number of educational stations decrease from 85 in October, 1924, to 42 in May, 1931, asked C. M. Jansky, Jr., consulting radio engineer. Refuting the charge that the regulatory forces of radio have joined with hostile commercial stations to eliminate the educator from the air, he pointed out that from the beginning of broadcasting the educational station had a "preferential consideration second only to that accorded the stations owned by the federal government itself."

"The prime reason for the loss of ground by the educational station," he continued, "is due to the fact that our leading educators and administrators have to date never looked upon their broadcasting stations as major activities worthy of promotion and of defense against all comers with every ounce of resource. In the life and death struggle for existence which has been going on in the broadcast field it is difficult to win even with an umpire who at heart wants you to when you yourself are not certain that you have any business in the field at all."

EDUCATORS to be successful broadcasters must disregard many pedagogical practices which have been developed over many decades," said Levering Tyson, director of the Council. "Transferring a leisurely classroom lecture to the air is the least effective and most unsatisfactory procedure in educational broadcasting. The educational broadcaster must not only attract his audience to him in the first place, but he must do what the commercial broadcaster has learned so clearly; he must hold his audience. He will find, however, that if he can get the American public, or even a section of it, to listen to him it will be worth the effort."

In reviewing the work of the year Mr. Tyson made special reference to the series of lectures prepared and broadcast under the auspices of the Council and presented with the cooperation of the Columbia Broadcasting System and the National Broadcasting Company, during the past year. Five series of educational programs on the subjects of economics and psychology, vocational guidance, civics, and labor have been broadcast, and the public has responded to the extent of purchasing at cost nearly 250,000 copies of the printed material prepared to accompany these series.

In discussing the problem of how to

support educational broadcasting in America, Mr. Tyson stated, "The question of financial support for educational broadcasting is no nearer solution than it ever was."

Columbia Phonograph Adds Station Relations Department

THE Columbia Phonograph Co., Inc., of New York, recently announced that they have extended their services to include a broad merchandising counsel between clients and radio stations and the placement of time on stations. It is well known to advertisers, their agencies and radio stations throughout the country that the Columbia Phonograph Co. have been active in producing electrical transcriptions at both their New York and Chicago studios. The new department will coordinate its activities with their transcription department for the benefit of their clients.

Herbert G. Foster, who has had eight years of advertising and merchandising experience and six years in radio, has been appointed manager of the new department. Mr. Foster was recently station relations manager for the Adams Broadcasting Service and prior to his work there was vice-president of Radio Spot Time, Inc. His previous radio experience dates back to an early connection with the A. T. & T. and their station, WEAF. He was later affiliated with Sound Studios and World Broadcasting System and helped to organize the radio department for Barton, Durstine & Osborn. Prior to his work in radio, Mr. Foster was advertising manager of Valspar.

The Columbia Phonograph Co. have a record of forty years of uninterrupted service in recording and sound reproduction. Their announcement states that they are not seeking exclusive representation but rather the opportunity to be of additional service to not only the client but also the radio stations throughout the country.

Lipstick, Pipe Tobacco and Malted Milk on NBC

MEN, women and children are each appealed to by the three advertisers whose programs start over NBC networks in June. For the men of the family, Larus & Brothers Company, Richmond, Va., is sponsoring the "Corn Cob Pipe Club of Virginia" in the interests of Edgeworth smoking tobacco. This half-hour program on Wednesday evenings is directed by Batten, Barton, Durstine & Osborn, Inc., N. Y. C.

G. W. Luft Company, Long Island City, presents "Tangee Musical Dreams" for 15 minutes each Tuesday and Friday morning, to tell the ladies about Tangee lipstick. The agency is Cecil, Warwick & Cecil, New York.

A dramatic series for children, broadcast daily except Saturday and Sunday, is the offering of Horlick's Malted Milk Company, Racine, Wis. Lord & Thomas and Logan, Chicago, is the agency.

Will Represent Stations

THE Affiliated Broadcasters Association has opened offices at 60 East 42nd street, New York City, to act as special representatives for a few non-competing radio stations.

Insecticide on Air

MCLAUGHLIN, GORMLEY & KING, Minneapolis, makers of Evergreen Insecticide, are sponsoring a twice weekly morning program over WJZ, New York, and WBAL, Baltimore.

Station Syndicates News Service

THE Newscast, humorous digest of the news, broadcast twice daily over WHBY, Green Bay, Wisconsin, has been syndicated by Ray H. Leason, its author, and is offered as a daily service to either radio stations or newspapers. The Fox River Advertising Service, Green Bay, is distributing the feature.

WABC Raises Rates

ON May 1 NBC raised the rates for its New York key stations, WEAF and WJZ. Following suit, Columbia has announced an increase in the rates of its New York key, WABC, effective June 15. After this date, evening time on WABC will sell for \$800 an hour, \$500 a half-hour, and \$312 for 15 minutes. The day rates (9 a. m. to 6 p. m.) will be half the evening rates, and the morning rates (1 a. m. to 9 a. m.) one-third.

**REACH PEOPLE
Not Square Miles!**

WDAY

offers maximum coverage of "people" in the northwest at lowest rates!

Don't be fooled by maps...count

PEOPLE!

USE

WDAY, Inc.

An NBC Associate
FARGO, N. D.

940 kc.
1000 watts



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

Arrowhead Puritas Water Co. of Arizona.
Coleman Lamp & Stove Co., Wichita,
Kans.
Shell Oil Co., San Francisco, Calif.
O. S. Stapley Co., Inc.

KVOA—Tucson

Sperry Flour Co., San Francisco, Calif.
Quaker State Oil Refining Co., Oil City,

CONNECTICUT

WDRG—Hartford

Country Club Soda Co., Springfield, Mass.
(Beverages).
Dentoz, New York (Dentifrice).
Gold Dust Corp., New York (Soap Pow-
der).
Greyhound Management Co., Cleveland
(Greyhound Bus Lines).
Allen Knapp, Inc., New York (Biscuits—
Ready to Bake).
C. E. Wilson & Co., Inc., Manchester,
Conn.

DISTRICT OF COLUMBIA

WOL—Washington

Augusta Military Academy, Fort Defiance,
Va.
Mercken's Chocolate Co., Buffalo, N. Y.
(Maltco).
Orange Crush Co., Chicago (Local dealer),
(Orange Crush).

FLORIDA

WFLA—Clearwater

The Apex Radio Co., Tampa, Fla.,
Branch.
Nehi, Inc., Columbus, Ga. (Nehi Bever-
age).
Louis Philippe, Inc., Chicago (Cosmet-
ics).
Florida Milk Co., Tampa.

ILLINOIS

KYW—Chicago

Beechnut Packing Co., Canajoharie, N.
Y. (Food Products).

WBBM—Chicago

Coca-Cola Co., Atlanta, Ga. (Coca-Cola).
Lindlahr Magazine Publishing Co.
Willys - Overland Co., Toledo (Willys-
Overland and Willys-Knight Cars).
Isaak Walton League of America.
Edna Wallace Hopper, Inc., Chicago (Cos-
metics).

WGN—Chicago

The Delatone Co. (Depilatory).
John R. Thompson Co., Chicago (Restau-
rants).
Michigan City Chamber of Commerce,
Michigan City, Ind. (Resort).
Consolidated Cigar Co., New York (Dutch
Masters).
Atlas Brewing Co., Chicago.
Chicago Flexible Shaft Co., Chicago (Sun-
beam Electric Appliances).
Bulova Watch Co., New York.

INDIANA

WOWO—Fort Wayne

Brady Brothers, Payne, Ohio (Daily Mar-
ket Reports).
Grandbols Co., Kalamazoo, Mich. (Chew-
ing Gum).
Ferry-Morse Seed Co., Detroit (Garden
Seed).
Pan-American Food Co. (Pan-Gold Cof-
fee).
Willard Tablet Co., Chicago (Medicine).
West Unity Woolen Mills, West Unity,
Ohio (Wholesale Wool).
Interstate Nursery, Hamburg, Iowa.
Edna Wallace Hopper, Inc., Chicago
(Cosmetics).
Konjola, Inc., Cincinnati, Ohio (Konjola
Cold Compound and Laxative).
W. W. Weaver, Reading, Mich. (Whole-
sale Furs).

IOWA

WMT—Waterloo

Nehi, Inc., Columbus, Ga. (Nehi Bever-
age).

LOUISIANA

KTBS—Shreveport

Kerr Glass Jar Co., Sand Springs, Okla.
(Fruit Jars).
Bayer Co., Inc., New York (Aspirin).
Plough Co., Memphis, Tenn. (Plough's
Beauty Creations).

MARYLAND

WCAO—Baltimore

The Gosman Co. (Ginger Ale).

WFBR—Baltimore
Crazy Crystals Co., Inc. (Mineral Water).
Reliance Mfg. Co., Chicago (Men's Work
Shirts).
Sherwin-Williams Co., Cleveland, Ohio
(Paints).
Globe Bottling & Sales Co. (Beverages).
Steuart, Son & Co. (Golden Crown
Syrup).
Bulova Watch Co., New York.
Cello-Wax Co. (Floor Wax).
Rumford Chemical Co., Rumford, R. I.
(Baking Powder).
Frigidaire Corp., Dayton, Ohio.
United Drug Co., Boston (Rexall Drugs).
Maryland Pharmaceutical Co. (Rem).
United States Rubber Co., New York
(Keds).

MASSACHUSETTS

WBSO—Boston Park

Coward Shoe Co., New York.

WNAC—Boston
Beechnut Packing Co., Canajoharie, N. Y.
(Food Products).

WNAC-WEAN—Boston

General Mills, Inc., Minneapolis, Minn.
(Bisquick).

MISSOURI

KFEQ—St. Joseph

Fairyfoot Products Corp., Chicago (Bun-
ion Remedy).
Pathfinder Magazine, Washington, D. C.
Wenno Medicine Co., Kansas City, Mo.
(Tonic).

NEW JERSEY

WOR—Newark

The Nation, New York (Weekly Maga-
zine).

NORTH CAROLINA

WBT—Charlotte

Philadelphia Storage Battery Co., Phila-
delphia (Local dealer), (Philco Radios).
S. & W. Cafeterias, Charlotte, Knoxville,
Asheville, Raleigh, Roanoke, Atlanta
and Chattanooga.
Coca-Cola Co., Atlanta, Ga. (Local dis-
tributors).
Reliance Mfg. Co., Chicago (Men's Work
Shirts).
Edna Wallace Hopper, Inc., Chicago (Cos-
metics).
Plough, Inc., Memphis, Tenn. (Plough's
Beauty Creations).

OHIO

WLW-WSAI—Cincinnati

Beechnut Packing Co., Canajoharie, N.
Y. (Food Products).

WCAH—Columbus

Sherwin-Williams Co., Cleveland (Paint).
Whistle Co. of America, New York (Bev-
erages).
Marietta Paint & Color Co., Marietta, O.
(Paints).

WSPD—Toledo

Berry Brothers, Detroit (Paints).
Davis Baking Powder Co., New York.
J. B. Ford Co., Wyandotte, Mich. (Clean-
ser).
Greyhound Management Co., Cleveland
(Greyhound Bus Lines).
F. W. Clements Products Co., Rochester,
N. Y. (Kruschen Salts).
Reliance Mfg. Co., Chicago (Men's Work
Shirts).
Elmer Richards Co., Chicago (Local
branch), (Wearing Apparel).
Sears, Roebuck & Co., Chicago (Local
branch), (Dept. Store).

OKLAHOMA

KFJF—Oklahoma City

Reliance Mfg. Co., Chicago (Men's Work
Shirts).
Southwestern Bell Telephone Co.

PENNSYLVANIA

WKJC—Lancaster

Mt. Penn Stove Co., Reading, Pa.
WCAU—Philadelphia

George Esslinger & Sons Brewing Co.
Ludington Management, Inc., Camden, N.
J. (Air Lines).
Pendelmar Rabbitry, Inc., Chester, Pa.
(Rabbit Raising).
Reliance Mfg. Co., Chicago, Ill. (Men's
Work Shirts).

WIP-WFAN—Philadelphia

Aluminum Goods Mfg. Co., Manitowoc,
Wis.
Charles D. Clugston (Hy-Po-Moth Repel-
lant).
Health Laboratories, Inc., Pittsburgh.
Edna Wallace Hopper, Inc., Chicago
(Cosmetics).
Golden Brand Food Products Co.

WTEL—Philadelphia

Burger Bros. Co., Cincinnati, Ohio (Local
dealer), (Buckeye Malt Syrup).

TEXAS

KPRC—Houston

Southwestern Bell Telephone Co.
Reliance Mfg. Co., Chicago (Men's Work
Shirts).
Willard Tablet Co., Chicago (Patent Med-
icine).
Plough, Inc., Memphis, Tenn. (Cosmet-
ics).
Curtiss Candy Co., Chicago.
Edmundson Refrigerator Corp., Houston
and Galveston.

KTLC—Houston

Los Angeles Soap Co., Los Angeles, Calif.
(White King Soap).
Metzgar's Dairies, Houston, Beaumont,
Dallas, San Antonio.
Natrona Medical Laboratories (Natrona).
Gray - Gone Laboratories, Los Angeles
(Gray-Gone).
Southern Pacific Lines.

KTSA—San Antonio

Euclid Candy Co., San Francisco.

UTAH

KDYL—Salt Lake

J. B. Ford Co., Wyandotte, Mich. (Clean-
ing Powder).
Interstate Fidelity Bldg. & Loan.
Cohn & Lubow, New York (Dundee
Clothes).
Shell Oil Co., San Francisco (Gasoline).

KSL—Salt Lake

Folger Coffee Co., San Francisco.
Edna Wallace Hopper, Inc., Chicago (Cos-
metics).
Shell Oil Co., San Francisco (Gasoline).

VIRGINIA

WRVA—Richmond

Affiliated Products Co., Chicago (Cos-
metics).
Willard Tablet Co., Chicago (Medicine).
Reliance Mfg. Co., Chicago (Men's Work
Shirts).

WASHINGTON

KOL—Seattle

Bristol-Myers Co., New York (Ingram's
Beauty Cream).
Edna Wallace Hopper, Inc., Chicago
(Cosmetics).

WISCONSIN

WTMJ—Milwaukee

Virginia Snow Studios, Elgin, Ill.
(Threads and Floss).
Edna Wallace Hopper, Inc., Chicago (Cos-
metics).
Individual Drinking Cup Co., Easton, Pa.
(Dixie Containers).
Philadelphia Storage Battery Co., Phila-
delphia (Local dealer), (Philco Radios).
Commander-Larrabee Cereal Co., Minne-
apolis, Minn. (Airy-Fairy Kwik-Bis-
Kit).
Thymo-Borine Laboratory, Milwaukee,
Wis. (Thymo-Borine).
Reliance Mfg. Co., Chicago (Men's Work
Shirts).

ASK THE PUBLIC

(Continued from page 9)

find out whether our listeners like us or not. And if we get only one useable idea out of the whole contest, it has more than paid for itself. For instance, in a previous one a listener very curtly asked us 'Why should a radio listener write to a station? The letters are invariably ignored. The stations haven't the courtesy to reply, so why should anyone write to them?'

"As a result of that suggestion every fan letter, no matter how humble the stationery or how poor the writing, is acknowledged with a friendly post card expressing our appreciation and inviting the writer to come down and see us. These little courtesies go a long way towards building up a worth while good will.

"We think as much of our listeners as we do of our advertisers. Whether the principle we operate on is right or wrong, when we get our balance at the end of the month without any red ink on it, that is certainly a barometer."

It shouldn't be hard to vary this idea to find out what the public thinks of an advertiser's offerings. And maybe the result would be a similar barometric reading.

No Favorite Type of Program

ANALYSIS of the fan mail received at WGN, Chicago, shows that there is no certain type of program that draws more mail than another. Every program, as well as every artist, has its audience which shows its appreciation or displeasure by writing letters. And that letter-writing audience is growing rapidly. Just four times as much mail came to WGN in 1931 as in 1930, and almost 33 times as much as in 1924, the first year the station was in operation.

Food Program on Chain

AIRY FAIRY FOODS, INC., Minneapolis, is sponsoring a quarter-hour morning program three days a week over a CBS network in the interests of the Airy Fairy Kwick-Bis-Kit Flour. The programs, which are musical with a brief talk on home economics, are directed by the Minneapolis office of Erwin, Wasey & Company. Fifteen stations are used at present, with more being added at the rate of one a week.

Marcus Joins KFAC-KFVD

C. EDWARD MARCUS, well known continuity writer and radio producer, has been added to the staff of the Los Angeles Broadcasting Company, operating KFAC-KFVD.

Palm Beach Programs Follow the Weather

FOLLOWING summer northward, the new CBS Thursday evening program sponsored by the Goodall Worsted Company, Sanford, Maine, makers of Palm Beach and Nurotex summer suitings, began over a chain of southern stations only and was extended as far north as Boston on May 26. The northern stations will carry the rest of the series. An additional series, on Monday nights, will also be launched in the South on June 6, with New York, Boston, Rochester and Hartford being added on June 20.

Lady Esther Retains Wayne King

THE Lady Esther Company, Chicago, makers of Lady Esther cosmetics, have renewed their contract with Wayne King for another year. The Sunday programs are continuing through the summer, but the Wednesday afternoon broadcasts will be discontinued. Plans for an evening program to begin in October are now under way. The Stack-Goble Advertising Agency, Chicago, handles the Lady Esther advertising.

Summer Spot Campaign for Marmola

THE Raladam Company, Detroit, makers of Marmola reducing tablets, are planning an elaborate broadcast advertising campaign for the coming summer. A five-minute dramatic program, with musical trimmings, will be broadcast twice weekly over 26 stations for 13 weeks, beginning about June 15. The advertising agency is Critchfield & Company, Chicago. The programs are electrical transcriptions, made by Columbia Phonograph Company and placed through A. T. Sears & Son, Chicago.

Sherwood to Manage KQV

ALEXANDER L. SHERWOOD, formerly of the Westinghouse radio stations, has been appointed general manager of station KQV, Pittsburgh. An ex-newspaper man, Sherwood joined the Westinghouse radio stations in 1926 as publicity man, later becoming commercial representative and finally assistant general commercial manager. In January of this year he left to take up special work for the Cooperative Analysis of Broadcasting sponsored by the Association of National Advertisers.

Skippy to Move to CBS

THE General Mills "Skippy" programs, now broadcast over an NBC network, will move to CBS in July. Dave Owen, director of the program, who went with it from the Chicago Columbia studios where it was originally produced, is again accompanying it back to Columbia. As each program is broadcast it is also electrically transcribed for broadcasting over a number of stations not carrying the chain program. NBC's unwillingness to continue this arrangement is said to be the cause of the switch.

Canadian Committee Recommends Nationalization of Radio, with 5% Time Limit on Advertising

RADIO sales talks over Canadian stations will be limited to five per cent of each program period, if the recommendations of the Parliamentary committee on radio are put into effect. And indications are that they will be, for the report was unanimously approved by the House of Commons on May 11.

The recommendations call for a complete reorganization and nationalization of Canadian broadcasting. The first step is to appoint a radio commission of three members with power to regulate and control all broadcasting "including programs and advertising." As rapidly as is feasible this commission is to set up a trans-Canadian chain of national stations on exclusive channels and a system of regional stations on channels shared with the U. S. These high-powered stations are to be governmentally owned and operated. Only local stations of not more than 100 watts power may be privately controlled.

To set up this system will necessitate a new division of wave lengths between Canada and the United States. In addition to the six frequencies now held exclusively by Canada (690, 730, 840, 910, 960 and 1030 kc.) we would give them exclusive use of the 540 kc. frequency, now used by the Army and Navy aviation service. Of the channels shared by both countries, Canada would relinquish the 580, 890, 1010, 1200 and 1210 kc. frequencies for our exclusive use, would continue to share the 600, 630, 780, 880, 930 and 1120 kc. channels, and would also share the 1050 and 1100 kc. channels now exclusively used by the U. S. The stations now operating on these frequencies will remain undisturbed as the distance is sufficient not to cause interference.

The proposed limitation of advertising to five per cent of the program time would mean that the sponsor of an hour's program would be allowed three minutes to talk about himself and his product, a minute and a half for a half hour's broadcast, and 45 seconds for 15 minutes on the air. Practically, this amounts to a return to the mere mention of sponsorship, as was common in the early days of broadcast advertising in this country. Any such advertising as that done by the G. Washington Coffee Company, which explains at some length the process of making coffee the G. Washington way, but does it entertainingly by having the coffee made by the characters of its dramas, would be impossible under the proposed plan.

Whether or not it is possible for an advertiser to use radio effectively when so limited is a debatable point. However, when and if the new system goes into effect it will be watched with a great deal of interest by advertising men on this side of the border.

Radio Slogan Contest Sells Miles of Milk

A YOUNG lady's popularity may be gauged by the number of bouquets she receives, but radio advertisers, no matter how flattering the "bouquets," prefer success said with sales.

The recent slogan contest which was part of the Carnation Company's "Contented Hour" program brought in both compliments and sales in gratifying amounts. It sold literally miles of milk, and effected thousands of important first sales, introducing Carnation Evaporated Milk into homes where it had never been used before.

Most of the 659,270 slogans received at the end of thirteen weeks were written on the backs of Carnation labels. So many of these were received during the contest that statisticians have calculated that the cans from which they were taken, if piled one on top of another, would make a column thirty-three miles high. Loaded into freight cars they would fill a thirteen-car train.

Slogans were received from every state in the Union, from every province of Canada, from Alaska, Hawaii, Bermuda, Cuba, Porto Rico, Mexico and many other distant points. Two thousand seven hundred fifty dollars in cash and three grand-prize Hudson Pacemakers were awarded to winners.

In addition to the slogans, hundreds of thousands of enthusiastic letters came pouring in from old and new friends of Carnation Milk, praising the programs as well as the quality of the product.

Ingram Heads American Broadcasting System

H. E. INGRAM, active in the electrical transcription business since its inception, is president of the American Broadcasting System, recently organized in San Francisco to build and produce transcribed programs. In addition to the production and manufacturing staffs, there is also a radio advertising art department, which will recommend tie-in advertising to support and advertise the broadcasts. Newspaper and magazine advertisements, car cards, window displays, folders, etc., will be planned by this department.

Associated with Mr. Ingram are Hale H. Luff, vice-president, and Joseph G. Murphey, secretary-treasurer.

KFH Names Rambeau

RADIO station KFH, Wichita, Kans., has just announced the appointment of William G. Rambeau as its Chicago representative. Mr. Rambeau now represents eight stations, acting as their agent in dealing with advertisers, advertising agencies and general representatives in the Chicago territory. In addition to KFH, Mr. Rambeau represents WHK, Cleveland; WFAA, Dallas; KMBC, Kansas City; CKOK, Windsor and Detroit; KDYL, Salt Lake City; WBT, Charlotte, N. C., and KFPY, Spokane, Wash.

Warning to Stations

H. E. FISHER, general manager of station KFLV, Rockford, Ill., has requested BROADCAST ADVERTISING to publish the following:

"Todd Warner, a special promotion man, came to this station and put on a special program. The campaign was not a success and we find that Warner collected cash on several contracts and skipped. If he approaches any station, we should like to be advised as we have issued a warrant for his arrest."

Commission O. K.'s New Stations and Changes

THREE new stations have been approved by the Federal Radio Commission and construction permits issued, as follows:

The Southwest Broadcasting Co., for a station at Lamar, Colo., to operate on 1240 kilocycles, 100 watts, share time with KGIW, Trinidad, Colo.

Albert S. Moffat, for a station at Springfield, Mass., to operate full time on 1420 kilocycles, with 100 watts.

Troy Broadcasting Co., for a station at Troy, Ala., to operate daytime hours on 1210 kilocycles, with 100 watts.

Other decisions of the Commission are: KGHL, Billings, Mont., granted increase from 1,000 to 2,000 watts in daytime power.

WNBH, New Bedford, N. H., granted daytime increase from 100 to 250 watts.

WKBZ, Ludington, Mich., granted power increase from 50 to 100 watts.

WKBB, Joliet, Ill., granted permit to move station to East Dubuque, Ill., change frequency from 1310 to 1500 kilocycles, change time from sharing with WCLS to specified.

KGFL, granted permit to move from Raton to Santa Fe, N. Mex. and to increase power from 50 to 100 watts.

KGVO, Missoula, Mont., granted change of frequency from 1420 to 1200 kilocycles and change in hours of operation to unlimited.

J. Walter Thompson Adds San Francisco Radio Department

THE J. Walter Thompson Company, international advertising agency, has added a radio department to its San Francisco office, which will produce all programs for Pacific Coast clients and also maintain a supervisory contact on network programs handled by the New York and Chicago offices. Fred H. Fidler, director of the agency's West Coast press bureau, will have charge of the new department as well. Eve Stanley, formerly with the NBC Artists' Service, has joined the agency as a member of the radio department.

Roesler Joins KFAB

GEORGÉ ROESLER, associated for eight years with radio station KOIL, Council Bluffs and Omaha, has joined station KFAB, Lincoln, as commercial manager.

Radio Is Important Topic at A F A Convention

PROBLEMS of advertising, management and production in radio broadcasting will be among the topics to be discussed at the twenty-eighth annual convention of the Advertising Federation of America to be held at the Waldorf-Astoria Hotel in New York City, June 19 to 23.

The radio discussions will be part of the program of the National Association of Broadcasters which, as a department of the Federation convention, will hold meetings on Tuesday morning and afternoon, June 21. The program arrangements are being made by a committee of which H. K. Carpenter, chairman of the commercial section of the National Association of Broadcasters, is chairman.

Speakers at the radio section sessions will include Roy Witmer, vice-president in charge of sales of National Broadcasting Company; Paul Kesten, director of sales promotion of the Columbia Broadcasting System; Leslie G. Smith, of the Standard Oil Company of Ohio, and Captain Howard Angus of Batten, Barton, Durstine and Osborn. Others will be Linus Travers, director of productions of the Yankee Network; Harry Howlett, commercial manager of station WHK in Cleveland; and J. Thomas Lyons, executive vice-president of the Monumental Radio Company, Baltimore, Maryland.

Labor Station Gets More Power

RADIO station WCFL, Chicago, owned and operated by the Chicago Federation of Labor, has been granted permission to increase its power from 1,500 to 5,000 watts and its time from limited to unlimited. The license is experimental as the 970-kilocycle channel used by WCFL is also occupied by KJR, Seattle, broadcasting with 5,000 watts. As long as WCFL's power was limited to 1,500 watts, the geographical separation has been sufficient to prevent interference, but with both stations using 5 kilowatts it may not be.

This ruling follows the precedent set up by the Court of Appeals when it ordered the simultaneous operation of WGY, Schenectady, and KGO, Oakland, on the 790-kilocycle channel on the basis that public interest is better served with simultaneous operation of high power stations on the same cleared channel as long as the geographical separation is great enough to prevent interference.

Summer Campaign for S-R

SEARS, ROEBUCK & COMPANY, Chicago, mail order concern, is launching a summer radio campaign over 18 stations in the mountain and western farm states. Five-minute electrical transcriptions will be used daily except Sunday on all stations. The campaign, which will continue throughout the summer, is directed by Critchfield & Company, Chicago advertising agency.

6/30