

JUL 28 1931

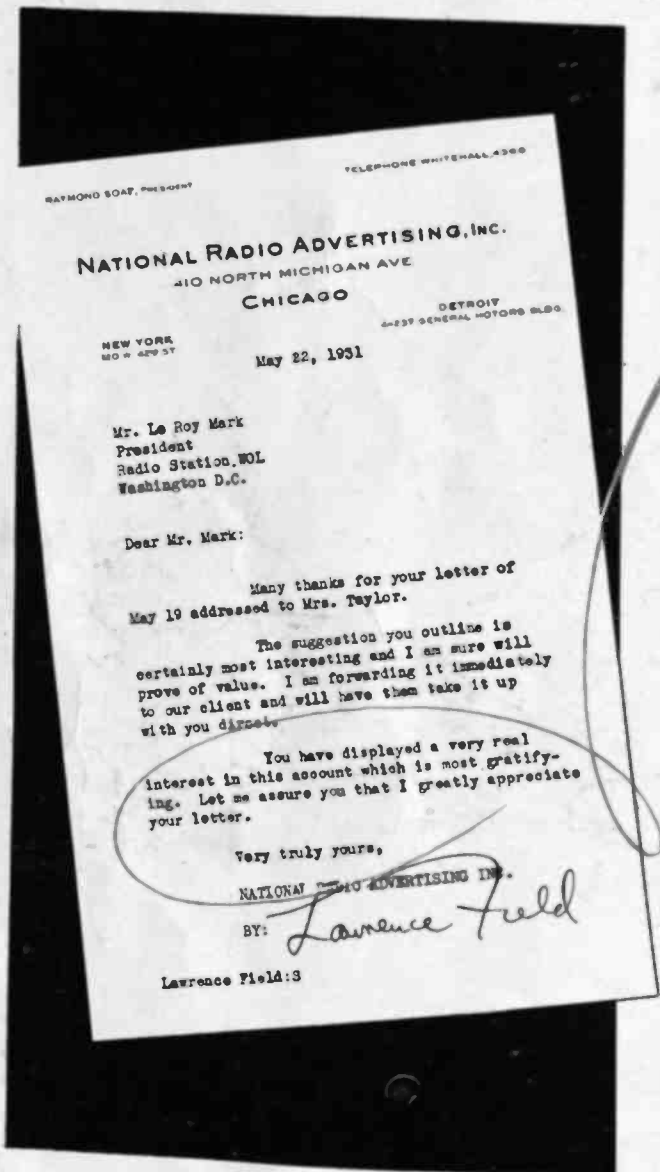
# Broadcast Advertising



JULY, 1931

# A Station that earnestly seeks to

*Sell  
Your goods!*



**W**E believe that a radio station's *one* important job is to sell goods. This belief is foremost in our minds when we deal either with our clients or with the public.

As a result of this policy, we are *the recognized merchandising station* in the Washington area. We have consistently built up a tremendous *buying* audience. . . . We have consistently helped our clients to reach this audience effectively. . . . We have consistently piled up the sales.

Let us show you how you can sell more goods in the Washington area. Drop us a line today.

**AMERICAN BROADCASTING COMPANY**

*See page 49 of this magazine for rates*

# WOL

**THE ANNAPOLIS HOTEL . . . . . WASHINGTON, D. C.**

Live seasonal features  
hold the audience for

# KSTP

10,000 WATTS  
100% MODULATED

◆  
Full Time  
Schedule  
19 Hours  
Daily  
◆



*Portable short wave transmitters, such as this golf bag, are used by KSTP to tell the play-by-play story of important sports events. Phil Bronson, chief sports announcer, is reporting an important incident of the St. Paul \$10,000 Open, which will be broadcast again this season.*

Summer or winter, spring or autumn, the radio public in the Twin Cities and adjacent Northwest listens most to KSTP because the broadcasts from this station are appropriate to the season, current to the day. In short, KSTP appeals every day in the year and therefore KSTP delivers the "punch" for the advertiser. And 2,000,000 vacationists augment the regular audience. It will pay you to add KSTP to your sales staff right now.

◆  
STUDIOS  
Hotel Radisson  
Minneapolis  
—  
St. Paul Hotel  
St. Paul  
◆

## ST. PAUL - MINNEAPOLIS

### NORTHWEST'S LEADING RADIO STATION

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Volume 4 BROADCAST ADVERTISING Number 4

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# CHOCO-YEAST INC.

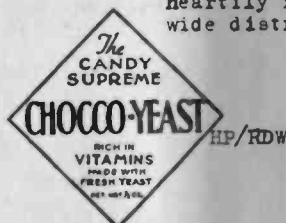
SPRINGFIELD, MASS.

Mr. James Clancy, Business Manager  
Radio Station WTIC  
Hartford, Connecticut

Dear Mr. Clancy:

You will no doubt be interested in learning that as a direct result of our first broadcast over your station with Hank Keen and his Chocco-Yeast Hillbillies we shipped from our factory yesterday, three carloads of Chocco-Yeast, aggregating 111,000 pounds, or 45,360 boxes. Our first broadcast brought approximately 6,200 letters; of these over five hundred were from retail outlets asking where Chocco-Yeast could be obtained in their respective territories. The morning following the broadcast we received sixteen night letters from jobbers and wholesalers asking permission to handle our product. As a direct result of one of these night letters this enormous shipment went forward yesterday.

We are actually startled with the results obtained through our program and we were wholly unprepared for the tremendous volume of business that was received. Today our organization is operating with an increased force to take care of our orders. We are so pleased with the fine work accomplished by Station WTIC that we feel we can heartily recommend it for quick results and wide distribution.



THREE A DAY  
IS THE HEALTHY WAY

Yours very truly,

CHOCO-YEAST, INC.,

By *Harry Price*

Harry Price

**T**HE magic of success is always interesting reading but this result from a single broadcast is startling.

WTIC—the only powerful station in the entire rich New England territory has a few desirable evening and daytime periods available for summer booking. Write for booklet.

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

A check of WMAQ fan mail indicates that forty per cent of the WMAQ audience is located in Chicago; twenty-four per cent in Illinois outside of Chicago; fourteen and three-tenths per cent in Wisconsin.

Nine years ago WMAQ was a pioneer in radio broadcasting. Today WMAQ is still a pioneer in radio—and still one of this country's leading radio stations, with concentrated coverage of the second richest market in the United States.

Loyal public support attests the public's reaction to WMAQ's strict adherence to its pledge: "To operate in the public interest, convenience and necessity."

WMAQ's high quality programs have found favor with a high quality audience—an audience which will respond to the message of the discriminating advertiser.

"The WMAQ audience is a BUYING audience"

For rates and particulars write

**WMAQ, Inc.**

THE CHICAGO DAILY NEWS BROADCASTING STATION

Daily News Plaza, 400 West Madison Street . . . Chicago, Illinois

*Represented by Advertisers Radio Service, Inc.*

*60 E. 42d Street, New York City*

G. W. STAMM  
Publisher and General Manager

RAY S. LAUNDER  
Advertising Manager

# Broadcast Advertising

440 So. Dearborn Street, Chicago

R. B. ROBERTSON  
Editor

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

Volume 4

20c a Copy

JULY, 1931

\$2.00 a Year

Number 4

# RECORDINGS

## Their Place in Broadcasting

By M. A. Hollinshead\*

Director, Radio Department, CAMPBELL-EWALD COMPANY

LAST fall we started a weekly radio program for the Chevrolet Motor Company. Captain Eddie Rickenbacker acted as host and introduced some American war hero on each night of the broadcast. Word began to filter back to the Chevrolet Motor Company that people in different parts of the country were telephoning to the radio stations and asking to speak to Captain Rickenbacker. One station sent in a list of over 200 people who phoned in and asked to speak to Eddie. They said they were old friends of his—knew him when he was a racing driver or as a flier in France—and they were anxious to talk to him before he left the studio.

Unfortunately, Captain Rickenbacker was in the studio in the spirit only; that is to say, his friends had heard him in a recorded program. The station people would explain that Captain Rickenbacker's voice had been heard by electrical transcription and that the whole program was on records. Some of the callers said they knew all about electrical transcriptions—they were the phonograph records that carried the musical part of the programs—but

on the other hand they knew Captain Rickenbacker and the hero of the evening were right there in the studio and wouldn't they please call Eddie to the phone without any more conversation about it.

All of which goes to show that the words "Electrical Transcription" are not fully understood by all radio listeners in spite of the pains taken by the studios to differentiate between electrical transcription programs and direct broadcasts.

Everybody here, of course, knows the difference between the two types of radio broadcasting, because it is our business to do so. We understand that the electrical principles are alike in both instances. In a direct broadcast—that is, with live talent in front of the microphone—the sound waves are converted into electrical impulses and are instantly transmitted to the listener. In a recorded program the sound waves are converted into electrical impulses in the same way but the transmission of the program to the listener is simply delayed.

The sound of the speaker's voice in front of the microphone in the studio passes through over fifty changes before it emerges as sound from the loud speaker in your home, yet the introduction of electrical transcription adds only two more

changes to the fifty. These two changes take care of the delay between the singing of the song in front of the microphone and our hearing of the song a week, a month, or a year later. A direct "in-person" broadcast restricts the advertiser to the use of stations that are connected together by telephone lines. A delayed broadcast, or recorded program, makes it possible to use stations wherever the express company can deliver a package of records. What the listener hears in the case of either program may be nearly the same, but let me emphasize the word "nearly."

We are all familiar with electrical transcriptions that sound weak, sour or muffled and that have far too much surface noise. They hurt the cause of electrical transcriptions because they were not produced right. The acoustics of the recording room were wrong—the wax disc wasn't at the right temperature when cut—or the recording equipment wasn't up to standard—or some serious defect exists which is not in our province to point out but is the responsibility of the recording company. All of us have tuned out badly recorded programs of this kind and pondered cynically over what they were doing to the radio audience.

\*An address made at the closed radio session of the 14th annual convention of the American Association of Advertising Agencies in Washington, D. C., April 30, 1931.

On the other hand, I think it is safe to say that most of us have heard high-grade electrical transcriptions and believed them to be direct broadcasts until the radio station announcer came in at the end with his inevitable label insisted upon by the Federal Radio Commission, "This program is an electrical transcription for broadcast purposes, exclusively."

This latter sort of program, the highest type of recording, has without question almost all the tonal qualities of a direct broadcast. This statement can be made with assurance because it is entirely possible for an electrical transcription record to carry almost everything that the orchestra or the voice has sent into the microphone. The leading broadcasting stations, using a modern transmitting apparatus, are capable of sending out a signal with a frequency range of from 60 cycles on the low end to 5,000 cycles on the high end, and recordings produced for broadcasting purposes should be capable of carrying registered impulses of at least this frequency range.

A good recording goes beyond this and has a frequency range of from 30 cycles to 9,000 cycles. Why is this necessary? The answer is simple when we consider that it takes this range to cover all the instruments used in the orchestra from the lowest bass voice to the highest soprano. The standard piano of eight octaves has a range of from 26 cycles to 8,000 cycles. Thus, in order to take in all the orchestral instruments and human voices, this wide range of frequency is necessary and a properly recorded program carries it all. Therefore, if a recorded program sounds weak and thin we are not getting the full worth of our money because we are not hearing everything in the band.

All of which is another way of saying that for all practical purposes recorded programs may bring the listener as fine and as faithful a reproduction of the music or the speech as a direct broadcast if the transcription is properly prepared and if the pick up equipment at the station is right.

**A**SSUMING that recorded programs meet our standards of quality, where can they be used to best advantage? I think the answer



M. A. Hollinshead

is very simple. They can be used wherever the networks are inadequate. The basic networks of the NBC red chain and Columbia are 20 stations. If your advertiser wants to cover only 12 cities, a recorded program will serve him. At the other extreme, the largest possible number of stations which can be secured on a chain is 76. Chevrolet needed twice that number. Recorded programs were the only answer, and today there are 162 stations on the list—46 N. B. C., 39 Columbia, and 77 Independent.

In between these two extremes perhaps all of us have had the experience of attempting to match up one of the chain networks with some client's branch or distributor list. When they are nearly parallel, the chain certainly gets the business; when they are not, a recorded program is the alternative.

There are many other tremendous advantages in recorded spot broadcasting. One of the most important is the time factor. Not only can we buy as many or as few stations as we desire, but we can almost pick our own time for our program to go on. A chain broadcast originating in New York at 8:00 p. m. is heard, of course, in San Francisco at 5:00 p. m. In spot broadcasting we have the opportunity to ask for an evening hour, and if we can't get it on one night of the week we can get it on another.

This flexibility in time has another aspect. Perhaps an advertiser

isn't ready to go into one section of the country with his message but he is very anxious to start in some other part of the territory. Of course, he can do this in recorded spot broadcasting. He can do the same thing with a local studio program, but it has been the experience of many advertisers that it is very difficult to put on local studio programs and preserve a standard of quality and showmanship right across the country.

There are many wonderful studios with staff orchestras and entertainers who can do a splendid job with a piece of continuity, but for large coverage and with a great mass of stations this could hardly be expected. Fortunately, with the high quality of recordings available today this system need not be resorted to except in the few cases where stations will not accept recorded programs. However, as there are only ten such stations out of a total of nearly 600 commercial stations in the country, they are hardly a factor.

With the exception of these ten, the rest are anxious for a certain amount of recorded business because it gives them seven or eight times as much revenue. For instance, the Chase & Sanborn program has been featuring Maurice Chevalier at \$3,800 per program of one hour. That program comes into Detroit, but we get only half of it because the station cuts off half to put on a good recorded program which pays them eight times as much as they get from the chain.

**R**ECORDED programs have another point to recommend them, such as eliminating the necessity of two broadcasts per night—of which Amos and Andy is an example. This costly method is used, of course, to reach the east and the west at favorable time periods.

Recorded programs also permit the advertiser to proof-read his program before it goes on the air. The program is recorded and then played back to the advertiser, who constitutes an intensely interested and frequently highly critical audience of one. When the recording is released to the station for broadcasting it has all the careful proof-reading of a *Saturday Evening Post* advertisement.

These are important features of spot broadcasting but, after all,



doesn't the big advantage lie in the fact that the advertiser may pick and choose the cream of the time and the cream of all of the N. B. C., Columbia, and Independent stations and take as many or as few of them as he desires?

In order that no one may have the impression that we are partial to recorded spot broadcasting, let me say that I would favor a chain program whenever it could possibly be used in the interests of the advertiser. There can certainly be no doubt but that it is first in popularity with the listener.

There is a romance and a fascination about enjoying a song or a speech, knowing that the "flesh and blood artist" is standing there in front of the microphone, a thousand miles away, speaking or singing right to you. We all like it—we are all for it—and we would undoubtedly never depart from it if it could be made to serve the varying needs of our advertisers; but when the direct broadcast over a given group of stations does not serve, it is very pleasant to realize there is an alternative which can be put to work and which has been developed to an exceedingly high point in two short years.

Perhaps an amusing example of recorded spot broadcasting reduced to the lowest degree might be interesting at this point. Our agency had planned a recorded program for an advertiser because the territory he wanted to cover could only be served by spot broadcasting. It looked like a pretty nice piece of business and a pretty pretentious program.

But, due to conditions, the advertiser commenced to cut his schedule. Station after station was struck from the list with the blue pencil. Opening day for the program was put further and further away. Finally there was nothing left but two stations, and any self-respecting radio department would ordinarily hand what was left of the schedule back to the advertiser and suggest that he buy some high grade newspaper advertising measuring about two inches in one column.

However, we hated to see any advertiser backslide after being so close to going on the air, so with the assistance of a transcription company we made up a cueing record

on which was recorded a special theme song and opening announcement, a couple of innocuous middle announcements which would apply to any sort of musical number from a piccolo solo to a full symphony orchestra, and finally the theme song again with goodbye lyrics and a closing announcement. By using the double turn-tables with which every studio is equipped, we alternate back and forth between the cueing record and the best of the popular orchestra records taken right off the shelf. The result is a very happy advertiser. He's only sorry that the two cities on his schedule aren't New York and San Francisco so he can call it a coast-to-coast broadcast.

Seriously, though, this advertiser has found a way to use the great power of radio with the best of announcers, the best of talent, and yet on just two stations. We are enthusiastic about this little account because we feel that his message is going to percolate into other territories where other jobbers are going to ask for similar support and we expect that schedule to grow just as fast as it ought to grow and no faster. In fact, the advertiser is calling on jobbers at this moment with his recorded program under his arm. If he gets the order they get the program.

This little incident simply shows the elasticity and flexibility of recorded spot broadcasting. Perhaps this same advertiser will have a schedule of recorded programs as soon as the number of stations will warrant it, and after that perhaps we shall put him on one of the chains if they offer a parallel to his

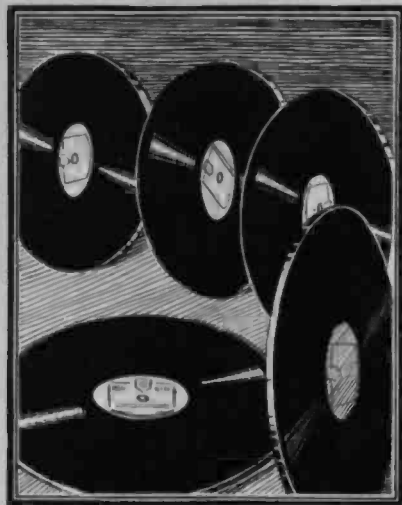
distribution. Perhaps even beyond that he may revert again to recorded spot broadcasting if his business builds up where he requires 100 stations or more.

**T**HE perplexing thing in recorded spot broadcasting is where to select the recordings. Which firm excels in program arrangement, in equipment and skill, and the highest grade recording? It is pretty difficult for a layman to sit down and listen to a dozen electrical transcriptions submitted by a dozen producers and put his finger on the one that is actually best. We don't all hear perfectly—we don't know just what to look for—and oftentimes we don't recognize what is missing. In fact, it has been proven that most of us have defects in hearing. We don't all pick up the same things.

However, like almost every other problem, this one yields to analysis so that if we cannot say with assurance, "This is the best recording made," we can at least know for a certainty that we have picked one of the best. And if everyone charged with the selection of recordings would come that close to the target, electrical transcriptions would have a higher standing with the public.

Of course, we are all acquainted with the fact that today's recording processes are based upon *electrical principles and practices*—a complete departure from the *mechanical* principles employed in the old phonograph days. The present processes have come out of the research laboratories of the large electrical manufacturers hand in hand with radio developments. The leading companies engaged in recording have allied themselves in their respective fields by securing license agreements and protection from one or the other of these large electrical companies who are expending many millions yearly in electrical research, advancing and perfecting processes and passing on these developments to their licensees. Within the past few weeks one of these electrical laboratories has released to its licensees a new recording development which I am told will considerably raise the quality of the transcription broadcast as now radiated. Further refinements and improvements will certainly be forthcoming and it is only natural to expect them from

(Continued on page 22.)



# BROADCASTING

## the Facts About

# BREAD

Texas Bakers' Association  
Sponsors Educational Campaign

By Hal H. Thurber  
TRACY-LOCKE-DAWSON, INC., Dallas

THE aspect of radio as an advertising medium has been constantly changing since the first advertiser awoke to its possibilities only a few short years ago. At first, it was considered almost universally as a "novelty" medium and one of doubtful value. This stage of its evolution was quickly passed and this newest "baby" of the advertising family took its place as a full-fledged supplemental medium, used as a second-line offensive behind magazine and newspaper space.

Of recent months the growing tendency to place more of the advertising burden on radio—using it as the primary medium in a campaign—has been marked. Thus, in many recently-launched advertising campaigns we find the tables completely turned, with radio playing the prime part and other media in the supplementary role.

Such a campaign is that of the Texas Bakers' Association, now in progress in the Lone Star State; distinguished also because it is the first cooperative advertising effort on the part of the baking industry and one which is expected to show the way for similar campaigns on the part of other state associations. In fact, one state group has already announced its intention of conducting a similar campaign and three others are seriously considering the

### AN INVITATION



#### Listen in . . . Texas Bakers Radio Program

A new series of sparkling radio entertainments . . . fun, frolic, and foolishness. You'll like it!

#### TEXAS BAKERS ASS'N

Keep this Schedule on your Radio

WFAA	WOAI	KPRC
5:00 P. M.	6:00 P. M.	10:15 P. M.
TUESDAY	FRIDAY	THURSDAY

A typical bread insert

project.

Although the Texas campaign is purely sectional in nature, because its conception and execution is of an unusually high order and because the entire campaign represents a striking example of the most efficient use of radio advertising, it well deserves the consideration of all advertisers utilizing this medium.

In the first place, the campaign was planned in its entirety before the actual work of building the programs was begun, and the all too common mistake of many radio advertisers—that of expending too

much of the appropriation for time and too little for talent—was avoided. Just as quality in bread is the keynote of the advertising message, so is quality provided in the radio programs.

The electrical transcription method was adopted, as it offered decided advantages over other methods, enabling the bakers to make use of the finest New York talent and the experience and facilities of New York program builders for a series of programs broadcast only from Texas stations. This method will also enable other state associations to use the identical programs at only a nominal cost.

Designed primarily to entertain, each program, through clever continuity, unobtrusively but none the less forcefully, tells the story of good bread to the radio listeners of Texas and adjoining states, usually tying in the message with an entertainment feature. In addition to presenting the real facts about the baking industry, the high food value of bread, and its comparative low cost, the programs are also intended to do much in counteracting recent agitation in regard to bread prices.

The programs are built on a "foundation" of dance music and novelty selections by Dave Bernie's famous "Leviathan" orchestra—a type of entertainment which meets

Your cheapest and best food  
**GOOD BREAD**



**T**HIS is no time to be modest. Good Bread is no simple flour-and-water matter. It contains more real food value per penny of purchase price than any other food on the family table.

§ Thus, good bread enjoys its rightful position as the staff of life, particularly in those homes where economy is an important consideration.  
 § In late years, your baker has consistently improved the taste and food value of bread, while making untold efforts to insure its being fresh when you buy it. The addition of milk, better shortening, and sugar to the ingredients has enhanced the already splendid features of bread as a food. We repeat, *good bread is no simple flour-and-water matter.* Your baker spends almost as much for other ingredients as he does for flour, and he pays the men who bake and sell the bread more than the cost of all the ingredients combined!  
 § Buy more *good bread.* Serve it every meal, beginning with breakfast. Good old dependable buttered toast, or any other variety of bread, is still your best breakfast food. You'll be surprised at the many uses you can find for good bread in your other meals, in your bridge parties, and after-school lunches for children.

Bread can be used in so many healthful and tasty ways



**TOASTED** Bread is a staple food. It is a good source of energy and is easy to digest. It is also a good source of fiber and can help to prevent constipation. **TOASTED** bread is a good source of energy and is easy to digest. It is also a good source of fiber and can help to prevent constipation. **TOASTED** bread is a good source of energy and is easy to digest. It is also a good source of fiber and can help to prevent constipation.

**TEXAS BAKERS ASSOCIATION**

BREAD IS YOUR BEST FOOD...EAT MORE OF IT

HEAR YOUR TEXAS BAKERS'

WFAA  
 9:00 to 9:30 p.m.  
 TUESDAY

KPRC  
 10:15 to 10:45 p.m.  
 THURSDAY



RADIO PROGRAM...

WOAI  
 6:00 to 6:15 p.m.  
 FRIDAY

...listen now when your baking interests coincide with a quality we make sure you're on one of the common breads.

Large newspaper space was used to tie in with the broadcasts

with ready acceptance. Bobby Watson, musical comedy and talkie comedian, acts as "toastmaster" for the series, introducing the various features with his rapid-fire witticisms and contributing occasional specialties in his own monologue-and-song style. For those listeners who prefer music slightly above the level of the "popular" class, Allen McQuhae, tenor, is featured on each broadcast in a group of typical Irish ballads.

In order to build a "serial" audience, a new radio character, that of the "Old Collector," was created, with Don Carney of "Uncle Don" fame playing the part. The Old Collector each week tells the radio audience the history of famous rare coins which have brought their owners fabulous sums, and mentions other coins sought for by collectors which command handsome premiums. This character made an instantaneous hit and Texans now are

carefully examining the coins they get in change for valuable specimens.

The campaign, launched during the week of March 15th with the first of the series of programs, was continued for 13 weeks. The programs were broadcast each week—on different evenings—from three of the dominant stations in the state, located in Dallas, Houston and San Antonio, Texas' largest cities. Two of these transmitters are of 50,000 watts power and the third of 10,000 watts, assuring complete coverage of the state.

Full page newspaper advertisements in the leading Texas dailies, presenting the bakers' message in visual form and calling attention to the broadcasts, supplement the radio effort. A publicity service is also used to answer unfavorable attacks in the press, present informative articles about the baking industry, and keep the readers of the state's news-

papers reminded of the radio broadcasts. Attractive bread inserts, asking bread buyers to tune in on the programs, have been supplied to members of the association.

The campaign has the endorsement of the American Bakers' Association, whose president, Mr. Henry Stude, spoke on the initial broadcast. The association has approved the Texas Bakers' plan of providing the recorded programs to other state groups at a nominal cost and has urged other states to take advantage of this offer. Plans of the Oklahoma association to put the programs on five stations in that state this fall are already practically complete, and the Missouri, Ohio and Potomac States Bakers Associations are working on similar plans.

The Texas campaign has also received the commendation of other leaders in the baking industry and bakers' publications have unanimously endorsed the project and recommended similar plans to all other state associations. The American Bakers' Association has a complete set of the records at their Chicago headquarters for auditions which state officials may desire to have, and the master records of the series have been filed in the New York studios, where the pressings will be made for other states that adopt the plan.

**Sponsor Gives Public Chance to Pick Program It Likes Best**

**A** CHANCE is to be afforded Mr. and Mrs. Radio Fan to determine what type of radio program they prefer to have served as a steady diet.

Experimentation with four totally different types of program for one month, is the plan adopted by Montgomery Ward & Company, Inc., Chicago, sponsors of the broadcast.

The series will be inaugurated on Wednesday, July 1, over an NBC network, and for one week "Ward's Trail Blazer Orchestra," under the direction of Joseph Koestner, will be heard in a 15-minute program each morning, and again each afternoon, every day except Sunday.

The following week, a dramatic sketch will be presented, the "Private Affairs of the Jones Family," and the third week will be given over to the "Spirit of Progress Minstrels." "Beautiful Thoughts" will be offered the fourth week.

At the end of the fourth week the acts will be repeated in order, one each day for four days, and that popularly chosen will be carried on for the balance of the year. The agency is the Chicago office of Lord & Thomas and Logan.

# A. F. A. SPEAKERS DISCUSS RADIO ADVERTISING FROM ALL ANGLES

## Advertisers, Agencies and Broadcasters Say Their Say at Broadcasting Departmental

**N**O point of view concerning radio as an advertising medium was neglected by the speakers who discussed its various problems at the broadcast advertising departmental session of the Advertising Federation of America, meeting on June 16, in New York City. Advertisers, agencies and broadcasting stations were all well represented. And all of the speakers gave careful consideration to the opinion of the listening public.

Charles F. Gannon, manager of the radio department of Erwin, Wasey & Company, stated that the American system of radio supported by advertising has developed and maintained the "finest programs money and genius can evolve" and has created an "advertising medium where the advertiser is enabled to sell his wares by contributing to the daily contentment and culture of millions." Mr. Gannon also discussed the responsibilities of the advertising agency in broadcasting development.

The point of view of the radio station was reviewed by William S. Hedges, president of WMAQ, Chicago, whose remarks may be found elsewhere in this magazine. The texts of other addresses made at this meeting will be included in subsequent issues.

Representing the advertiser, Kenyon Stevenson, advertising manager of the Armstrong Cork Company, said that every advertiser has three questions he wants answered before beginning to broadcast over any station or chain: What will be my potential audience? my actual radio audience? and what effect will my programs have in inducing listeners to buy my goods?

The census figures are answering the first question, he said, and the A. N. A. survey is helping to answer the second by showing the proportionate audiences during different

times of the day and different seasons of the year. It is more difficult to determine the selling power of radio.

The contents of a program are much more important than the way in which it is transmitted, declared R. K. White, advertising manager of the Chevrolet Motor Company, in a discussion of electrical transcriptions. His company has used recorded programs on 167 stations and has found them highly effective, he stated, with little objection because they were "canned." Everything else is canned nowadays," he commented. "Canned entertainment is only the latest move in this direction."

H. K. Boice, CBS vice-president and sales manager, discussed the methods of measuring radio coverage and said that the human element must be considered as well as the station's power. Stating that it is impossible to measure a station's coverage in terms of concentric circles, Mr. Boice told of a study made by the Columbia System in the audience of its stations, which was described in the April issue of *BROADCAST ADVERTISING*.

What the public thinks about radio, stated Frank A. Arnold, director of development of the NBC, in a talk on that subject, should constantly be studied by broadcast advertisers, as it will determine the success of their advertising programs. There is no serious objection to advertising on the air if it is properly presented, he said, but the public "does object to the improper use of advertising privilege. It is a wise advertiser who has his ear to the ground to detect these rumblings."

J. G. McQuiston, who recently resigned the position of advertising manager of the Westinghouse Electric and Manufacturing Company which he had held for 29 years, pre-

sided. Calling radio "a vitalizing force in advertising," he expressed the belief that it would continue to "stimulate more and better advertising."

The only speaker at a luncheon of the Advertising Specialty National Association, E. P. H. James, sales promotion manager of the NBC at New York, told the specialty manufacturers that while "the success of broadcast advertising has been based upon listener good will," it has also become a real sales medium. "It has proved its ability to sell goods. This does not necessarily mean that the entire sales story has been crammed into the radio announcement. We have other ways."

One of these other ways, Mr. James continued, is through the use of an advertising specialty offered to listeners writing for it.

Just to show how enterprising and ingenious they could be the committee in charge of broadcasting meeting activities used the radio to "pre-sell" their own gathering.

In collaboration with G. O. MacConachie, of the American Record Corporation, New York City, Chairman Howard Angus worked out a five-minute electrical transcription broadcast featuring the high spots of the Tuesday, June 16, radio meeting and then broadcast the talk the night before over the internal system in the 2,200 rooms of the hotel.

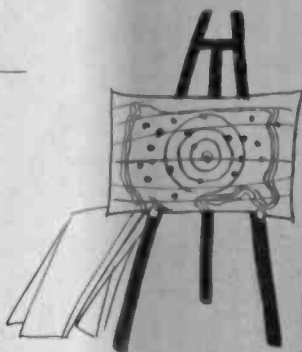
President Gilbert T. Hodges of the A. F. A. introduced Chairman Angus in the broadcast which carried a theme song called "Tomorrow" expressly written for the transcription broadcast with orchestral accompaniment. The song told about the good things which would come "tomorrow" and was rendered by "Chick" Bullock, N. B. C. and recording star. This bit of ingenuity drew some warm praise from the radio advertisers present.

G.M.C. CONACHE - PENNSYLVANIA HOTEL - N.Y. CITY



J.C. McQUISTON - HE PRESIDED

H.K. BOICE  
V.P. AND S.M.  
COLUMBIA SYSTEM



P.F. GANNON - HE DIRECTS 20 ODD PROGRAMS FOR ERWIN WARE & CO.

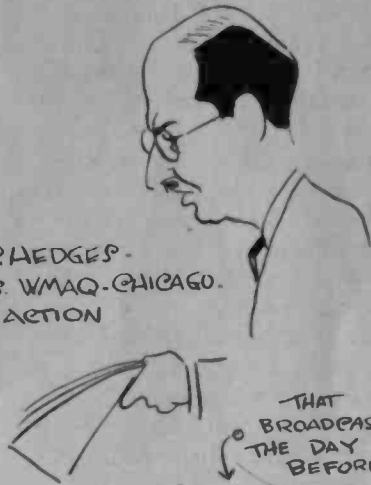


CHAIRMAN HOWARD ANGUS - HE ARRANGED IT ALL



R.K. WHITE - ADVT. MANAGER OF CHEVROLET.

W.P. HEDGES - PRES. WMAQ - CHICAGO. IN ACTION



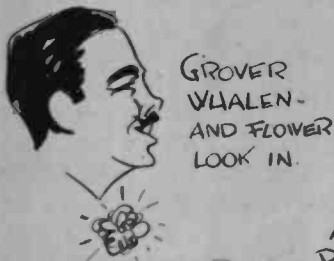
THAT BROADCAST THE DAY BEFORE

TOMORROW YOU WILL HEAR ALL ABOUT IT

IN ALL THE 2,200 HOTEL ROOMS



KENYON STEVENSON - ARMSTRONG CORK CO. EXTRACTS BLUE SKY.



GROVER VHALEN - AND FLOWER LOOK IN.

A.F. OF A PRESIDENT. GILBERT T. HODGES IS INTERESTED AS IS CHARLES F. MURPHY PRES. ADVERTISING CLUB OF N.Y.



F.A. ARNOLD - THE D.D. OF N.B.C.

A few of radio's tycoons, caught off guard at the Broadcast Departmental of the A. F. A. Convention

# RADIO ADVERTISING

## from the

# STATION VIEWPOINT

*Is Discussed by William S. Hedges\**  
President, WMAQ, INC., Chicago

**T**HE developing of radio has been so swift during the past decade that it has become an inseparable part of the life of the citizens of the nation. Were all radio to be extinguished over night it would leave a void so vast that the American public would have difficulty in adjusting itself to the new condition.

Radio has become more than a mere means of entertainment. It is a means of contact with the affairs of the nation and, indeed, the world at large. The social significance of radio is so vast that it is difficult to appraise. It has knitted the people together in a way that no other force could possibly accomplish.

The development of radio during the past decade can be divided into three parts: (1) the experimental period, (2) the period of growing consciousness of the importance of radio and (3) the period of vast improvement under the commercial era.

The first of these periods covers the last few months of 1920, and the years of 1921, 1922 and 1923. It was in that period that many stations were established by owners imbued with a philanthropic desire or possessed of a streak of curiosity. I venture to say that none of the early broadcasters had the slightest idea of the commercial possibilities of broadcasting. Even in that day radio, being in the hands of private enterprise, was not entirely free from commercialization. Instead of having fifty and one hundred program sponsors there was but one sponsor—namely the station owner.

\*Excerpts from an address before the annual convention of the Advertising Federation of America, New York City, June, 1931.



William S. Hedges

During the second period in the development of radio, the phenomenal success of the early experiments in striking a chord of popular fancy attracted the attention of thousands of those who were similarly inspired to enter the broadcasting field. In a great percentage of the cases this inspiration was chiefly the fact that competitors were engaged in broadcasting and were creating a good will of incalculable value. All that the would-be broadcaster had in mind was preserving his own prestige as against the prestige built up by a competitor who had already engaged in broadcasting. The result of these ambitions was a very rapid increase in the number of broadcasting stations.

Finally the Secretary of Commerce, whose authority over radio had not been questioned up to that time, felt impelled to refuse requests

for licenses and declared that there was no more room in the radio spectrum. Then followed the challenging of the authority of the Secretary of Commerce and the breakdown of federal control in July, 1926. This was followed by a trying period of chaos, during which time stations pirated various channels and increased their power, while others who had been denied licenses came on the air.

The dawning of the commercial era in broadcasting coincides almost exactly with the passage of the Radio Act of 1927. Station owners then realized that they must share their facilities with others in order that the pressure for broadcast licenses might be reduced. There was another even more compelling factor and that was the rapidly mounting costs of broadcasting.

By 1927 the day of volunteer talent had passed. The networks had been established and under commercial sponsorship were producing a superior type of program. Stations on those networks could ill afford to have their own programs suffer by comparison with the programs produced by the networks. Accordingly, the whole standard of broadcasting was raised, involving the outlay of tremendous sums of money.

For example, I know of one station whose appropriation for the first year of its operation was \$17,000. It will cost during 1931 \$600,000 to operate that station. The broadcasting bill for the nation is approximately \$75,000,000. If it were possible to maintain the same high standards under government operation the tax on the individual set owner would be \$5 per year.

IT is vital that broadcasting be placed on a sound economic basis. Broadcasting during the past three years has made rapid progress toward achieving economic stability. Broadcasting is now recognized as a business. It is no longer merely a promotional activity of concerns interested primarily in the manufacture of flour or radio sets, the operation of a department store or a newspaper. All of those businesses which fathered radio are now demanding that their broadcasting stations either maintain themselves on a self-sustaining basis or that they do better than that by producing a return on the investments which have been made. There is but one important source of revenue to the broadcasting station and that is through the sponsorship of programs.

This economic necessity of broadcasting stations has been viewed with suspicion and alarm by other advertising media. These other media see in the operation of broadcasting stations on a commercial basis additional competition for the advertiser's dollar. The radio industry, however, has contributed millions of dollars in advertising to newspapers, billboards and magazines. The radio industry will continue to spend millions of dollars each year in advertising appropriations. The sum of money spent by the radio industry in other advertising media goes a long way to offset the amount of money that has been diverted to broadcast advertising.

Although the radio manufacturing industry is dependent upon broadcasting for its existence, the radio industry as a rule has ignored broadcasting as an advertising medium. During the years when broadcasting was wallowing in red ink, the huge advertising appropriations from radio manufacturers went to other media than broadcasting. Figures submitted to me by the Radio Manufacturers Association, which cover only national advertising and not advertising paid for by local dealers, show that newspapers, magazines and billboards received from the radio industry approximately \$25,000,000 a year during the years 1928 and 1929 and approximately \$22,000,000 in 1930.

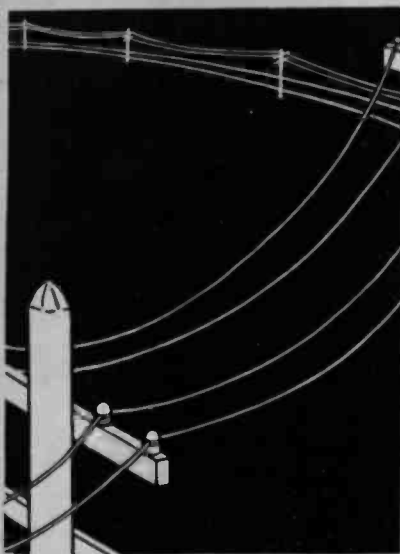
Advertisers using radio have made further contributions to other media

by publishing tie-up advertising to call attention to their programs on the air. How much this amounts to, it is difficult to estimate. Furthermore, radio has been instrumental in increasing advertising appropriations during the years 1929 and 1930.

Radio is not the arch enemy that it is pictured to be, nor will it ever supplant newspapers and magazines. In a recent meeting of newspaper publishers the demand was made that radio should be subjected to the same laws that pertain to the publishing business. The broadcasters would probably be glad to swap the laws which regulate them for the laws controlling newspapers. I came across this bright little observation in the "Listening Post," a department of the *California Broadcaster*, which has a few pertinent observations regarding regulation:

"Let the laws affecting newspapers regulate broadcast and the laws affecting broadcast regulate newspapers. The newspapers will then know what it means to be regulated.

"First, let newspapers be given 90-day permits to publish. These permits will only be renewed on good behavior. This means that no newspaper which will be read in the evening can carry in its advertising copy prices of merchandise. It will mean that only about 10 per cent of any one piece of advertising copy can refer to things for sale; the balance must be poetry and cannot be free verse. It means that the newspaper cannot express an opinion on a political, religious or controversial subject without promptly expressing the opposite view, in the same place, in the same space and with equal force. If the



newspaper does this and at the same time maintains its mechanical equipment in the shape that Washington desires, and makes no additions to it without permission, it may have its permit renewed.

"Needless to say, under this order of things, a newspaper's circulation is to be limited to its district and is not to be seen by the public outside."

Broadcasting is the most regulated business in America and yet we must all recognize the necessity for regulation. Without it, the medium would be destroyed. With it, safe and sane development for the welfare of all the people can take place.

Although radio has distinctive advantages which no other medium possesses, it nevertheless has limitations which we frankly acknowledge. I will discuss the advantages later and the limitations now.

THE first limitation upon radio is the number of channels available for broadcasting. There are 96 channels in the broadcast spectrum. Six of them are assigned exclusively to Canada; eleven of them are shared between American and Canadian stations; forty of the channels are cleared channels on which only one station may operate at any time after sundown (with the exception of WGY, Schenectady, and KGO, Oakland, both of which are owned by the same company, which won the right in the United States Supreme Court to keep WGY on the air after sundown on the Pacific Coast); forty-four channels have been set aside for regional service and six channels have been set aside for local service.

During the daytime no more than 199 local stations, 213 regional and 80 cleared channel stations are on the air. At night the maximum is 192 local, 186 regional and 41 cleared channel stations on the air at any one time. Therefore, it can be seen that although there are more than 600 stations licensed, not more than 492 of them may operate at any one time during daylight hours and 419 during the evening.

There is a second limitation of time. There are only twenty-four hours in each day. The average number of hours of operation is approximately sixteen hours per day. WMAQ, however, operates twenty hours per day—from 6:00 in the

(Continued on page 30.)

# ONE-MINUTE ANNOUNCEMENTS

*Are Discussed by Russell Byron Williams*

**B** LINDLY putting a one-minute announcement on the air has always seemed to me like a manufacturer of coffins circularizing every name in the Chicago telephone book with a piece of direct mail literature. Probably every day there is somebody in Chicago who is in the market for a coffin, and probably from his direct mailing that manufacturer would sell some coffins. But his percentage of returns would unquestionably be too low to make the mailing profitable.

Many one-minute announcements now on the air are closely comparable to this method of advertising—just a 12-gauge shell shot into the air in the hope that when the bullets come down they will hit somebody.

We all know, of course, that one-minute announcements have, in countless different cases, pulled big. But even in this realization, I wonder if the success of one-minute announcements isn't largely due to the fact that they are far and away too cheap. If station circulation could be as accurately determined as periodical circulation, a host of present-day one-minute rates would advance four-fold. Of course, by the same token, quite a number of stations would probably fold up and "silently steal away." But most certainly, some of the successes we hear credited to one-minute announcements are due to the fact that they are, in many instances, woefully underpriced.

And yet, properly handled, one-minute announcements can be one of the most successful and direct methods of radio advertising. For instance, let us assume that the manufacturer of Cheesecloth Raincoats sells his product through dealers—and that he wants to give those dealers the benefit of supplementary advertising. The Cheesecloth Raincoat Company's dealer in Cedar

Rapids might happen to be Killians Department Store. Having that dealer, the manufacturer might very well sponsor a series of one-minute announcements, sent to KWCR with the instructions to place them on the air only when it rains; proof of broadcast being a clipping of the newspaper weather report attached to KWCR's invoice. Under such an arrangement, KWCR would come on whenever it was raining, and say:

"It's raining right now, and the local weather bureau says that it's going to continue to drizzle for two or three hours. If any of you folks have children at school or husbands at work, we suggest that you telephone right now and have them stop in at Killians and purchase a Cheesecloth Raincoat, priced today at \$6.50. Cheesecloth Raincoats are \_\_\_\_\_, and \$6.50 is a small price to pay to avoid the distressing 'summer sniffles.'"

Very conceivably such an announcement would have a greatly reduced audience in comparison with an evening entertainment show. Yet, put on as suggested, it would be received at a time when everyone was thinking of rain, keeping dry, loved ones—and raincoats. In spite of the reduced audience, such a one-minute broadcast would do more from the standpoint of making sales than would a 30-minute entertain-

ment show of the highest caliber on some beautiful, moonlight evening.

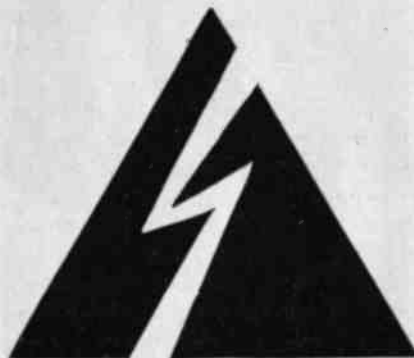
One-minute announcements will prove most effective if staged like Grape Nuts—when "There's a Reason." Reason why copy is always the most effective, regardless of medium. When one-minute announcements have a good, logical reason for being broadcast, they are many times as effective as the one-minute announcements broadcast blindly.

**A** PPLYING the reason why angle to one-minute announcements, we readily see all manner of possibilities for their adoption.

The time most beds are made and houses are cleaned is during the morning hours; it is during that time that one-minute announcements calling attention to a particular brand of insecticide are far more efficient than a 30-minute evening show which talks about the eradication of bed-bugs about the time people want to retire.

Probably 90 per cent of all automobile tire chains are sold because of snow. Several of the tire chain manufacturers place copy with newspapers under the stipulation that it shall run when the local weather bureau forecasts snowfall for the following day. Thus do they tie their newspaper advertising to demand. What more logical, then, than to spot one-minute announcements on tire chains (two or three or four times a day) when there is heavy snowfall? Nor is there anything lost in having snowfall every day for two weeks, since that is the period when 90 per cent of all tire chains are being purchased and the trade name advertising most needed. At any rate, how much more logical than the staging of a musical entertainment show at a time when there isn't a flake of snow

*(Continued on page 38.)*





# Choosing the Program Idea

*A Little Advice to Those about to Broadcast  
Is Given by P. H. Pumphrey*

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

“I’VE a wonderful idea for a radio program for your gadgets.” What advertiser or his agent hasn’t heard that buoyant statement. Too many have succumbed to the almost irresistible lure of playing “big sugar” to some form of amusement stunt which may range from a comic dialogue act, “sure to out-pull Amos ‘n’ Andy,” to special appearances by Hollywood stars.

The method of thinking which begins with the radio program and ends with a contract to broadcast for a special number of weeks is as fallacious as to say, “Here is an illustration of a sea nymph that would catch anyone’s eye. Let’s write some copy and run an advertisement.” However, it has resulted happily for many advertisers, because, as Hamlet so succinctly stated, “The play’s the thing.”

Certainly before the long purse of the advertiser coupled them together, the most discerning eye could not see any connection between Amos ‘n’ Andy and Pepsodent, or between B. A. Rolfe’s orchestra and Lucky Strikes. Yet both have done a remarkable job for their sponsors, because both have provided capital entertainment of a type enjoyed by the maximum number of people.

“What’s one man’s meat is another man’s poison” undoubtedly is true in the field of entertainment. The Vanities, the Metropolitan Opera House, the theosophist lecturer, and the cooking school all draw their crowds. So do their prototypes on the air, but the size and the character of the audiences are different. This is the fact that the advertiser should keep in mind. Never forgetting that he wants to



P. H. Pumphrey

present genuine entertainment, he will search for the type of entertainment that attracts the kind of audience he wants to reach and puts them in a mood to appreciate his sales message. Thus, the program idea should grow out of the advertiser’s needs.

For instance, a few years ago Mr. A. Atwater Kent analyzed his advertising problem and found that Atwater Kent sets would sell better if they could be surrounded with an atmosphere of quality. The Atwater Kent hour is a logical result. Classical music—the stars of the operatic and concert stage—have thrown a glamour about the Atwater Kent set which, in the buyer’s mind, has lifted it out of its price class into competition with sets retailing for much more.

The Fuller Brush Company’s principal advertising problem has always been to open doors for its salesmen. Consequently Earle Spicer

identifies himself with the Fuller Brush salesman and, by his music, wins them more friendly smiles and fewer slammed doors.

Thus the experienced radio advertiser goes about the study of his program with the question, “What type of audience do I wish to attract?” Let’s assume that the audience desired is composed of both men and women. Otherwise our hypothetical advertiser might decide he wanted a daytime program, and daytime programs are another story.

Available program ideas are readily classified as either musical or dramatic. If the advertiser has a readily dramatizable product, the dramatic program may enable him to combine subtle selling and entertainment with every minute of his broadcast, as the Great Northern Railway does in its Empire Builders. It may even enable him to distribute samples of his product as Collier’s and True Story do. Otherwise his choice of the dramatic type of entertainment represents a gambler’s frame of mind.

Pepsodent took the chance and have Amos ‘n’ Andy. Cheesboro Manufacturing Company ventured on the dramatic stage and produced “Real Folks.” Many other advertisers have ventured the dramatic program, purely for entertainment’s sake, and have found that the public somehow didn’t care much for their show. That’s not surprising. On Broadway, the mortality of plays is far greater than that of musical comedies and revues.

A dramatic program to be successful must thoroughly please. The audience cannot merely tolerate it. Either they listen intently or they

*(Continued on page 40.)*

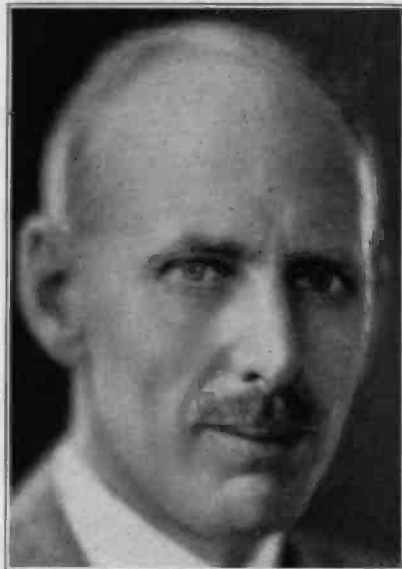
# A Defense of the American System of Broadcasting

Presented by Henry Adams Bellows\*  
Vice-President, COLUMBIA BROADCASTING SYSTEM

ONE of the foremost American periodicals has recently published two articles on radio broadcasting by a professor at Smith College. The writer an Englishman, has contrasted broadcasting in America and Great Britain, vastly to the disadvantage of the domestic product, to demonstrate that the American radio program, designed, as he says, to meet the tastes and requirements of thirteen-year-old mentalities, is the inevitable result of our commercial basis for broadcasting. Since our advertising programs must appeal to the greatest possible number of potential buyers, it is argued that their standards must be those of the mass. As for our non-commercial or sustaining programs, the virtue of some of which the collegiate critic admits, they are said to be dwindling steadily in number and significance as broadcasting sales increase.

If these articles stood alone, they could be readily answered by reference to their manifold inaccuracies in statements of fact, but they by no means stand alone. The adverse critics of American broadcasting may not be very numerous in proportion to the millions who seem to be on the whole well satisfied, but certain newspapers and magazines, for quite obvious reasons, are delighted to give publicity to their opinions, and often they find public officials with attentive ears.

If what they vehemently allege were actually true, it would consti-



H. A. Bellows

tute so serious an indictment of American broadcasting that we might well wonder whether everything we have been doing in the past ten years has been wrong. Even if their objections contain only a modicum of truth, we must consider them fairly, and profit by whatever in them is clearly and soundly in the public interest.

I want you to consider for a moment that phrase, "public interest." It is the foundation on which the entire Radio Act of 1927 is built up in so far as it relates to broadcasting, in the specific and oft-repeated language of the law itself. It is likewise the sole foundation for the commercial success of any broadcasting station or chain. All that a station has to sell is its ability to reach a listening audience, a greater or smaller number of people who

are with a considerable degree of regularity interested in its programs.

I am using the word "interest" literally; it does not mean merely "entertainment" or "amusement," any more than it means merely "education" or "propaganda." We have had no adequate legal definition of "public interest" as applied to broadcasting, but in practice the Federal Radio Commission has interpreted the word "interest" exactly as I have used it here, and requires an affirmative showing that the public within a station's service area is genuinely interested in its programs, considered as a whole.

Run over the daily operating schedule of any broadcasting station which puts forth even the slightest claim to good standing. A full half of it makes no effort to furnish entertainment or amusement; it is designed solely to arouse and hold public interest. Its features may be well done, or ill; they may show a fine perception of the relationship between public interest and public service, or they may not; in any event, the very fact that they are there is in itself a recognition of the necessity for creating and continuing an interest that is quite independent of entertainment.

Most of these program features designed particularly to create interest, but by no means all of them, are non-commercial. Of late there has been a distinct tendency on the part of advertisers to get away from programs of unvaried entertainment. Such commercial programs as "The March of Time," "Kaltenborn Edits the News," and the Literary Digest

\*Excerpts from an address, "Commercial Broadcasting and Education," given before the First Annual Assembly of the National Advisory Council on Radio in Education, in New York City, May 21, 1931.

news summaries are definitely interest-builders, not entertainments.

The three instances I have cited are chain programs, but each individual station will tell you the same story; its advertisers are seeking more and more to appeal to public interest rather than merely to the public's desire for entertainment.

**G**ENERALLY speaking, however, it is still true that public interest in radio programs is maintained chiefly by non-commercial service. This is just as it should be. There is a definite risk involved in having public interest in broadcasting dependent on the vagaries of advertisers and their agencies. Each broadcasting chain, and each station, must maintain a distinct identity, a personality of its own, just as a newspaper or magazine does, or people simply will not listen to it with interest, which means that in time they will not listen to it at all.

As regards non-commercial programs, there are two questions to be answered, one quantitative, the other qualitative. If the demand for commercial time continues to grow, as the broadcasters hope and their critics and competitors fear, will the non-sponsored programs find themselves pushed off into steadily diminishing corners? Second, whatever the quantity of these programs, have we any guarantee that their quality will be such as to combine public interest with genuine public service?

As to the first, or quantitative, problem, there is no apparent cause for alarm. Even with the immense gains made by radio advertising in 1930, very few broadcasting stations have sold more than forty per cent of their total operating time; the chains are sending out about two hours of unsponsored programs for every commercial hour. Even if the proportions were reversed, we should still have less advertising time in relation to the unsponsored periods than we have advertising space as compared to editorial matter in the newspapers, where the normal ratio is four, five or even six to one. If every advertising "prospect" now being solicited for business by broadcast salesmen were to capitulate tomorrow, practically every station would still have daily four or five desirable hours unsold.

This, however, is not the most co-

gent reason for feeling sure of the continued maintenance of an ample supply of non-commercial radio time. Even if the broadcasters would sell every minute, they would never dare do so, for the excellent reason that their listeners would not tolerate it. Nobody who is not actively in the business can have the slightest notion of the pressure of public opinion to which every broadcaster is constantly exposed, or, in general, of how extremely sensitive he is to it. His entire business depends solely on an utterly imponderable good-will; if he loses that, he loses everything.

Having no exact gauge of public approval, such as is provided by the sales of a newspaper, to assure him that he is following the right course, the broadcaster inevitably has his ears wide open to catch every rumor, particularly the adverse ones,

that may give him some clue as to what the public demands of him. The abusive letter, even while it enrages, terrifies him; one estranged listener who makes his feelings known may well stand for ten thousand who depart in silence.

Another thing to remember is that no first-class broadcasting station can possibly afford to alienate any considerable class of potential listeners. This is the surest protection against domination by mass standards. Even if four listeners out of every five wanted entertainment all the time—which they don't—no reputable station could possibly afford to ignore the desires of the remaining one-fifth.

As a matter of fact, the minority has by far the largest voice in the shaping of non-commercial programs, for the very reason that since

(Continued on page 44.)

## Oklahoma Listening Habits Tabulated by WKY Survey

**A** STUDY of the Oklahoma radio audience and its listening habits is included in an attractively prepared brochure recently published by station WKY, Oklahoma City, entitled "WKY and Its Market."

The survey was made in November and December, 1930, by the Ray K. Glenn Advertising Agency, who mailed 33,600 questionnaires to residents of 56 Oklahoma counties, sending 600 to each county—300 urban and 300 rural. Identifiable returns totaled 2,042, which form the basis of the following tables:

### AUDIENCE AT DIFFERENT TIMES OF DAY

Period	Percentage of Audience		
	Urban	Rural	Total
6 to 8 a. m.	37	47	39
8 to 10 a. m.	31	32	31
10 to 12 noon	32	33	33
12 to 2 p. m.	54	64	57
2 to 4 p. m.	23	22	23
4 to 6 p. m.	16	15	15
6 to 8 p. m.	68	69	68
8 to 10 p. m.	83	83	83
10 to 12 midnight	26	24	26



### PROGRAM PREFERENCES

Program	1st	2nd	3rd
Amos & Andy	300	111	72
Lucky Strike	57	68	72
Seth Parker	38	53	56
Paul Christensen	29	40	28
Al and Dutch	26	48	28
Skirvin Roof	26	33	35
Interwoven Pair	26	33	30
Empire Builders	25	34	41
Jake & Lena	14	22	14
Aunt Susan	13	16	11
General Motors	11	8	10
Phil Cook	10	23	14
Atwater Kent	10	7	7
Early Risers	8	2	6
Cities Service	7	6	7
RKO	6	14	14
Farm & Home Hour	6	8	6
Walter Damrosch	6	3	2
Cecil & Sally	5	16	20
Gloomy Gus	5	6	11
General Electric	5	4	4
Radio Guild	5	1	1
Dixie Circus	4	2	2
Aunt Polly	3	10	16
Skipper's News of the Air	3	9	4
Wonder Bakers	3	8	4
Organ Melodies	3	5	2
Fleischmann Hour	3	4	8
Cherrio	3	2	3
Little Jack Little	3	2	3
Coca-Cola	3	1	6
Oklahoma R. R.	3	1	1
Tony's Scrapbook	2	7	2
Literary Digest	2	3	0
Frank & Herman	2	2	5
Bulletin Board	2	0	2
Ben Bernie	1	1	0
Showboat	1	0	3
Piano Flashes	1	0	1
Armstrong Quakers	1	1	0
Lowe Bros.	1	0	0
Enna Jettick	1	0	0

# We Pulled Profits from a "Silk Hat" Program

by *Adding* Listener Interest  
to the Business Announcement

Says Howard Bloomfield

Station WHEC, Rochester, N. Y.



Howard Bloomfield

**R**ABBITS, doves, miles of colored flags have been taken from the silk hat under the magician's wand. The officials of WHEC have discovered that handsome profits can also be drawn from the old "topper."

Confronted with the problem of every station, what shall be done with the profitable but often distasteful business announcements of the smaller advertisers, this station in Rochester, New York, conceived the idea of characterizing the silk hatted "Man About Town," whose seeming duty it is to ramble around the town jotting down anything that would be of interest to his listeners. Perhaps a humorous story, an inspirational poem, a new store opening here or there, a new song he heard at the show, a money saving sale somewhere, etc. All of this told in his own simple, easy to understand, heart to heart way.

The idea worked. Listeners became keenly interested in this new entertainment. To stimulate this interest a unique guessing game was conducted daily, which later proved to be invaluable as a sales argument.

Starting with 28 advertisers four months ago, the number of accounts has grown to nearly a hundred, and the total income to the station last month from this one feature alone was more than \$2,500. Besides the revenue obtained from the "Man About Town" program, it offers a "starting point" for the man who is not quite sold on radio advertising but who is anxious to give it a try. In many cases, full programs

have been sold as a result of this trial.

This is the way it works:

Advertising copy, the wording of which is changed almost daily, is contracted on a monthly basis of \$40; each advertiser is given about fifty words. Before the month has expired the listener becomes well acquainted with the story he has to tell. Here is where the guessing game comes in.

Each day the name and address is omitted from one of the advertisements. The listeners are asked to supply this name and address and mail it in, which they do in surprisingly large numbers. You can readily see the effect on the advertiser when the station salesman calls and is fortified with two or three hundred letters containing the advertiser's name and address.

These letters are all put in a basket and a grand drawing takes place every day during the program. The first prize winner of the previous day comes to the studio to get her prize and has the honor of drawing the letters from the basket. A



long list of prizes are given each day, most of them donated by advertisers who get additional mention in this connection.

The prize idea offers an excellent method of sample distribution. We have, for instance, a manufacturer of "Parko Perl," household cleanser, giving a large can each day in the drawing as one of the prizes. This tie-up with the regular advertising on the program has done wonders in creating a demand for this product.

The "Man About Town" is accompanied by a pianist who supplies appropriate music in the background and also some solo work.

In connection with this program a "Silk Hat Shopper's Guide" is published periodically. This booklet is essentially a radio program in written form, containing poems, jokes, letters and a classified list of all the advertisers on the program. The May edition has about twenty pages and a distribution of some three thousand copies.

A weekly mail from this program often reaches one thousand letters. A large portion of these letters are answers to the guessing game. Others ask for copies of poems or other stories and many are simply letters of appreciation.

The financial success of this program is due largely to the fact that we are able to show the advertiser more than full value for his advertising dollar. The percentage of contract renewals is very high.

*Little Stories  
from Real Life*

# The Story of the Program That Was Wrong

By R. L. Harlow

Assistant to the President, YANKEE NETWORK.

## Characters

Mr. Adams.....An Advertiser

Mr. Jones.....A Station Manager

*Jones*—Oh, good morning, Mr. Adams.—I hoped you'd drop in today. How did you like the program we gave you last night?

*Adams*—That's what I wanted to talk over.

*Jones*—Wasn't it fine? I tell you, Mr. Adams, we had a lot of wonderful comments on that program of yours.

*Adams*—Well, frankly, I didn't like it.

*Jones*—I'm sorry to hear that—but then, it's probably just some little thing we can fix up.

*Adams*—I suppose it was all right, but my wife thought we fell down. My wife has very good ideas on music.

*Jones*—I'm sure she must have. What was her criticism?

*Adams*—Now, let's see—that soprano—we've got to change her.

*Jones*—Oh, that's too bad—we consider her rather in the light of a "find." She enjoys an excellent reputation. You remember you yourself were much impressed when you met her in the studio.

*Adams*—Yes, I told my wife that—but she's got to go—put in a man, but for heaven's sake don't get one of those crooners.

*Jones*—I understand—well, that will be attended to.

*Adams*—Then, my wife says it was too loud, all through—you know.

*Jones*—I'm afraid I don't. Perhaps you had it turned up too far on your radio set.

*Adams*—No, I don't think that could happen. You see, my wife runs the radio herself; she knows so much more about music than I do.

*Jones*—Too loud. We'll have that attended to.

*Adams*—Who picked out the numbers? My wife gave considerable thought to the program, you see.

She said the numbers were poorly selected.

*Jones*—Why, you selected the numbers yourself, Mr. Adams.

*Adams*—So I did. (to himself) I wonder if I told my wife that?

*Jones*—Now, Mr. Adams, I want you to know that we put a great deal of thought and time into your program. We feel here at the station that we gave you an exceptionally fine program and one which would produce sales for your product.

*Adams*—Oh, I'm not finding fault with what you did.

*Jones*—Haven't you had satisfactory response in your business?

*Adams*—Yes, we have. In fact, today's mail was extraordinary.

*Jones*—Isn't that the answer?

*Adams*—You don't understand. When it comes to musical things I have to rely on my wife. She took piano lessons for years and really is very good.

*Jones*—I wonder if you would consider me impertinent if I suggested that your wife come down to the studio and tell us just what to play.

*Adams*—Would you do that? Really, that's splendid! I want to thank you for such cooperation—that would solve everything. Thank you—good morning, Mr. Jones.

*Jones* (aside)—Good night!

\* \* \* \* \*

(News item from local morning paper)

Friends of Mr. Jones, the well-known manager of our local radio station, will be grieved to learn of his commitment to the Psychopathic Hospital for observation.

It is reported that early yesterday the wife of one of our merchants called upon Mr. Jones at his office. Up to this time the other members of the station's staff had noticed nothing out of the ordinary. Shortly after the interview was concluded, Mr. Jones was discovered by his secretary in a semi-conscious condition. . . . etc., etc.



## Felix Asks Change in Transcription Rule

IN a brief filed with the Federal Radio Commission on June 19, Edgar Felix, radio consultant, requested that electrical transcriptions be defined "more accurately as 33½ R.P.M. discs." After a lengthy discourse on the methods of manufacturing and broadcasting recorded programs, Mr. Felix concludes as follows:

"The only regulation in effect to which recorded features are now subject is General Order 78. This provides that transcriptions made especially for broadcasting be announced before and after each disc as 'an electrical transcription made exclusively for broadcasting purposes.' Commercial phonograph records must be announced as 'phonograph records.' It seems desirable at this time to require more accurate definition of transcriptions made exclusively for broadcasting purposes. The fact that the present definition of transcriptions does not preclude the designation of records recorded from ordinary commercial recordings and played on high speed discs as 'electrical transcriptions made exclusively for broadcasting purposes,' is handicapping the conscientious producers of transcriptions and misleading the public."

"Producers of transcription features appear to have no objection to informing the radio audience that it is listening to an electrical transcription, but they believe a briefer announcement would serve that purpose. Furthermore, since inferior transcriptions and disc programs not properly designated as transcriptions (as described herein) have been coupled with the present announcement for a long period, the conscientious producers of superior transcriptions are handicapped by the present announcement. The public interest would be adequately served if features distributed by transcription were announced as such only at the end of the feature. Duplication of the announcement is tedious and unnecessary.

"General Order 78 should therefore be modified to define electrical transcriptions more accurately as 33½ R.P.M. discs made from the artist performing exclusively for broadcasting purposes. Such modification of the order could restrict the designation of 'electrical transcriptions made exclusively for broadcasting purposes' to features actually falling within that category. The announcement describing the method used for distribution, whether it be wire network, phonograph record or electrical transcription, should be required at the end of each program."

## General Cigar to Stage 8-Star Announcement Program

ON July 6, the regular CBS Robert Burns Panatela program will be turned over to the White Owl Cigar for a special announcement broadcast featuring eight well-known stage and screen stars, as well as Guy Lombardo and his orchestra. Each headliner will be on the air for approximately three minutes. The sponsor is the General Cigar Company, which makes both brands of cigars.

## New Accounts on Yankee Network

ADVERTISERS who have recently begun using time on the Yankee Network stations include the Baker Extract Company, Springfield, Mass.; the Pine Tree Products Company (soaps), Newport, N. H.; and the Distributing Company of America (Necco syrup extract), Hartford, Conn. The Baker advertising is placed by Erwin, Wasey; the Pine Tree account by the Hadden Agency; and the Distributing Company places its own advertising direct.

## Epstein Places Laundry Advertising

THE Dade B. Epstein Agency, Chicago, is using time on station WMAQ to advertise the new Sun-Ray Service, a laundering process adopted by a group of Chicago laundries. Newspapers and direct mail will also be used.

## National Radio Advertising Places New Accounts

A SERIES of 16 electrical transcription programs for the Northwestern Consolidated Milling Company, makers of Ceresota flour, is now being placed by National Radio Advertising, Inc., for Addison Lewis & Associates, Minneapolis.

National Radio Advertising has also placed the programs of the Reliance Manufacturing Company, makers of Big Yank workshirts, and of the Johnson Outboard Motor Company, over stations from coast to coast. The Chicago office of Dyer-Enzinger, Inc., is the agency for Big Yank; the Johnson account is handled by Henri, Hurst & McDonald, Inc., Chicago.

## Pearce-Knowles Gets Cookie Account

THE Pearce-Knowles Radio Agency, Seattle, is placing a series of 15-minute radio programs advertising Scotch oatmeal cookies for Dad's Cookie Company, also Seattle.

## Handle Macaroni Campaign

A REGIONAL campaign for the Western Macaroni Company, Salt Lake City, is being handled by the Salt Lake City office of Stevens & Wallis, Inc. Radio, newspapers, outdoor advertising and direct mail will be used.

## Flytox on Chain

WESTERN stations of the NBC are being used by Rex Research, Inc., Benicia, Cal., and Toledo, Ohio, to advertise Flytox. Newspaper copy is also used. The agency is the Botsford-Constantine Company, San Francisco.

## Seafood Account to Eastman

THE Nootka Packing Company, Ltd., packer of Snowcap salmon, clams and pilchard, has appointed the Eastman Advertising Company, Ltd., of Vancouver, to direct its advertising. Radio, newspapers and dealer demonstrations and displays will be used.

## New Valspar Series

AFTER the conclusion of Valspar's first Saturday evening series, featuring Ted Lewis and his dance orchestra, the Valspar Corporation has renewed its NBC contract but changed to a later hour and a more varied program, with guest artists from Broadway and Hollywood on each program.

## Direct Subdivision Advertising

THE Atlee F. Hunt Company, Oakland, Cal., is directing the advertising for Broadmoor Park, E. B. Field & Company's new real estate development in East Oakland. Broadcasting, newspapers, direct mail and billboards are used.

## Liberty to Broadcast

BEGINNING July 3, a new program will go on the Columbia chain, sponsored by *Liberty Magazine* and containing radio adaptations of many of its publications best features, such as "Vox Pop," Sandy and Lill, and dramatized versions of some of the stories.

## Radio Agency Formed in San Francisco

DARRELL DONNELL, formerly assistant merchandising manager of B. F. Schlesinger & Sons, Oakland, Cal., department store; Frank Wright, formerly of KTAB, San Francisco; and Arthur Simon have opened offices as a radio advertising agency in the Hearst Building, San Francisco, under the name Donnell, Wright and Simon.

## More Census Figures on Number of Radio-Owning Families

THE whole number of families in Indiana on April 1, 1930, when the census was taken, was 844,463, of which 351,540, or 41.6 per cent, reported radios. Nebraska totalled 343,781 families, with 164,324, or 47.8 per cent, who owned radios.

There were 161,332 families in South Dakota, including 71,361, or 44.2 per cent, who owned receiving sets.

Montana figures show 137,010 families, of which 43,809, or 32 per cent, are radio owners.

## Field Strength Tests Determine Location of WGAR

### Transmitter

ERECTING a transmitting station is an expensive business, so when the officials of WGAR, Cleveland, decided to build a new one they also determined to make it as valuable as possible, both to themselves and to the advertisers who will use it. Accordingly, before settling on any one location, they had field strength tests made of the entire surrounding country. Three months' experiments led them to select a site in Cuyahoga Heights Village, equi-distant from Cleveland's east and west side residence districts. Construction is now under way.

**"MAKE THEM  
WANT TO SEE  
YOUR PRODUCT"**



"We want to put across a picture of our product," said the manufacturer. "Can you do that by radio?"

"Well, maybe not literally," said the Westinghouse Radio Stations representative. "But there's a lot of psychology entering into the display of a product, and perhaps it isn't as necessary for you to actually show yours in advertising as you think.

"After all, you'll admit that one genuinely interested prospect is worth a hundred that are indifferent. And there is something about radio that inspires folks with a real desire to actually see the things they hear about over the air—whether it's a performer, a type of entertainment, or a product.

"A lot of people thought the broadcast of sporting events would ruin gate receipts—that everyone would sit at home and hear games over the radio instead of attending. Well, millions of them do—but at the same time the receipts are bigger than ever. People get interested in

things they hear, and the next step is to want to see them.

"That's why they jam the theaters whenever big radio stars make a personal appearance. And that's why a constantly repeated word picture of your product via the broadcast route can inspire a genuine desire to see it. Putting this across to the audience in the rich, responsive and thickly-populated areas served by the Westinghouse Radio Stations should have a very beneficial effect on your sales curve."

• • •

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

## **WESTINGHOUSE • RADIO • STATIONS**

**WBZ-WBZA**

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

**KDKA**

Pittsburgh, Pa., Hotel William Penn

**KYW-KFKX**

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

## RECORDINGS

(Continued from page 7.)

those laboratories which are most intensely studying the art.

Hence, it would appear as good judgment to investigate those recording studios which are definitely allied by license agreement with the larger electrical companies engaged in studying transcription broadcasting in all of its factors.

I have already referred to the inability to judge a suitable transcription by an ordinary listening demonstration. The common types of reproducing apparatus are quite unsuitable for such tests, as only very carefully designed and engineered equipment will actually disclose the true nature of a recording. There is, however, an audition test which will determine with reasonable certainty whether a transcription is suitable for broadcasting from a technical standpoint.

The larger electrical companies have in their various offices throughout the country demonstration apparatus of a highly perfected character which will reproduce faithfully the perfections and imperfections of any recording. This perfected equipment, though costly to make, is now being offered by lease arrangements to advertising agencies for installation and use in their offices. However, anyone wishing to have records tested may take them to the offices of these electrical companies and obtain information without charge.

It is also possible to go beyond this test and have a "frequency range analysis" made of any record-

ing to determine its true values. There are several laboratories which perform this service and there is the Bureau of Standards in Washington, which will also give the answer.

Here are a few points which must be regarded if a satisfactory transcription broadcast is to result:

1. Is recorded speech distinct and crisp?

2. Is the upper or lower register cut off? Is there proper brilliance in the music, or on the other hand, evidence of overloading, causing "muddiness" in reproduction?

3. Is there any flutter or discord on sustained notes, indicating improper speed regulation of either the recording machinery or reproducing apparatus?

All of these factors are watched and checked in the good recording studio. The degree of perfection which may be attained at point of broadcast is primarily dependent upon a combination of two fundamentals:

(a) Have the recordings the proper sibilance of the speaking voice, the definition and brilliance of the higher register, the depth and mellowness of the lower?

(b) Is the apparatus to be used for reproducing the recording at the station capable of responding fully to the characteristics in the record?

In other words, do these two essential elements match?

**C**OMING down to more simple tests, it is a very easy thing to compare recordings. Our own policy is to compare a questionable recording with one which we think is good.

We have a line piped into our radio department from station WJR and the records to be compared are played on twin turn-tables at the station. We hear them through our receiving set. If the singer's words are not crisp and clear cut; if both the lower and the higher tones are not well defined and full, we have the chance to find it out by comparing it with the other recording by switching back and forth between the two records on the twin turn-tables.

If there is one orchestral instrument more than another which stamps a poor recording, it is a piano solo. If a marvelous Steinway sounds like a ten-cent store piano, there is something wrong. Also, the best recorders are delighted to have you hear their violin solos, but a poor recording makes a violin sustained note a wavering and sickly thing. Undoubtedly all of us have tuned them out many times.

Surface noise or needle scratch has been criticized somewhat and some recordings are advocated for their quietness. However, a recording which has been burnished down to remove surface noise is in danger of having some of the recorded characteristics wiped off at the same time, thereby damaging the quality of the music.

Still another type of recording which is to be avoided in the interests of a good program and the future welfare of transcriptions is the so-called "dubbed" program. There are several good-sized "dubbed" programs on the air today which are undoubtedly sold on a price

## Programs Like These

BUILD AN AUDIENCE FOR

# YOURS

OVER

# WKRC

The only Columbia Station in the Rich Ohio Valley

These National advertisers  
Sell through WKRC:

Cremo Cigar  
Barbasol  
Evening in Paris  
Robert Burns Panatela  
Henry George Cigar  
Gold Medal Flour  
Premier Salad  
Detective Story Magazine  
Van Heusen Collars  
Camel Cigarettes

Cincinnati's leading advertisers  
buy WKRC first!

Procter & Gamble Co.  
Gruen Watch Co.  
American Beauty Malt  
Red Top Malt  
Tom Collins Jr.  
Boathouse Coffee  
Burke Grocery Co.  
Eureka Oil Co.  
Semet Solvay Co.  
Wurlitzer Music Co





# ELECTRICAL TRANSCRIPTION

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

## ROYAL SERVICE INCLUDES:

**Program Creation:  
Recording:**

**Artists Bureau:**

**Station Contact:**

**Distribution of Broadcasting Discs:**

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

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

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

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

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

*Full commissions to recognized Advertising Agencies.*

Sustaining features available to clients requiring local or regional coverage.

## ROYAL BROADCASTING SYSTEMS, Inc.

*Royal International Radio Features  
Royal Recording Studios*

501 Madison Avenue

New York City

basis. If a recorded program is a first cousin to a direct broadcast, then a "dubbed" program is a second cousin at the very least, because a "dubbed" program is not made with live talent in front of the microphone but is recorded from records taken off the shelf.

In other words, a "dubbing" is a recording made from another recording. Obviously, there is some loss of quality just as there is a tremendous saving of expense in artists and orchestra. The exploiting of a poor recording, either "dubbed" or otherwise, is one of those passing things which is to be expected in a new industry. As long as the buyer is careless in selecting, there will always be those to sell an inferior product.

In the case of an electrical transcription program made up for an advertiser who has had no experience with this medium, it is quite understandable that when the advertiser hears the lively music and the marvelous sound of his own name engraved in wax, he is apt to think it is pretty good—especially if he has nothing to compare it with. He perhaps does not have a trained musical ear, and here's a pleasant new kind of advertising which he doesn't even have to read. He just sits back and hears a snappy dance band and a couple of hundred words about his product. He okehs the job and one more inferior electrical transcription is blasted over the countryside—and thousands of radio listeners walk across the room

and tune to another station.

However, even if we are not all trained musicians with the ability to pick the poor records from the good, we all do know something about business and business methods. Certainly a careful study of all the firms in the business of producing electrical transcriptions should bring out facts upon which we can base our conclusions.

Who are these recording people? What are their affiliations? What are their policies, ideals and business methods? Who are their executives? What is their experience and background? What do they know about creative service in radio from a musical and a directing standpoint? What kind of engineering and production service do they offer? What is their experience in recording? What are the facilities for playing their product at the stations? What field service do they give?

Such a study narrows down the field to the best class of recording companies, and in addition, we have the station managers with whom we deal to tell us what they think about the various electrical transcriptions now on the market.

CONSIDERING the great progress made by recorded spot broadcasting in two years' time, we all wonder what its future will be. Certainly if conditions in radio were to remain as they are we could expect an enormous growth in recorded spot broadcasting as more and more advertisers come to learn about

it. Certainly the surface has only been scratched in this direction.

The fact that the radio stations, when they play an electrical transcription program, enjoy a revenue from the advertiser several times as large as that which they receive from a chain program, assures the growth of recordings and, furthermore, assures for recorded programs the pick of the best broadcasting hours.

There are other factors such as synchronization and television which will play a part. Perhaps with the coming of synchronization many stations now on chains will look to recorded programs to supply them with their finest offerings. Especially will this be true of the stations having little local talent for studio programs, who have depended upon the networks for their quality programs. Certainly, with synchronization a factor or without it, the real reasons for spot broadcasting will still exist. The advertiser still needs to match his distribution; he still needs flexibility in station selection.

As for television and its effect upon recorded spot broadcasting, who can really prophecy? Wouldn't it seem logical, however, to believe that if you could see Anna Case sing via television you wouldn't much worry whether her voice was coming to you from a record, or sound on film, or from an "in person broadcast." The movies are crowded with people who want to see Charlie Chaplin in "City Lights."

**W H E C**

75,000  
**HOMES WITH  
RADIOS**

**WORTHWHILE MARKET**

**WEALTH**

**WELL PREPARED PROGRAMS**

**HOME OWNERS COMMUNITY**

**EARNEST LISTENER APPEAL**

**EQUIPMENT WESTERN ELECTRIC**

**CLEAR RECEPTION**

**COST NORMAL RANGE**

**CONSISTENT COVERAGE**

### Rays of Sales Results Due to Consistent Coverage of the Rochester Buying Area

involving  
7 Counties — 500,000 Listeners

Affiliated with Columbia Broadcasting System  
500 Watts—100% Modulation—Crystal  
Controlled

Double Turntable Western Electric Equipment  
33 1/3 R.P.M. and 78 R.P.M.

**Use Facilities of  
WHEC, Rochester, N. Y.**

# PROGRAMS WINS BY K. O. IN FIRST



Knockout Programs, the hustling youngster with the long reach, wins his battle for listener popularity with Killer Watts, the burly behemoth, by a knockout in the first round.

Killer Watts had plenty of power but had all sorts of difficulty making his efforts land. His hard-hitting, clever opponent was always there with the punch.

Old-time radio listeners who witnessed the fight were outspoken in their opinion of Knockout Programs' superiority. "The outcome was never in doubt from the time the clever Knockout Programs entered the ring. His telling blows and his knowledge of his job had Watts, who was depending on his strength and power alone, beaten from the start."

*All of which may not be the best way in the world to put it, but you get the idea. Several of our competitive stations have more power than ours, which worries us not a bit. We KNOW people listen to programs, not watts, and all our energy is directed towards making our programs the type they want to listen to.*

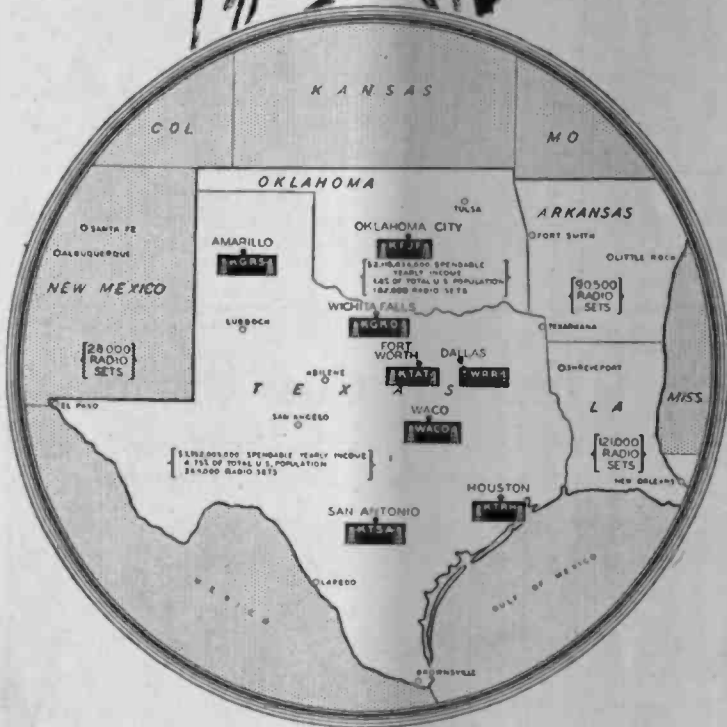
*And furthermore, we have a record of results for advertisers to prove our policies are right.*

*If you have goods to sell in the rich Southwest market, we can do a job for you.*

*Drop us a line.*

## SOUTHWEST BROADCASTING CO.

Aviation Bldg. Fort Worth, Tex.



ASSOCIATED STATIONS:

Wichita Falls  
Houston Dallas  
Amarillo

STATIONS:

Oklahoma City  
Fort Worth San Antonio  
Waco

The fact that Charlie is in Europe and they are just looking at a film doesn't bother them. And note how quickly sound films took hold in theaters, displacing the time-honored orchestra.

By the same token isn't it logical to believe that the radio enthusiast, sitting in his home, seeing John McCormick as well as hearing him, would not be greatly concerned whether a movie film and an electrical transcription, or sound film, were used to supply him with that entertainment or whether the artist is engaged in a personal broadcast. In other words, may not television help recorded spot broadcasting?

About the future, perhaps one man's guess is as good as another's, but for the present we know that recorded programs are doing a great job and may be expected to gain in standing and acceptability with the radio audience if their watchword is "Quality." It seems to me there can be little doubt that a sustained quality program with the most intelligent announcer, with the most careful planning of structure and with the world's best in entertainment, will succeed, whether it's a direct broadcast or a recorded program.

But the program should be superlative. Like Caesar's wife, it should be above reproach. If any program needs big names and famous orchestras, it is the transcription program. Big-name talent presupposes

quality in the recording. The audience does not expect a great singer, a great dramatist or a great statesman to be identified with anything inferior. By employing the finest talent for his transcription program, the advertiser does not risk the charge of cheapness.

If all advertisers build their transcriptions with quality foremost, transcriptions will come to be known as quality broadcasts. The public recognizes quality and, if they are trained to expect the finest of entertainment when they tune in on a program week after week, they'll think less and less about whether it is direct or recorded. They will judge it for what it really is, they will judge it on the sincerity, skill and talent that have gone into it. In other words, doesn't the real future of the recorded program lie in its quality?

#### Summer Campaign for Coal

RADIO, newspapers and outdoor advertising are being used by the Pacific Coast Coal Company of Seattle in a summer sales campaign featuring reduced prices.

#### Building Trades Broadcast

A SERIES of Sunday evening programs designed to awaken public interest in building is now being broadcast over station WOAI, San Antonio, Texas, under the sponsorship of the various building trades and professions. The first program was presented by the West Texas chapter of the American Institute of Architects. Others will include all aspects of building.

#### Evening Series for Swift

SWIFT & COMPANY, Chicago packers, are now sponsoring a series of dramatic programs over an NBC chain each evening except Saturday and Sunday. This is an innovation for this company, as all of its previous broadcasts have been in the daytime. Featured in the new programs are Phillips Lord and Arthur Allen, formerly Goodrich's "Uncle Abe and David." The agency in charge is the Chicago office of J. Walter Thompson Company.

#### Joins Radio Broadcasters

HARRY LAMBERT has joined the sales department of Radio Broadcasters of America, Inc. Mr. Lambert was previously with Electro Broadcasters, Inc., and the Judson Radio Program Corporation.

#### Papers Buy WDBJ

RADIO station WDBJ, Roanoke, Va., operating with 500 watts daytime and 250 watts at night on the 930 kilocycle channel, has been purchased by the Times-World Corporation, publishers of the Roanoke Times and World-News, from the Richardson-Wayland Electrical Corporation.

#### Educational Stations Fall Off

SINCE the Federal Radio Commission went into operation in February, 1927, 53 educational radio stations have ceased operations, 23 of them on their own application to become commercial. There are now about 50 strictly educational stations in operation.

#### Join Agency Radio Department

ANDREW HERTEL, former radio editor of The Milwaukee Journal, has joined the radio department of Williams & Cunningham, Chicago advertising agency. Gates Porter has been made manager of this department.

## WGAR to Move Station

Studios Stay in City; Will Transmit from Cuyahoga Heights

The transmitting equipment of radio station WGAR will be moved from Hotel Statler to Cuyahoga Heights village, John F. Patt, vice-president of WGAR Broadcasting Co., announced late today. Tests from the site finally selected, near the east end of the Harvard-Denison bridge, and three other suburban locations, indicated the station will have from two to twenty times its present strength as received in various parts of the city, Patt said. The tests have been under way since Jan. 20.

Construction will begin at once, and transmitting apparatus will be moved in about six weeks. Studios will remain on the 14th floor of Hotel Statler.

—From Cleveland News, May 5th.

## New Transmitting Plant

No detail has been overlooked to make the new WGAR transmitting plant in Cuyahoga Heights Village modern and efficient in every way.

From field strength measurements made over a period of three months, this location was chosen as the most ideal to serve Cleveland's extensive east and west communities, as well as surrounding counties.

When completed, early in July, WGAR will have one of the most efficient regional stations in the country.

For information write, wire or phone

## The WGAR Broadcasting Company

Studios and Offices: Hotel Statler, Cleveland (Prospect 0200)

Associated Station of NBC BLUE NETWORK

JOHN F. PATT, Vice-Pres. and Gen'l Mgr.

*Let us consider...*

# SUMMER BROADCASTING

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

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

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

**SCOTT HOWE BOWEN** *Inc.*

CHRYSLER BUILDING

NEW YORK

PHILADELPHIA  
INTEGRITY BLDG.

CHICAGO  
WRIGLEY BLDG.

DETROIT  
FISHER BLDG.

DALLAS  
BAKER HOTEL

### Summer Series for Bourjois

A SERIES of 15-minute musical programs will keep A. Bourjois & Company, perfumers, on the air during the summer months when their regular feature, Evening in Paris, is discontinued. Although Bourjois has been on the air for three years over a CBS network, this is the first summer program for this sponsor.

### Flyosan Uses Chain

THE Flyosan Entertainers, a musical program advertising Flyosan, an insecticide manufactured by William Peterman, Inc., New York, is being broadcast each Wednesday evening over an NBC chain. This account is handled by Benton & Bowles, Inc., New York.

### CBS Television Station on Air Soon

WORK on the Columbia System television studios is rapidly nearing completion and tests are now under way. The station is licensed under the call letters W2XAB and will operate in the band between 2,750 and 2,850 kilocycles with 500 watts.

### Simoniz on Chain

THE Simoniz Company, Chicago, manufacturer of Simoniz polishes, is now sponsoring a weekly series of quarter-hour broadcasts over an NBC chain. For some time this company has sponsored a Sunday morning period over a Chicago station.

### Don Lee Gets Television License

THE first television license in the West has been issued to Don Lee, Inc., Los Angeles. The Federal Radio Commission granted a construction permit for a 500 watt sight station to use from 2,100 to 2,200 and from 2,850 to 2,950 kilocycles for experimental purposes.

### KSTP Asks for 25,000 Watts to Test New Antenna

IN ORDER to conduct a series of tests of a new antenna designed to improve service to listeners on the higher frequencies such as that occupied by KSTP, St. Paul (1460 kilocycles), that station has asked the Federal Radio Commission to grant it 25,000 watts experimentally.

### Radio Editors Elect Officers

E. L. BRAGDON, radio editor of the *New York Sun*, was elected president of the Newspaper Radio Editors' Association for 1931-32 at the Chicago Trade Show. Other officers are O. N. Taylor, *Chicago Times*, vice-president; Darrell V. Martin, *Pittsburgh Sun-Telegraph*, secretary-treasurer; and Evans Plummer, *Chicago Herald-Examiner*, Ralph Worden, *Cleveland News*, and James Spencer, *St. Louis Post-Dispatch*, directors.

### KTNT Ordered Off Air

ON A CHARGE of "subordinating the interests of the listening public to the interests of the licensee," the Federal Radio Commission has cancelled the license of station KTNT, Muscatine, Iowa. The station was operated by Norman Baker of Muscatine on the 1,170 kilocycle channel, with 5,000 watts.

Appeal from this action has been made before the Court of Appeals of the District of Columbia, which granted a stay order allowing KTNT to remain on the air pending the court's ruling. On June 12, the court rescinded this stay order and KTNT was again ordered to stop broadcasting.

### Brooks Clothes to Broadcast

EACH Sunday night for a year the Brooks Clothing Company will broadcast a half-hour program over the Don Lee stations in California. The campaign is handled by the Botsford-Constantine Company of Los Angeles.

### NBC Renewals

A RENEWAL of contract between NBC and Lever Brothers, sponsors of the Rinso Talkie, "What Happened to Jane," will cause this program to be heard for another year every Tuesday and Thursday evening over an NBC network. The agency handling this account is Ruthrauff & Ryan.

The Quaker Oats Company has also renewed its daily except Sunday program featuring Phil Cook over an NBC chain. Lord & Thomas and Logan is the agency for this account.

### Leaves Station for Agency

HILMER B. GRONDAHL has joined the Randolph T. Kuhn Advertising Agency of Portland, Ore., as account executive in charge of all broadcast advertising. He was formerly a member of the sales and production staff of station KOIN, of that city.

### Polish Radio Head Favors Advertising on Air

DR. SIGISMOND CHAMIEC, director of "Polskie Radjo," Poland's broadcasting system, is in the United States making a study of American broadcasting methods. The Polish system is operated by a private concessionaire of the government. Support is derived from a tax of \$3.36 per set. After observing American practices, Dr. Chamiec declares that advertising support would raise the standards of Polish broadcasting by making better talent available. Plans are already under way in Poland to commercialize radio broadcasting, he asserted.

### Plan Standardized Station Data

TO ELIMINATE costly but practical statistical market studies made by many broadcasting stations, the N. A. B. and the A. A. A. are attempting to work out a standardized form of trade area data which will include only that information which the agencies require.

# WIBW

Has the Pleasure of Announcing the Appointment  
- of -

**MR. JULIUS LIEB**

as Musical Director

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

WIBW

The CAPPER PUBLICATIONS  
TOPEKA, KANSAS

The electrical transcription business started out some months ago with a big buzz. It brought so many optimists into the field that now, whether you believe it or doubt it, forty per cent of the records are being rejected by independent broadcasters as inferior and therefore unacceptable.

—AIRCASTER, N. Y. Eve. Journal, June 12, 1931.

# CALL YOUR SHOTS, MR. AIRCASTER!

We have no desire to enter into a controversy with a gentleman who should know whereof he speaks, but—the above accusation, we feel, is too general and misleading to pass unchallenged.

*Since the inception of this laboratory, not one single Byers Electrical Transcription has been rejected by any radio station!*

We realize that "the past few months have brought many inexperienced optimists into this business of electrical transcriptions." The above statement by "Aircaster" seems to fulfill our prediction as to their destiny. For—and this is vital—properly made electrical transcriptions are not just phonograph records. The shame seems to be that advertisers and their agencies have apparently spent thousands of dollars on rejected recordings to find this out.

J. G. Byers made electrical transcriptions in 1920, long before the world knew that such a process existed. He designed and built his own equipment. By way of proof—if proof is necessary—Mr. R. P. Clarkson, consulting engineer and well-known authority on radio science, had this to say in the New York Sun of November 23, 1929: "I think it safe to say that electrical recording started from radio, because J. G. Byers made the first electrical recording device with cutter and amplifier right under my nose and with loud cheers on my part."

As chief engineer of several independent laboratories during the past ten years, J. G. Byers has added to his original genius an experience and practical knowledge of electrical recording shared by no other man in the profession.

Every electrical transcription made at Byers Recording Laboratory is personally supervised for balance, placement, volume and tone by J. G. Byers, President. From the first word of the announcer to the last note of the program, his experienced hand is on the control. *That is why every single electrical transcription produced by Byers Recording Laboratory has received the unqualified praise of the radio stations that broadcast them, the advertisers who sponsored them and the artists who worked on the program.* We intend to keep that reputation. We do not want to do *all* the recording. But we do intend to do the best.

Spot Broadcasting with Byers Electrical Transcriptions offers you an opportunity of radio programs comparable in every respect with live talent—coupled with elasticity and merchandising possibilities impossible in any other plan. If you are interested in securing electrical transcriptions with tonal fidelity and life-like definition throughout the entire range of audible frequencies, we will appreciate your inquiry. A line on your business stationery will bring complete details.

Here are a few advertisers and advertising agencies who use Byers Electrical Transcriptions. They have never suffered the indignity of having a program rejected because of inferior recording.

General Foods Corp., New York  
Mail Pouch Tobacco Co., Wheeling, W. Va.  
Continental Oil Co., Ponca City, Okla.  
Columbia Baking Co., Atlanta, Ga.  
Erwin-Wasey & Co., New York

International Proprietaries, Inc., Dayton, Ohio  
Hillerich and Bradsby Co., Louisville, Ky.  
Southwestern Building & Loan Assn., Dallas, Tex.  
Sapolin Co., Inc., New York  
Procter & Collier Co., Cincinnati, Ohio

Texas Bakers Assn., Dallas  
United Adv. Agency, New York  
Tracy, Locke & Dawson, Dallas, Texas  
Richardson, Alley & Richards, New York  
Chas C. Green Adv. Agency, New York

## BYERS RECORDING LABORATORY, INC.

1436 Chrysler Building

NEW YORK CITY

NATIONAL SALES REPRESENTATIVES—SCOTT HOWE BOWEN, INC.

New York

Chicago

Philadelphia

Detroit

St. Louis

Dallas

Omaha

July, 1931

29

## THE STATION POINT OF VIEW

(Continued from page 13)

morning till 2:00 the following morning. It is useless to operate between the hours of 2:00 and 6:00 a. m. because, although there would always be some to listen, the number would be too small to make the time valuable for commercial purposes.

The majority of radio advertisers much prefer the hours between 7:00 and 11:00 p. m. because it is a fairly well-established fact that the radio audience is at its maximum during those hours. That gives a total of 1676 preferred hours per night on all classes of stations in all parts of the nation. At least 25 per cent of that time is used by the networks. About the same amount is used by national advertisers, 20 per cent by local advertisers and the balance sustaining. Therefore only 419 preferred hours are available to national advertisers. Imagine what a severe limitation it would be upon newspaper advertising if the total number of pages available in the United States were 419.

I need not pursue this breakdown any further to demonstrate the fact that only a limited number of advertisers can make use of radio. Eventually there will be a strenuous fight for places on the air. Obviously all advertisers cannot be given the privilege of broadcasting. In fact, broadcasters are beginning to select among advertisers and advertisers are beginning to recognize the fact that a

long time contract on a good station is a highly valuable franchise.

Another limitation of radio as an advertising medium is the fact that many products cannot be advertised over the air. It is possible in newspaper and magazine copy to say things that could never go on the air. The printed advertisement is something which may be read privately whereas there is no privacy to radio. Price quotations are quite out of order during the evening hours. This constitutes a limitation in the minds of many. During the business day, however, price quotations are quite in order. In fact, price quotations in many instances constitute a real service to listeners. Price quotations, however, can be very easily overdone and a well-developed sense of discretion is essential to the program manager.

**T**HE advantages of radio as an advertising medium are numerous. An advertising message tactfully phrased and presented in good taste is most effective since it enters the home as a welcome visitor. In that connection I wish that every advertising man preparing announcements for broadcasting would think of the radio audience as a little family group sitting around the radio set—a family group composed of father, mother, grandparents, and children ranging from the ages of five to thirty.

Multiply this little group by thousands or millions if you wish, but think of that group as the recipient

of your entertainment and your advertising message. As your spokesman comes into the home through the radio I refer to him as a welcome guest, but he will be welcome only so long as he behaves himself. The instant that he oversteps the bounds of propriety he will be instantly ejected by turning the dial.

Pleasing programs create a good will that cannot be obtained from other media. Did you ever hear of anyone buying any product because he was pleased with the art work or typography of the advertisement? Yet there are countless listeners who have been inspired to buy because of gratitude to the sponsor who has brought an especially well-liked program to the radio audience.

Radio offers likewise circulation opportunities beyond that of any other medium. One insertion in a popular weekly magazine with a circulation of three million costs about \$8,000 per page. The magazine makes no guarantee that all three million of its readers will see the advertisement on page 160. In other words, it offers a potential circulation. It is able, however, to deliver enough readers to make that advertising worthwhile. A half hour on the air is equivalent to one insertion. That is: it is a standard unit. Eight thousand dollars spent for a half hour on the air over a network will provide a potential audience of forty million people. Six and a quarter per cent of that money, or \$500, will buy time and talent on a station with a potential audience of five million.

## 75 HOURS PER WEEK of COLUMBIA CHAIN FEATURES

More than 50% in excess of the chain programs of any other station in Southeast Texas.

*That's Why*

The Rice Hotel  
Station

**KTRH** "Houston's Welcome to the World"

offers you a listener interest second to none in this productive territory. A few good spots left.

**MORE CHAIN PROGRAMS THAN ANY STATION IN TEXAS**

For schedules,  
rates, etc.  
Address

J. G.  
**BELCHER**  
Commercial  
Mgr.





DON CARNEY



HARRY C. BROWNE



JAMES WHIPPLE



SEDLEY BROWN

# Announcement

Associated Radio Program Builders, experts in the field of public entertainment, have achieved outstanding success in the building of commercial radio programs . . . programs that are popular . . . programs that are profitable.

Individually, or collectively, they are now ready to work for you . . . writing continuities . . . building complete programs . . . developing advertising ideas in radio form . . . producing complete broadcasting campaigns.

## ASSOCIATED RADIO PROGRAM BUILDERS

11 West Forty-Second Street - - - - NEW YORK



JOHN TUCKER BATTLE



JANICE O'CONNELL



ALLIE LOWE MILES



JAMES F. CLEMENGER

No attempt is made by the broadcaster to claim that all five million listeners will be tuned in at that particular moment on that particular program. The program is the thing: Amos 'n' Andy command an exceptionally large percentage of the radio audience when they are on the air. The circulation cost per listener is only about two cents per year.

Advertising men have in the past been somewhat prone to question the value of radio. They have been very insistent upon keying their radio ads. Various devices have been resorted to to secure a mail response. The broadcasters themselves, confident in their own medium, have not objected to these devices to draw mail because they themselves were looking for additional sales arguments to convince the "doubting Thomases."

The flood of mail that comes in is of dubious value beyond an indication that the program is being listened to. The strenuous efforts to pull mail response is bound to become fatiguing to listeners. Can you imagine one of the higher grade magazines having a coupon on every advertisement? What a curious looking thing that would be and yet many advertising men do all in their power to make radio appear in the same light.

I am very doubtful of the value of either coupons or letters to an advertiser. If you are looking for a mailing list you can get it much cheaper by consulting the telephone directory. I have been a newspaper and magazine reader since early boy-

hood and I have yet to clip my first coupon. I have been a radio listener for ten years and during the course of that time have written but one letter to a station commenting upon a program and that was a vigorous protest about eight years ago to a St. Louis station which had refrained from announcing its call letters for two hours and twenty minutes. Yet I fully realize that I am strongly influenced by good advertising methods and that my purchases are largely governed by the advertisements I have read and heard.

When the doubts regarding radio have been dissipated, advertising men will turn their attention to the development of a better technique of broadcast advertising rather than to concocting new methods of pulling mail. A true test of broadcast advertising as of any other type of advertising is: Does it move merchandise? Does it keep the trade name before the public? Does it create good will?

I will confess, however, that I have a great interest in the mail which comes into WMAQ. It has a valuation from the station standpoint that is not generally considered by the advertiser. The mail indicates the circulation area of the station. Each year we make an analysis of the mail received during the preceding twelve months. Every letter that comes in is counted. The city, town or village from which it comes is recorded and a notation is likewise made to indicate whether or not a letter comments on a daytime program or an evening program. In this way I am able to produce a pic-

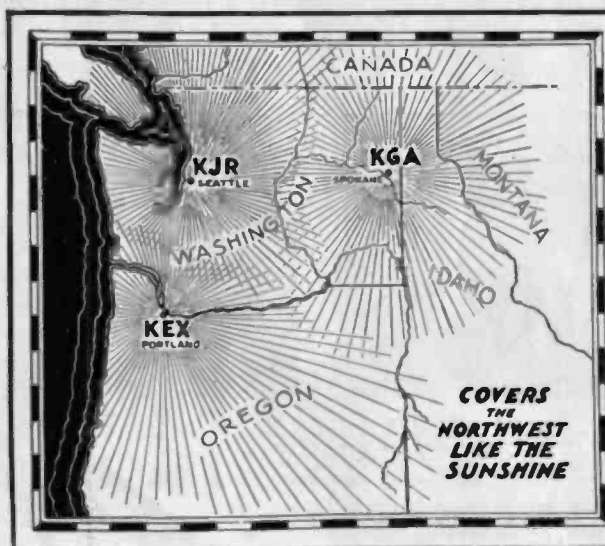
ture of our daytime coverage and our night time coverage.

It shows me that 40 per cent of our audience is located in Chicago; that 24 per cent is in Illinois, outside of Chicago; that 14.3 per cent is in Wisconsin; that 6.3 per cent is in Michigan; that 6 per cent is in Indiana and that 4 per cent is in Iowa. Scattered returns come from every other state in the Union.

In arriving at the conclusion that this shows a fair picture of the distribution of our audience I am assuming that human nature is the same in all parts of the country and that the same proportion of people who hear the station and enjoy its programs will write from one community as from another.

We have likewise made analyses of mail response to individual programs. Some very astonishing and gratifying results have been recorded. For example, an early Sunday evening program of a half hour's duration brought one letter from every 330 persons in Illinois, one letter for every 182 persons in the City of Chicago, one letter for every 336 persons in Wisconsin and one letter for every 244 persons in Milwaukee. This demonstrates a remarkable attention, inasmuch as the figures indicate in the case of Chicago that we received one letter for every 23 radio sets in the city. While those figures are interesting, the necessity for compiling such figures is rapidly passing, since advertising men are able to evaluate broadcast advertising with a precision that is comparable to the valuation of other advertising media.

Station managers themselves are



## NORTHWEST'S MOST POPULAR CHAIN

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

### KJR Wins First Place

Awarded Radio Digest's Gold Medal as the favorite station in the State of Washington. Our KGA station in Spokane was first in eastern Washington. Chosen by popular vote based on programs, reception and other popularity factors.

Eastern Representatives: McElhiney & Associates and Scott Howe Bowen, Inc.

California Representative: Sydney Dixon, Loew's Warfield Theater Building, San Francisco

B. M. Bryant, Business Manager

## NORTHWEST BROADCASTING SYSTEM, INC.

GENERAL OFFICES, HOME SAVINGS BUILDING, SEATTLE.



THE HOME OF WLW.

Send for the  
WLW Booklet

**WLW**  
THE NATION'S STATION

WLW, and its parent, The Crosley Radio Corporation, have done everything possible to insure quality productions. That our efforts have been appreciated is clearly shown by the tremendous audience which regularly tunes to WLW. This audience consists of potential purchasers of your product. Permit us to suggest a way in which you can make them your CUSTOMERS.

THE CROSLY RADIO CORPORATION  
CINCINNATI, OHIO

learning to talk a common language with advertisers and advertising agencies. They are placing themselves in a position to provide the information that agencies and advertisers require of the various advertising media.

**T**HE force of economic circumstances has made broadcasting an advertising medium in the United States and advertising has justified the use of this great means of mass communication for such purposes since it has made possible the production of the finest radio entertainment in the world. Millions of dollars have been spent in sending the finest talent in the world to the radio listeners.

Such a system is infinitely superior to government operation of broadcasting stations, since this would involve great cost to the American public and the possible misuse of radio to serve the interests of the party in power. The sixty million people in the United States are being served and being served well. Their interest, convenience

and necessity is held in due regard by the broadcasters because the broadcasters realize that abuse of their privileges will mean instantaneous loss of popularity.

The fact that broadcasting continues to grow and prosper is the best possible proof that the public is being served. If anything were done to deny broadcasting the financial support it now receives it would either fall into the hands of the demagogues and politicians or, equally bad, into the hands of propaganda organizations.

I do not mean to infer that broadcasting has achieved a state of perfection. I believe there is much work to be done in the improvement of the technique of radio advertising and in the technique of program presentation. Great progress has been made in the past and more progress may be expected.

The National Association of Broadcasters has had a commercial committee at work for three years. This committee has evolved high standards of practice which I regret

are not adhered to by all stations but which will eventually be the code of broadcasting. That Committee in a meeting a short time ago recommended:

"(a) That service to the listener is a primary requisite to commercial success.

"(b) That quality of production should not be sacrificed to commercial expediency.

"(c) That each advertiser be required to make a contribution to the entertainment or education of the listener, for the privilege of reaching the radio audience with his message.

"(d) That it should be the objective of each commercial station to maintain itself on at least a self-sustaining basis, since any other basis may be characterized as unfair competition with other stations or other advertising media.

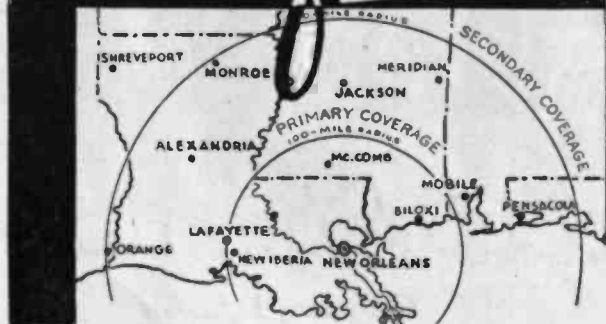
"(e) That a consistent effort be made by the members of the NAB to improve the technique of broadcast advertising."

The commercial committee of the

## In New Orleans Trade Area

# WSMB

*first*



has *twice the audience preference* of the five other New Orleans radio stations combined, as certified by the Chambers Agency, Inc., ANPA. AAAA, APA, PPA, ABP. NOAB, AHMP. (Survey completed May 15, 1931.)

was the *first high-powered station* to operate in New Orleans. (April 21, 1925.)

was the *first station* in New Orleans to *release chain* (NBC) programs.

was the *first station* in New Orleans to institute and maintain an *uninterrupted 17-hour daily* and Sunday schedule.

was the *first station* in New Orleans to broadcast electrically transcribed programs on New Standard reproducing equipment: Western Electric Double 33 $\frac{1}{2}$  and 78 rpm.

is serving 102 national and local accounts weekly. It is the coverage choice of experienced advertisers.

has earned its pre-eminence as Louisiana's outstanding station due to its program-planning and service department. The station's staff of artists furnishes the presentation of leading local programs and the best chain (NBC) features.

# Can you answer "YES" to these questions?

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

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

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

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

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

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

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

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

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

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

**A. T. SEARS & SON, INC.**

*Radio Station Representatives*

520 NORTH MICHIGAN AVENUE

CHICAGO, ILLINOIS

National Association of Broadcasters held several joint meetings with the radio committee of the American Association of Advertising Agencies and I venture to say that both the broadcasters and the agencies have profited thereby.

A sub-committee of the NAB commercial committee has been appointed to evolve standards for agency recognition. These are good indications that the broadcasters are striving to improve the service they are rendering the public, that they are endeavoring to place their business on a sound economic basis and that they are taking these and other steps that will improve the value of the medium not only to the advertiser but to the public.

### Zimmerman Heads Agency's New York Office

WALDEMAR ZIMMERMAN has been placed in charge of the recently opened New York office of Mitchell-Faust-Dickson & Wieland, located in the Graybar building.

### Cremo Gives a Car a Day for Best Slogans

EVERY night a new slogan is used to advertise the Cremo cigar on the radio program sponsored by its maker, the American Tobacco Company. And every night the writer of that slogan is awarded a new automobile, either a Ford or Chevrolet. Slogans must be exactly 20 words long and each word must be written on the back of a band from a Cremo cigar.

### Newspaper Radio Editors Choose Atwater-Kent Hour as Best Program on Air

WHAT the radio editors of the country's newspapers think of sponsored radio programs was disclosed by their answers to a questionnaire sent out by the Newspaper Radio Editors Association. Asked what sponsored network programs are the best examples of good taste in their commercial appeal (listing three programs in order), the editors voted as follows:

	1st	2nd	3rd
Atwater Kent	5	3	1
Collier's Hour	5	2	2
General Electric	4	3	2
A & P Gypsies	3	2	2
Chesborough Real Folks	3	2	1
Blackstone	2	2	0
Pepsodent	2	1	2
Simmons Bed	2	3	0
Camel Pleasure Hour	2	1	5
Empire Builders	2	2	1
Palmolive	2	4	0
Philco	2	0	0
Gold Medal Fast Freight	2	1	0
Mobiloil	2	0	0
Armstrong Quakers	2	0	1
Soconyland Sketches	1	1	1
La Palina	1	0	1
Enna Jettick	1	0	0
March of Time	1	0	1
Cities Service	1	0	2
Cremo	1	0	1
Sherlock Holmes	0	1	5
General Motors	0	4	1
Coca-Cola	0	2	0
Henry George	0	1	1
True Story	0	0	2
Robert Burns	0	1	1
Fleischmann	0	1	0
Literary Digest	0	0	1
Valspar	0	0	1
Lucky Strike	0	0	1
Super Suds	0	0	1
Davey Tree	0	0	1
Tastyeast	0	0	1

The next question: What spon-

sored network programs show the least display of good taste in their commercial appeal? brought the following score:

	1st	2nd	3rd
Lucky Strike	16	6	3
Cremo	5	7	2
Edna Wallace Hopper	2	2	0
Pepsodent	0	3	2
Paul Whiteman Paintmen	2	0	0
Blackstone	1	0	0
Gold Medal Fast Freight	1	2	0
Fleischmann	1	0	0
Barbara Gould	1	0	0
Palmolive	1	0	1
Valspar	1	0	1
General Electric	1	0	0
Tastyeast	1	0	0
Ivanhoe Foods	1	0	1
Van Huesen Collars	0	1	1
Atwater Kent	0	1	0
General Motors	0	1	1
Premier Salad Dressers	0	1	0
Detective Story	0	1	0
Chase & Sanborn	0	1	1
Old Gold	0	1	1
Night in Paris	0	1	0
Campbell Soups	0	0	1
Sunkist	0	0	1
King Edward Cigars	0	0	1
Halsey-Stuart	0	0	1

Answers to other questions revealed that generally the editors favor the American plan of private enterprise in broadcasting, as opposed to the British plan of governmental control, on the ground that it assures better programs; and that most of them believe that advertising should not be limited by legislation, but left to public opinion, which in time will correct any abuses.

**Appoints Seattle Representative**  
FAMOUS ARTISTS OF THE AIR, INC., has appointed Frank Corwin Northwestern representative, with offices in Seattle.

## Will you know tomorrow?

Last night your broadcast was on the air! What record have you of that program, other than the mere typed copy of your advertising message?

If GREEN RECORDING STUDIOS had made a program check for you, there would be a permanent record of your broadcast in your files!

These Green Recordings are not expensive. A fifteen-minute program check consisting of three ten-inch discs costs but \$7.00 — with a substantial discount on contract.

Before you close your broadcast appropriation for your fall campaigns be sure to include program checking by GREEN.

write  
wire  
or phone

**GREEN RECORDING STUDIOS**  
64 EAST JACKSON BLVD., CHICAGO, ILL — Harrison 7066

# Yes, MR. BENSON!

WE AGREED with you in November at Cleveland when you said *"There is a need for stabilization in Spot Broadcasting."*

We agreed when you said *"The advertising agency has become deeply interested in spot broadcasting."*

We agreed when you said *"Stations need representation, to promote the medium as a whole and sell time for the stations."*

With these thoughts in mind, we have created for the Advertiser and the Advertising Agency a plan more advanced, more practical even, than that which you suggested.

Advertisers Radio Service, Inc., is an actual sales and sales service organization set up to function nationally. Exclusively representing a group of successful key stations as their own sales offices . . . . owned, controlled and operated by the member stations it represents.

## ADVERTISERS RADIO SERVICE, INC.

is owned, controlled and operated by  
the member stations it represents.

<b>Yankee Network:</b>	WMAQ, Chicago
WNAC, Boston	WTMJ, Milwaukee
WAAB, Boston	WCCO, Minneapolis
WEAN, Providence	WHAS, Louisville
WORC, Worcester	WQAM, Miami
WICC, Bridgeport	WCAE, Pittsburgh
WDRC, Hartford	WHK, Cleveland
WLBZ, Bangor	WHO, Des Moines
WNBH, New Bedford	WOC, Davenport
<u>WMAL, Washington</u>	WMT, Waterloo
<u>WPTF, Raleigh</u>	

## ADVERTISERS RADIO SERVICE, INC.

Chicago Office: 400 West Madison St.

Phone: State 2621

New York Office: 60 East 42nd St.

Phone: Vanderbilt 3-1127

## ONE-MINUTE ANNOUNCEMENTS

(Continued from page 14.)

in sight and none prophesied.

Speaking of raincoats or umbrellas in connection with rain, the writer is of the opinion that one-minute announcements spotted over a large number of stations in this way by the Morton Salt Company would do more to institutionalize their slogan, "When it rains, it pours," than three times the amount of money spent in an institutional evening show.

One-minute announcements prove particularly effective as supporting advertisements for a large institutional show. There are sponsors of good radio entertainments on the "Blue" network who have national distribution. Yet, because they are on the "Blue" network, they are not in the state of Iowa (the "Blue" network having no outlet in that state).

What more logical, therefore (if they can't afford spot shows), than a series of one-minute announcements placed over good Iowa stations—these one-minute announcements advertising the show as it is broadcast out of St. Paul, Kansas City, or Chicago? If the Iowa stations hesitate to accept what they might term "competitive copy" (announcements which will draw part of their audience away from them) then that hesitancy is brought about because they are afraid to stand on the merits of their own program

schedule. And the sooner we find that out, the better.

Even more effective is the one-minute tie-in announcement for an evening show placed over the same station in the morning, as an audience plug. Let us assume, for instance, that the Super-Suds people took a one-minute announcement over all of their chain stations at 1:15 p. m.—that announcement to ask the questions, "Did you hear Clara, Lu and Em last night?" and "Are you using the super-dishwashing-soap—Super-Suds?" Between 12:45 and 1:30 the dishes of the nation are being washed. The only difference between urban and rural centers is the fact that the man of the house is not home in the large city, whereas in the smaller town he does get home for luncheon. Regardless of location, 12:00 to 1:00 is the luncheon hour, and 12:45 to 1:30 is the dishwashing period. A one-minute announcement staged at this particular time of the day would sell a lot of dishwashing soap and do much toward building an audience for the evening show.

In like measure, the people with hand lotions to sell might very well capitalize on the national habit of washing dishes at this time of day and sell their merchandise through one-minute announcements placed on the air at 1:30 to 1:45—asking frankly if the ladies listening in have hands that are red because they have been in dishwater, and, if so, use

lotion. One-minute announcements can

be, for many advertisers, the most effective means of employing radio. They can, at any rate, if the product lends itself to some particular time, condition, temperature—or reason. The one-minute announcement which has a good, logical reason for its existence is many times more effective than the announcement broadcast blindly.

### Form Radio Agency

SIX Minneapolis newspaper advertising men have organized Broadcasters, Inc., as the first exclusive radio merchandising and sales promotion agency for western Wisconsin, Minnesota and North and South Dakota, and have opened offices in Suite 420, Hodgson Building, in Minneapolis. S. H. McGovern is president; A. H. Schumacher, secretary-treasurer.

The agency opened with more than 50 accounts, and representation agreements with 100 Northwest, Midwest and Mississippi Valley stations. A separate department will contact and develop business from firms rated as chain broadcast prospects. Complete equipment and studios for electrical transcriptions are now being installed.

### Water Softener on KMOX

THE Ross-Gould Advertising Agency, St. Louis, is placing the advertising for Abso Crystals, a water softener and cleaner manufactured by the Absorbene Manufacturing Company, also St. Louis, over station KMOX of that city. Daily announcements are being used for an introductory campaign, which will be expanded at a later date. A radio contest campaign over 14 stations for Absorbene Wall Paper Cleaner, conducted in 1929, produced very satisfactory returns.

# WFBL Daylight Programs—a real buy because

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

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

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

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

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



★  
★  
★  
★

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

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

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

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

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

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

## CHOOSING THE PROGRAM IDEA

(Continued from page 15.)

don't listen at all. For this reason the dramatic program is either an unqualified commercial broadcasting success or a comparative failure.

With rare exceptions, the largest and the surest audiences are built by musical programs—programs ranging from grand opera to Kentucky mountaineer trios. Sometimes the choice of a musical program is dictated by the atmosphere the advertiser wishes to throw around his product. Atwater Kent radio with its grand opera stars, Stromberg-Carlson with the Rochester Civic Orchestra of symphonic proportions, Whitall Rugs with their glamorous melodies—all have music chosen to weave a definite atmosphere about the merchandise it promotes.

More often the type of music chosen depends on the type of audience to be reached. In the current state of collected data on this subject, the choice of music is really more likely to depend on the musical taste of the advertiser's president, chairman of the board, sales manager, advertising manager, and others who make up the committee on strategy. Culturally this is fortunate for America, because the average manufacturer wishes to sponsor a program of higher quality than the majority of his customers would demand.

One very careful and useful study of the relation of musical taste to age and economic status has been made by Mr. Herman S. Hettinger of the University of Pennsylvania.

Its carefully chosen cross section of radio owning Philadelphia makes it quite reliable for that city, but how far its conclusions can be generalized no one can say. The two most significant tables from this study of 2,250 radio owning families show:

### MUSICAL PROGRAM PREFERENCES OF ECONOMIC GROUPS

Type of program	Per cent			Weighted average, all groups
	High Income	Average	Low	
Classical .....	42.8	36.1	12.5	21.0
Semi-classical .....	50.0	40.7	15.7	40.0
Dance .....	50.0	40.0	84.2	62.4
Sacred .....	14.2	19.3	16.7	18.2
Old-fashioned melodies .....	28.5	37.6	21.8	30.4

### OF AGE GROUPS

Program type	Per cent					Weighted average, all groups
	20 yrs. and under	21-30 years	31-40 years	41-50 year	51 yrs. and over	
Classical .....	34.7	17.1	21.0	21.6	25.3	21.0
Semi-classical .....	9.6	22.1	25.6	42.4	45.1	40.0
Dance .....	94.2	75.4	74.8	60.5	27.9	62.4
Sacred .....	7.7	5.7	16.7	26.7	24.6	18.6
Old-fashioned melodies	7.7	11.4	30.8	38.1	63.0	30.4

Reprinted through courtesy of station WCAU

Clearly, dance music and the semi-classical (Herbert, Romberg, Nevin, the lighter airs from grand opera, etc.) are the two most popular forms. The majority of the popular musical programs on the air are built from these two types of music. Many an advertiser turns away from dance music, popular as it is, because distinctive dance music is hard to supply. The air is so full of good jazz bands that, except when a personality captures popular fancy as Rudy Valee did, or when sheer weight combines with program excellence as Lucky Strike's three hours a week do, a distinctive dance

music program, well identified with the sponsor and his product, is hard to secure.

The light classical, or semi-popular program, embodying some dance music, some musical comedy and light opera, some ballads, and occa-

sionally some heavier music, is hailed by many as the golden mean. Such a program permits the development of a number of distinctive personalities; for instance, the Camel Hour with Reinald Werrenrath and Mary McCoy, or the Palmolive Hour with Olive Palmer and the Revelers. Such programs as these, the Cities Service hour, the Mobiloil program, and the A. & P. Gypsies, seem to have struck the least common denominator of popular taste, and appeal to everyone.

The programs built of still higher grade music—such as the Stromberg-Carlson, Atwater Kent, Halsey

IN THE GOLDEN TOWER  
**WJR**  
OF THE FISHER BUILDING

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

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

THE GOOD WILL STATION, DETROIT

---

# In the Good Old Summer Time

---

## 61.84% Renewals!

**I**N a spring issue of this publication we announced that 52.1% of all WBBM clients were on renewed contracts.

Now that summer is here we announce that—

**61.84%**  
of all  
**WBBM CLIENTS**  
are on  
**Renewed Contracts**

Further, commercial revenue has increased more than 100% since January first.

Surprising, you say? Not at all. For the last four years a summer month has brought the top, and a winter month the bottom of our sales curve. Broadcast advertising through WBBM's super-power transmitter is always at its height at this time of the year.

A long time ago, when radio was young, one of our skeptical friends in the publishing business said, "It'll be a hot day in summer when radio cuts any figure in the advertising field." He was right.

---

*The Air Theatre*

# WBBM CHICAGO

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

# K·M·B·C

## Has Decided

Not to have  
a  
"Summer Slump"

This Year

## Unusual Merchandising

Plans are in  
Progress and  
the traditional  
"Boog-a-Boo"

is outsmarted

## JOIN US

# K·M·B·C

"Midland Broadcast Central"

Midland Broadcasting Co.  
Pickwick Hotel  
Kansas City - Missouri

Stuart and General Electric programs—are designed with a recognition of the fact that although the higher type of music may lose them listeners, the loss is more than offset by the quality of the audience secured and by the loyalty with which these listeners follow the programs week after week. Because the lovers of the better music more often than not are among the higher income groups, and because the advertiser who uses classical music competes with very few similar programs, he is able to bind his audience to him as with chains of steel.

When a mass audience is desired, the vaudeville act is likely to supply popular and profitable entertainment. Phil Cook's one man show and the Radiotron Varieties have commanded a wide and enthusiastic following. With such a program the time chosen is usually but fifteen minutes, and the lightness of the advertiser's individual punch is more than overcome by the rat-tat-tat of additional programs each week. Another advantage of the vaudeville type of program is that the concentration of the talent budget on a few persons makes possible the securing of top-notchers at a total program cost no greater than many a run-of-mine musical program.

Even at night, a fourth entertainment unit—the speaker—can be used. The Old Counsellor, feature of the Halsey Stuart program; Lowell Thomas, speaking for the Literary Digest; Bobby Jones, talking golf and advertising Listerine, have been successful because they entertained.

Regardless of the speaker's intrinsic entertaining ability, his reception by the radio audience will be tremendously enhanced if they, or at least a goodly part of them, already worship him as a hero. Such programs secure an enthusiastic, intently listening audience who tune in week after week. They are best employed when the subject matter bears an intimate relation to the advertiser's product, as do Floyd Gibbons' talks on "The House of Magic" or Lowell Thomas' discourses on the day's news, both of which are subtly selling all the time they entertain.

The canny gentlemen who make money from our desire to be amused know that, properly handled, a star

# KGKB

## "The Voice of East Texas"

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

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

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

Your inquiries will be appreciated.

TYLER « TEXAS

# WJAY

CLEVELAND

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

For details and figures write  
W J A Y  
1224 Huron Rd., Cleveland, O.

# IN IOWA IT'S -KFJB-

MARSHALLTOWN  
IOWA'S GEOGRAPHICAL CENTER

# 250

WATTS

Western Electric Reproducers  
100% MODULATION CRYSTAL CONTROL  
ALL NEW EQUIPMENT

makes a good box office. Radio broadcasters have had the same experience. Atwater Kent, with its ranking by Crossley as the second most popular program on the air, has achieved this position not merely by the quality of its music, but by the policy of presenting different stars from the operatic and concert stage, a variety of stars which has constantly whetted the public curiosity. Many other advertisers have exceedingly popular programs built around stars, but stars presented so often that their appearance no longer is an event.

Analysis of such successful programs shows that "big names" are often well worth their cost, but that whether big names are used or whether the radio advertiser "finds" his talent, his broadcast must be designed to provide capital entertainment for the class of radio audience he wants to reach. Then he is ready to consider other phases of his radio advertising.

(Next month Mr. Pumphrey will discuss these "other phases" of producing radio programs.)

### Hodges Again Heads A. F. A.

GILBERT T. HODGES, *New York Sun*, was re-elected president of the Advertising Federation of America at the 27th annual convention at New York City. R. L. Johnson of *Time* was re-elected secretary, and Joseph H. Appel, of John Wanamaker, treasurer.

Council chairmen, who will also act as vice-presidents of the Federation, were named as follows: George W. Kleiser, of Foster & Kleiser, San Francisco, heads the Council on Departmental Activities; Miss Jeannette Carroll, Bryant & Stratton College, Providence, the one on Women's Club Management; and G. Lynn Sumner, G. Lynn Sumner, Inc., New York, the Council on Club Management.

The following board members were re-elected: Miss Helen Baldauf, Johnson Candy Company, Milwaukee; Don Bridge, of the *Indianapolis News*; and Francis H. Sisson, of the Guaranty Trust Company, New York.

New directors are: Frank G. Huntress, *San Antonio Express*; Turner Jones, Coca-Cola Company, Atlanta; and G. R. Schaeffer, Marshall Field & Company, Chicago.

### Program Service for Food Advertisers

CATHERINE W. BRANHAM, John M. Richmond and Sally M. Marshall have formed a company in New York City to prepare radio programs for manufacturers of food products. The organization will be known as Branham-Richmond-Marshall.

### Radio Spot Time, Inc., Is New Station Representative

JUDSON RADIO PROGRAM CORPORATION, a division of the Columbia Concerts Corporation and a producer of electrical transcriptions for radio, announces the formation of Radio Spot Time, Inc., organized to represent a select group of radio stations throughout the country. Listed on the roster of Radio Spot Time, Inc., stations are units of both chains, as well as important independents. Organized under the direction of John T. Adams and Herbert G. Foster, the new company has as its aim the intelligent representation of a single station in each important territory.

### Steelcote Uses Mid-West Stations

THE Steelcote Manufacturing Company, St. Louis, maker of enamel, lacquers, etc., is sponsoring a series of musical programs over a mid-Western chain of Columbia stations.

### Lambert to Direct Westinghouse Advertising

FOLLOWING the resignation of J. C. McQuiston as general advertising manager of the Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa. the advertising will be under the direction of M. B. Lambert, assistant to the vice-president.

## Pittsburgh's Dependable Station

### SERVES

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

### OFFERS

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

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

TONE QUALITY  
RESEARCH  
COVERAGE  
POPULAR PROGRAMS  
GOOD WILL  
NEW-NEWS  
100% MODULATION  
SERVICES

## BELLOWS DEFENDS THE AMERICAN PLAN OF BROADCASTING

(Continued from page 17.)

the advertising features are supposed to appeal chiefly to the mass taste, the broadcasters fall over backward in their efforts to hold the minority interest through their unsponsored programs.

**T**HERE does not seem to be much ground for the fear that commercial programs will absorb all of the available time, or even so much of it as seriously to limit the facilities of non-commercial service. As yet the situation is all the other way, most stations have more unsold time on their hands than they know what to do with. They offer to turn it over, without charge, to educational institutions, in the generally vain hope that they will make sensible use of it, or even any use at all; as a rule the offer is declined.

I have no hesitation in saying that the state universities could have, without cost to them, five times as many hours on commercial broadcasting stations as they are now using, and win the undying gratitude of the broadcasters to boot, if only they were equipped to put on reasonably interesting programs. As for the public schools, most broadcasting stations periodically beg the school authorities to make use of their facilities—in vain. Even our regional governing bodies, garrulous as they normally are, turn suddenly shy when it comes to making use of

free radio time; the task of utilizing as much as fifteen minutes a week taxes their facilities to the utmost.

No, all this talk about there being no radio time available for public service, including education, free of all advertising control, is nonsense—sheer and arrant nonsense as regard the past and the present, and apparently nonsense as regards the future, too. And even if all the worst fears of the anti-commercialists should be realized—if a time should come when advertisers are using every available minute—there would still be the protection of the Federal Law. Let the Federal Radio Commission, if ever such action becomes necessary, but certainly not before, define public interest as requiring a certain percentage of non-advertising time, and the gate, thus forced open, can never be shut again.

In the long run, broadcasting in America is completely controlled by the people, through their government, just as surely, though not as directly, as it is in Great Britain. Perhaps it is harder here than it is abroad for a small minority to dictate what the public shall hear, but the power of the American public over broadcasting is unquestioned and absolute.

The American public, I hear it said, objects to so much radio advertising. I am not so sure of this; it does not seem to object to advertising elsewhere—in the magazines and newspapers, for instance—and the fourteen million radio receiving

sets now in operation in the United States furnish an eloquent answer to the argument that the public disapproves of the commercial sponsorship of radio programs.

These things, after all, are largely matters of habit. I remember at a luncheon in London a year ago, being asked how we in America could tolerate the use of radio for advertising, to which I replied that between Southampton and the metropolis every railway station appeared to represent a community called "Bovril"—whereupon that particular line of questioning was promptly dropped.

Of course there are objectionable and blatant radio programs. Many newspapers carry special Sunday feature sections which are grossly unfit for admission to any decent home, and most newspapers today accept advertising matter which no self-respecting radio station would permit, but that is not generally regarded as justifying government ownership of our newspapers. For broadcasting, government ownership and operation provide the only apparent alternative to commercial support through advertising.

Would you really like to have the Senate select your orchestral programs, or the House of Representatives take over the management of Amos and Andy? Not until we are ready to let the Federal government censor our daily reading-matter shall we as a nation be content to let government functionaries tell us what we shall hear.

## Who Knows Best

### you or the Memphis listener audience?

# WNBR

100% MODULATION  
CRYSTAL CONTROL  
500 WATTS—1430 Kc.

8,260 people wrote Coca Cola from May 6 to 16 on WNBR baseball broadcasts. 791 wrote from 112 towns in Mississippi—735 from 83 Arkansas towns—574 from 87 Tennessee towns, not counting Memphis.

A MEMPHIS STATION  
IN MEMPHIS FOR  
MEMPHIS PEOPLE

ELK'S HOTEL  MEMPHIS, TENN.  
**MEMPHIS BROADCASTING COMPANY**

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

**KGIR**

"The Voice of  
Montana"

**BUTTE  
MONTANA**



**KTBS**

The only FULL TIME station in the great Tri-State Trade Area of Louisiana, Arkansas and Texas. Covering a 150 mile radius including the East Texas Oil Field — which is considered the World's Largest.

**1000 WATTS  
100% Modulated**

*Serving the best  
Accounts in its  
territory*

**Washington-Youree  
Hotel  
Shreveport, La.**

No one would deny that there is a good deal of offensive advertising in connection with radio. It is, however, preposterous to put the blame for this on the broadcasters, whose dream of Paradise is a world in which advertisers are content with mere credit announcements at the beginning and end of each program.

The cure for blatant advertising rests with the public itself. No advertiser is so foolish as knowingly to offend any considerable part of his audience, when his sole object is to create good-will for his product. That there is vast room for improvement in our methods of radio advertising is readily granted, but it is only through the money spent by radio advertisers, unless we accept the alternative of ownership and operation by the Federal government, that the American public can enjoy the immense amount of unsponsored broadcast service it now receives.

Two other things must always be kept in mind when considering the future of American broadcasting. The first is the vast geographical area of the United States, with the bristling individuality of its component units. Our Radio Law, with its specific requirement of an equitable distribution of radio transmission among the states, takes cognizance of this fact. Such centralization of broadcast service as is practicable enough in Great Britain or Germany would here be inconceivable.

The other thing to remember is that our system of privately owned and commercially operated stations is a pretty solidly established fact, protected by a series of court decisions. The overturning of this system would require an overwhelming preponderance of evidence that its continuance is not in the public interest, wherefore it seems infinitely wiser to proceed on the theory that our surest hope of improvement lies in making better use of the broadcasting facilities which now exist, and particularly in the better employment of unsponsored periods.

**W**ITH ample time available, and likely to remain so, for broadcasts free of advertising control, we may turn from the question of quantity to that of quality. What is the nature of the unsponsored programs being sent out by the networks and the individual stations?

**KFH**

Always in the lead  
with new ideas in  
Radio now offers

**A Complete  
Merchandising  
Service**

Surveys  
Letters to the Trade  
Window Trims  
Counter Displays  
Sales Reports  
Entire Co-operation

Write For  
Our New  
Booklet

**MERCHANDISING  
THE RADIO  
PROGRAM**

Your Copy Awaits You

**RADIO STATION**

**KFH**

**COMPANY**

**WICHITA  
KANSAS**

What assurances have we that the character of these programs will not only stimulate and maintain public interest, but actively serve public welfare in encouraging clearer thinking, truer understanding and more discriminating taste?

The record of past and present performance certainly justifies optimism as to the future. Let me cite four specific illustrations from current network schedules. The weekly broadcasts of the New York Philharmonic Orchestra's complete concerts give American radio listeners the finest instrumental music in the world. The Sunday morning broadcasts from England, arranged with the admirable co-operation of the British Broadcasting Corporation, present as speakers for the American audience the foremost men and women of Great Britain. The weekly radio forum from Washington provides opportunity for the public discussion of our national political problems by the men to whom we have entrusted the responsibility of solving them. The daily programs of the American School of the Air constitute a carefully planned and conscientiously executed effort to adapt chain broadcasting to the special requirements of secondary education.

These four, of course, are network programs, with many others falling into similar categories. Most of the leading individual stations have likewise done excellent work in the presentation of non-commercial features. Lectures, readings,

debates, courses of instruction, concerts of good music, drama, economics, public affairs—all of these play a considerable part in the non-commercial broadcast schedule of every first-class station.

The worst criticism which can justly be brought against this service is that it is, as a rule, poorly coordinated, developed more or less by chance and without any clearly conceived plan. For this the responsibility, I think, rests chiefly elsewhere than with the broadcasters. They are doing the best they can and spending, in the aggregate, hundreds of thousands of dollars on their non-commercial programs, with remarkably little help or intelligent guidance from the outside.

No, the non-commercial results which have been achieved—and they are very far from being negligible—have been brought about by the broadcasters themselves, at a heavy cost in money and effort, with remarkably little assistance from those on whom they have every right to rely. Do not think that in all this I am trying to paint the broadcasters as a peculiarly high-minded, altruistic set of men. They are not. They are business men, with the limitations and timidities usual to their class. Like everybody else, they want to make money.

Their vocation, however, places them in a quite exceptional relationship both to the public and to the government. "Public interest," whatever else it may signify, means for them the sole source of their

daily bread, and even their legal right to try and earn it. In their worst nightmares they behold the appalling panel of the Radio Commissioners sitting in judgment; they hear the pronouncement of the death sentence, "Not in the public interest," and they are sent forth naked to face the world.

Under such circumstances it is no particular credit to them that they seek in every possible way to find out what "public interest" means, and to live up to what they conceive to be its requirements. If they fail, as in part they doubtless do, it is chiefly because they get so little intelligent help. It is far easier to raise a popular clamor for taking away from the broadcasters their right to use certain wave lengths than to advise them soundly as to how they may best employ these wave lengths in the public service.

#### NAB to Hold Western Regional Conference

THE first western regional conference of the National Association of Broadcasters will be held at the St. Francis Hotel, San Francisco, Cal., Tuesday and Wednesday, July 21 and 22, 1931. A meeting of the board of directors will be held in connection with the western conference. All stations west of the Mississippi river, whether members or not, will be invited to attend the meeting.

The program is now being arranged and at least two speakers of national prominence in radio circles will address the sessions. Other details of the program will be worked out by a committee headed by Birt F. Fisher, station KOMO, Seattle, Wash.

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

*And The "Leader in New Orleans"*

# WDSU

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

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

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

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

WDSU is affiliated with "Columbia and Dixie" Network.

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



the South's  
richest  
market

Piedmont Carolinas

is covered  
by but one  
station . . .

**W B T**

5000 Watts  
Cleared Channel  
Affiliated with C. B. S.  
Key Station Dixie Network  
STATION WBT, Inc.  
Charlotte No. Car.

||||  
**FALL?**

Yes, fall is coming,  
and fall-planning  
time is here.

If you plan on using  
WDAY, Fargo,  
this fall, we sug-  
gest you make your  
arrangements now!

Don't be one of  
those advertisers  
who are going to  
be too late!

Arrange for com-  
plete northwest  
coverage now. Con-  
tract with WDAY.

**WDAY, Inc.**  
**FARGO, N. D.**  
An NBC Associate  
1000 watts; 100% modulation;  
940 kc.

July, 1931

**Advertisers Radio Service  
Appoints Managers**

**M**R. G. HOWELL MULFORD, for many years associated with the Scripps-Howard newspapers, has been appointed eastern manager of Advertisers Radio Service, Inc., cooperatively owned station representative organization, with offices in the Lincoln Building, 60 East 42nd Street, New York City.

The Chicago office, in the Daily News Building, 400 West Madison Street, will be conducted under the direction of R. M. Vandivert and William G. Rambeau. Mr. Vandivert has had many years' experience as an advertising executive of Hearst newspapers and as an agency man. Mr. Rambeau was for several years a representative of Curtis Publishing Company in Chicago and has recently been connected with the Jam Handy Picture Service.

Advertisers Radio Service, Inc., now represents the Yankee network, including the following eight stations: WNAC, Boston; WAAB, Boston; WEAN, Providence; WORC, Worcester; WICC, Bridgeport; WDRC, Hartford; WLBZ, Bangor, and WNBH, New Bedford.

The other stations represented are as follows: WMAL, Washington, D. C.; WPTF, Raleigh, N. C.; WCAE, Pittsburgh; WQAM, Miami; WHAS, Louisville; WHK, Cleveland; WMAQ, Chicago; WTMJ, Milwaukee; WCCO, Minneapolis; WHO-WOC, Des Moines and Davenport, Iowa, and WMT, Waterloo, Iowa.

It will be the function of Advertisers Radio Service, Inc., to sell time on the various stations individually or collectively, depending upon the needs of the advertiser. Files are being rapidly built up on each of the member stations so that complete information will be available regarding each station and the market it serves.

**Wisconsin Broadcasters Elect  
Mann**

**H.**S. MANN, of station WRJN, Racine, was elected president of the newly organized League of Wisconsin Radio Stations, Inc., which includes 11 radio stations of Wisconsin. William T. Evjue, of WIBA, Madison, was elected vice-president; William C. Forrest, of WIBU, Poynette, secretary, and Francis Kadow, of WOMT, Manitowoc, treasurer.

The directors elected include Mann and Evjue, as well as W. C. Bridges, of WEBC, Superior; Sidney Bliss, of WCLO, Janesville; C. E. Broughton, WHBL, Sheboygan; Joseph Callaway, WKBH, La Crosse, and the Rev. Wagner, WHBY, Green Bay. Arthur Towell, Madison, was selected as the executive secretary. Offices for the group are established at 504 Beaver building, Madison.

**Travel Company on Air**

**T**HE travel agency of Gillespie, Kimports & Beard, Inc., is using time over station WLWL, New York City, to advertise its California and Alaskan tours.

**• HANJON •**  
**Electrical  
Transcription  
SERVICE**

**SUSTAINING  
PROGRAMS . . . . .**

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

**SPONSORED  
PROGRAMS . . . . .**

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

**STATION  
REPRESENTATION . . . . .**

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

*Full commission to advertising agencies.*

**THE HANJON COMPANY**

Incorporated

755 Seventh Ave.  
New York City, N. Y.

Phone Circle 7-3833

# Station Rate Directory

## NORTHWEST BROADCASTING SYSTEM, INC.

303 Home Savings Bldg., Seattle, Wash. Bertrand M. Bryant, Business Manager; R. A. Province, General Manager. Stations are KJR, Seattle; KEX, Portland, and KGA, Spokane.

### Contract Regulations.

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

### Sponsored Programs.

Rates include line charges between stations.

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

Stations.	1 Tl.	4 Tl.	13 Tl.	26 Tl.	52 Tl.
KTAT, Ft. Worth...	50.00	48.50	45.00	42.50	40.00
KTSA, San Antonio...	45.00	40.00	35.00	32.50	30.00
KGKO, Wichita Falls...	35.00	33.50	31.50	30.50	29.50
WACO, Waco...	35.00	33.50	31.50	30.50	29.50
KFJF, Okla. City...	60.00	58.50	48.50	45.00	42.50
KGRS, Amarillo...	32.50	31.50	30.75	29.25	27.50
KTRH, Houston...	45.00	42.50	40.00	38.25	36.00
WRR, Dallas...	40.00	37.50	35.00	30.00	25.00
<b>Total</b> .....	<b>342.50</b>	<b>325.50</b>	<b>297.25</b>	<b>278.50</b>	<b>200.00</b>

Quarter Hour.

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

Stations.	1 Tl.	4 Tl.	13 Tl.	26 Tl.	52 Tl.
KTAT, Ft. Worth...	81.00	79.50	72.50	70.00	65.00
KTSA, San Antonio...	75.00	70.00	60.00	55.00	52.50
KGKO, Wichita Falls...	58.50	57.00	55.00	54.00	53.00
WACO, Waco...	58.50	57.00	55.00	54.00	53.00
KFJF, Okla. City...	100.00	97.50	85.00	82.50	80.00
KGRS, Amarillo...	58.50	57.50	56.00	52.75	50.50
KTRH, Houston...	75.00	72.50	67.50	63.75	60.00
WRR, Dallas...	85.00	80.00	75.00	65.00	55.00
<b>Total</b> .....	<b>591.50</b>	<b>571.00</b>	<b>526.00</b>	<b>497.00</b>	<b>460.00</b>

Quarter Hour.

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

Stations.	1 Tl.	4 Tl.	13 Tl.	26 Tl.	52 Tl.
KTAT, Ft. Worth...	81.00	79.50	72.50	70.00	65.00
KTSA, San Antonio...	75.00	70.00	60.00	55.00	52.50
KGKO, Wichita Falls...	58.50	57.00	55.00	54.00	53.00
WACO, Waco...	58.50	57.00	55.00	54.00	53.00
KFJF, Okla. City...	100.00	97.50	85.00	82.50	80.00
KGRS, Amarillo...	58.50	57.50	56.00	52.75	50.50
KTRH, Houston...	75.00	72.50	67.50	63.75	60.00
WRR, Dallas...	85.00	80.00	75.00	65.00	55.00
<b>Total</b> .....	<b>591.50</b>	<b>571.00</b>	<b>526.00</b>	<b>497.00</b>	<b>460.00</b>

Special Feature Periods.

Electrical Transcriptions.

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

## ALASKA

### Ketchikan KGBU

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

### Contract Regulations.

\*General.

### Sponsored Programs.

(After 6:00 P. M.)

1 Hour (time only).....	\$30.00
1 Hour (programs furnished).....	60.00
1 Hour (time only).....	15.00
1 Hour (programs furnished).....	30.00

Term contracts—rates on application.

Special Program Rates (Minimum 3 months' contract.)

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

Two daily announcements with one studio program one-half hour each week, talent furnished (after 6:00 P. M.), per month, \$100.00.

Special Group Programs (Minimum 3 months' contract.)

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

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

Announcements.

Per minute, \$1.00.

Term contracts—rates on application.

Special Feature Periods.

Electrical Transcriptions.

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

## CALIFORNIA

### San Francisco KJBS

100 Watts. 1,070 Kc.  
1380 Bush St., San Francisco, Calif. Ralph R. Brunton, General Manager. Owned and operated by Julius Brunton & Sons Co.

### Contract Regulations.

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

### Sponsored Programs.

(Daily except Sundays.)

Stations.	1 Tl.	13 Tl.	26 Tl.	52 Tl.
1 Hour.....	\$50.00	\$37.50	\$30.00	\$25.00
1/2 Hour.....	30.00	22.50	18.00	15.00
1/4 Hour.....	20.00	15.00	12.00	10.00

(Sundays.)

1/2 Hour.....	35.00	28.00	24.00	20.00
1/4 Hour.....	25.00	20.00	16.00	14.00

Announcements.

Not to exceed 100 words.

(Daytime daily except Sundays and Special Holidays.)

Per time..... \$4.00 \$3.00 \$2.75 \$2.50

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

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

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

Special Feature Periods.

Electrical Transcriptions.

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

## SOUTHWEST BROADCASTING CO.

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

### Contract Regulations.

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

### Sponsored Programs.

#### Group Discount.

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

(After 6:00 P. M.)

One Hour.

Stations.	1 Tl.	4 Tl.	13 Tl.	26 Tl.	52 Tl.
KTAT, Ft. Worth...	135.00	132.50	125.00	120.00	115.00
KTSA, San Antonio...	120.00	118.50	98.50	95.00	90.00
KGKO, Wichita Falls...	97.50	96.50	94.50	92.50	90.50
WACO, Waco...	97.50	96.50	94.50	92.50	90.50
KFJF, Okla. City...	160.00	157.50	140.00	135.00	120.00
KGRS, Amarillo...	97.50	95.50	93.50	87.75	84.00
KTRH, Houston...	150.00	142.50	135.00	127.50	120.00
WRR, Dallas...	100.00	95.00	90.00	80.00	70.00
<b>Total</b> .....	<b>957.50</b>	<b>934.50</b>	<b>871.00</b>	<b>830.25</b>	<b>790.00</b>

Half Hour.

Stations.	1 Tl.	4 Tl.	13 Tl.	26 Tl.	52 Tl.
KTAT, Ft. Worth...	80.00	78.50	72.50	69.00	65.00
KTSA, San Antonio...	75.00	65.00	60.00	55.00	52.50
KGKO, Wichita Falls...	57.50	56.50	54.50	53.50	52.50
WACO, Waco...	57.50	56.50	54.50	53.50	52.50
KFJF, Okla. City...	90.00	87.50	78.50	72.50	70.00
KGRS, Amarillo...	57.50	56.00	54.50	51.75	49.00
KTRH, Houston...	80.00	75.00	72.00	68.00	64.00
WRR, Dallas...	65.00	62.50	60.00	55.00	50.00
<b>Total</b> .....	<b>562.50</b>	<b>537.50</b>	<b>506.50</b>	<b>478.25</b>	<b>455.50</b>

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

Sponsored Programs.

Rates include line charges between stations.

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

1 Hour..... \$230.00 \$270.50 \$351.00 \$331.50

1/2 Hour..... 140.40 133.38 126.36 119.34

1/4 Hour..... 70.20 66.69 63.18 59.67

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

1 Hour..... \$195.00 \$185.25 \$175.50 \$165.75

1/2 Hour..... 117.00 111.15 105.30 99.45

1/4 Hour..... 70.20 66.69 63.18 59.67

One Hour.

(Before 6:00 P. M.)

Stations.	1 Tl.	4 Tl.	13 Tl.	26 Tl.	52 Tl.
KTAT, Ft. Worth...	81.00	79.50	72.50	70.00	65.00
KTSA, San Antonio...	75.00	70.00	60.00	55.00	52.50
KGKO, Wichita Falls...	58.50	57.00	55.00	54.00	53.00
WACO, Waco...	58.50	57.00	55.00	54.00	53.00
KFJF, Okla. City...	100.00	97.50	85.00	82.50	80.00
KGRS, Amarillo...	58.50	57.50	56.00	52.75	50.50
KTRH, Houston...	75.00	72.50	67.50	63.75	60.00
WRR, Dallas...	85.00	80.00	75.00	65.00	55.00
<b>Total</b> .....	<b>591.50</b>	<b>571.00</b>	<b>526.00</b>	<b>497.00</b>	<b>460.00</b>

Half Hour.

Stations.	1 Tl.	4 Tl.	13 Tl.	26 Tl.	52 Tl.
KTAT, Ft. Worth...	48.00	47.50	42.50	40.00	38.00
KTSA, San Antonio...	45.00	40.00	32.50	30.00	28.50
KGKO, Wichita Falls...	34.50	33.00	31.00	30.00	29.00
WACO, Waco...	34.50	33.00	31.00	30.00	29.00
KFJF, Okla. City...	60.00	57.50	47.50	45.00	42.50
KGRS, Amarillo...	34.50	33.75	32.75	31.00	29.50
KTRH, Houston...	40.00	38.00	36.00	34.00	32.00
WRR, Dallas...	55.00	52.50	50.00	45.00	40.00
<b>Total</b> .....	<b>351.50</b>	<b>335.25</b>	<b>303.25</b>	<b>285.00</b>	<b>268.50</b>

Quarter Hour.

Stations.	1 Tl.	4 Tl.	13 Tl.	26 Tl.	52 Tl.
KTAT, Ft. Worth...	32.00	30.50	27.50	26.50	25.50
KTSA, San Antonio...	27.50	25.00	22.50	20.00	18.50
KGKO, Wichita Falls...	21.00	20.00	18.00	17.00	16.00
WACO, Waco...	21.00	20.00	18.00	17.00	16.00
KFJF, Okla. City...	40.00	37.50	30.00	27.50	25.00
KGRS, Amarillo...	19.50	18.75	18.25	17.50	16.50
KTRH, Houston...	22.50	21.50	20.25	19.15	18.00
WRR, Dallas...	30.00	27.50	25.00	22.50	20.00
<b>Total</b> .....	<b>213.50</b>	<b>200.75</b>	<b>179.50</b>	<b>167.15</b>	<b>153.50</b>

Special Feature Periods.

Electrical Transcriptions.

## YANKEE NETWORK

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

### Contract Regulations.

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

### Sponsored Programs.

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

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

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

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

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

5. Periodic broadcasts must be con-

tracted for in advance and broadcast at least once a week to earn period discounts.

6. Stations reserve the right to reject any broadcast which might mislead radio listeners, which is against state or government regulations, or which is not in keeping with the policy of the station.

7. No contracts accepted for a period of more than one year.

## CONNECTICUT

### Bridgeport

See Yankee Network.

### Hartford

## WTIC

50,000 Watts. NBC 1,060 Kc.-660 Kc.

26 Grove St., Hartford, Conn. P. W. Morency, General Manager; J. F. Clancy, Business Manager. Owned by Travelers' Insurance Co. Operated by Travelers' Broadcasting Service Corp.

Contract Regulations.  
\*General.

#### Sponsored Programs.

(6:00 P. M. to 11:00 P. M.)			
	1 Tl.	25 Tl.	50 Tl.
1 Hour.....	\$500.00	\$475.00	\$462.50
1/2 Hour.....	300.00	285.00	277.50
1/4 Hour.....	170.00	161.50	157.25
(8:00 A. M. to 6:00 P. M.)			
1 Hour.....	250.00	237.50	231.25
1/2 Hour.....	150.00	142.50	138.75
1/4 Hour.....	85.00	80.75	78.63

#### Special Feature Periods.

Electrical Transcriptions.  
3 3/4 and 78 r.p.m. turntables.

See also Yankee Network.

## DISTRICT OF COLUMBIA

### Washington

## WOL

100 Watts 1,310 Kc.

Annapolis Hotel, Washington, D. C. Le Roy Mark, President. Owned and operated by the American Broadcasting Co.

#### Contract Regulations.

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

(After 7:00 P. M.)			
	1 Tl.	13 Tl.	26 Tl.
1 Hour.....	\$100.00	\$95.00	\$90.00
1/2 Hour.....	55.00	52.25	49.50
1/4 Hour.....	35.00	33.25	31.50
10 Minute Talks.	30.00	28.50	27.00
(Before 7:00 P. M.)			
1 Hour.....	50.00	47.50	45.00
1/2 Hour.....	27.50	26.13	24.75
1/4 Hour.....	17.50	16.63	15.75
10 Minute Talks.	15.00	14.25	13.50

#### Announcements.

(Between electrical recordings).

(Mon., Wed., Fri. or Tues., Thurs. and Sat.)			
	10-10:30 A. M.	12-2:00 P. M.	5-7:00 P. M.
100 Words	100	100	100
50 Words	50	50	50
100 Words	100	100	100
(Per Month, Three Times Weekly)			
3 Mos. (30 Tl.)	\$75.00	\$65.00	\$75.00
6 Mos. (78 Tl.)	171.25	61.75	71.25
1 Yr. (156 Tl.)	67.50	58.50	67.50
(Per Month, Daily Except Sunday.)			
3 Mos. (78 Tl.)	142.50	123.50	142.50
6 Mos. (156 Tl.)	135.00	117.00	135.00
1 Yr. (312 Tl.)	128.25	110.50	128.25

Rates are based on payments made monthly in advance from which a discount of 2% may be deducted if check is received on the due date only. Double above prices for announcements after 7:00 P. M. No merchandise prices quoted after 6:00 p. m.

#### Special Feature Periods.

Electrical Transcriptions.  
3 3/4 and 78 r.p.m. turntables.

## ILLINOIS

### Chicago

## WBBM

25,000 Watts. CBS 770 Kc.

Wrigley Bldg., Chicago, Ill. J. Kelly Smith, Commercial Manager. Owned and operated by the Atlas Co., Inc.

#### Contract Regulations.

\*General.

#### Sponsored Programs.

Class "A."			
(7:00 P. M. to 11:00 P. M. weekdays and after 4:00 P. M. Sunday.)			
	1 Tl.	13 Tl.	26 Tl.
1 Hour.....	\$350.00	\$315.00	\$297.50
1/2 Hour.....	210.00	189.00	178.50
1/4 Hour.....	125.00	112.50	106.25
Class "B."			
(6:00 P. M. to 7:00 P. M. weekdays only.)			
1 Hour.....	245.00	228.50	225.25
1/2 Hour.....	160.00	144.00	136.00
1/4 Hour.....	95.00	85.50	80.75

Class "C."  
(9:00 A. M. to 1:00 P. M.; 5:00 P. M. to 6:00 P. M.; 11:00 P. M. to 12:00 Midnight weekdays, and Sunday until 4:00 P. M.)

1 Hour.....	210.00	180.00	178.50	168.00	157.50
1/2 Hour.....	125.00	112.50	106.25	100.00	93.75
1/4 Hour.....	75.00	67.50	63.75	60.00	56.25
15 Minutes.....	75.00	67.50	63.75	60.00	56.25

Class "D."  
(6:00 A. M. to 9:00 A. M.; 1:00 P. M. to 5:00 P. M.; 12:00 Midnight to 2:00 A. M. weekdays only.)

1 Hour.....	175.00	157.50	148.75	140.00	131.25
1/2 Hour.....	105.00	94.50	89.25	84.00	78.75
1/4 Hour.....	62.50	56.25	53.13	50.00	46.88
15 Minutes.....	62.50	56.25	53.13	50.00	46.88

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

(Week days only, during Class "C" hours.)		—Per week—	
	3 Tl.	6 Tl.	
1 Hour.....	\$504.00	\$840.00	
1/2 Hour.....	302.40	504.00	
1/4 Hour.....	180.00	300.00	
15 Minutes.....	180.00	300.00	
(Week days only, during Class "D" hours.)		—Per week—	
1 Hour.....	420.00	700.00	
1/2 Hour.....	252.00	420.00	
1/4 Hour.....	150.00	250.00	
15 Minutes.....	150.00	250.00	

\*8 minutes only is allowed for talk, remainder of time must be used for musical presentation.

†This time may all be used for talk and is for institutional, agricultural, beauty or household information only.

These special rates are subject to the following discounts, on contract for:

13 to 25 weeks.....	10%
26 to 51 weeks.....	15%
52 weeks.....	20%

#### Announcements.

During the "Musical Time Saver" (early morning) and the "Chicago Hour" (afternoon), 75 words, per announcement:

1 Tl.	13 Tl.	26 Tl.
\$20.00	\$15.00	\$10.00

#### Special Feature Periods.

See above.

#### Electrical Transcriptions.

3 3/4 and 78 r.p.m. turntables. Rates on application.

## WGES

1,000 Watts, Sundays. 1,360 Kc.

500 Watts, Weekdays.

Quyan's Paradise Ballroom, Crawford and West End Aves., Chicago. Gene T. Dyer, Manager; Arnold Hurlley, Studio Director. Owned by Oak Leaves Broadcasting Station, Inc. Operated by Gene T. Dyer.

#### Contract Regulations.

\*General.

#### Sponsored Programs.

(6:00 P. M. to 10:30 P. M.)			
	1 Tl.	13 Tl.	26 Tl.
1 Hour.....	\$150.00	\$135.00	\$127.50
1/2 Hour.....	90.00	81.00	75.50
1/4 Hour.....	50.00	45.00	42.50
(6:00 A. M. to 6:00 P. M.)			
1 Hour.....	75.00	67.00	63.00
1/2 Hour.....	45.00	40.00	37.50
1/4 Hour.....	25.00	22.00	20.50

#### Announcements.

5 Minutes..... 20.00 19.00 18.00 17.00  
10 Minutes..... 35.00 33.25 31.50 29.75

Daily (except Sunday).

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

30 two-minute announcements..... \$100.00

(9:00 P. M. to 10:30 P. M.)

30 two-minute announcements..... \$200.00

#### Special Feature Periods.

Electrical Transcriptions.  
3 3/4 and 78 r.p.m. turntables.

## WMAQ

5,000 Watts. CBS 670 Kc.

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

#### Contract Regulations.

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

#### Sponsored Programs.

(7:00 P. M. to 11:00 P. M.)			
	1 Tl.	14 Tl.	26 Tl.
1 Hour.....	\$400.00	\$380.00	\$360.00
1/2 Hour.....	250.00	237.50	225.00
1/4 Hour.....	140.00	123.00	116.00
(5:00 P. M. to 7:00 P. M.)			
1 Hour.....	350.00	332.50	315.00
1/2 Hour.....	200.00	190.00	170.00
1/4 Hour.....	125.00	118.75	112.50
(6:00 A. M. to 5:00 P. M. and 11:00 P. M. to 2:00 A. M.)			
1 Hour.....	200.00	190.00	170.00
1/2 Hour.....	125.00	118.75	112.50
1/4 Hour.....	75.00	71.25	67.50

#### Announcements.

Accepted only in special feature periods.

#### Special Feature Periods.

Shopping Bag (daytime) limited to six per half hour—with music—per broadcast..... \$50.00  
Woman's Calendar (daytime) limited to three per half hour—per broadcast..... 75.00  
Rates on the Shopping Bag and the Woman's Calendar are subject to the following quantity discounts:  
Six broadcasts per week..... 15%  
Less than six broadcasts per week—  
13 or more times..... 5%  
26 or more times..... 10%  
52 or more times..... 15%  
Electrical Transcriptions.  
3 3/4 and 78 r.p.m. turntables. Transcriptions not accepted between 7:00 and 11:00 P. M. Subject to service charge.

## INDIANA

### Fort Wayne

## WOWO

10,000 Watts. CBS. 1,160 Kc.

213 West Main St., Fort Wayne, Ind. C. R. Durbin, Business Manager. Owned and operated by the Main Auto Supply Co.

#### Contract Regulations.

\*General.

#### Sponsored Programs.

(7:00 P. M. to 10:00 P. M.)			
	1 Tl.	13 Tl.	26 Tl.
1 Hour.....	\$190.00	\$180.50	\$171.00
1/2 Hour.....	95.00	90.25	85.50
1/4 Hour.....	55.00	52.25	49.50
(6:00 P. M. to 7:00 P. M.)			
1 Hour.....	150.00	142.50	135.00
1/2 Hour.....	75.00	71.25	67.50
1/4 Hour.....	45.00	42.75	40.50
(10:00 P. M. to 11:00 P. M.)			
1 Hour.....	125.00	128.25	121.50
1/2 Hour.....	70.00	66.50	63.00
1/4 Hour.....	45.00	42.75	40.50
(5:00 P. M. to 6:00 P. M.)			
1 Hour.....	125.00	118.75	112.50
1/2 Hour.....	65.00	61.75	58.50
1/4 Hour.....	40.00	38.00	36.00
(11:00 A. M. to 1:30 P. M.)			
1 Hour.....	105.00	99.75	94.50
1/2 Hour.....	55.00	52.25	49.50
1/4 Hour.....	35.00	33.25	31.50
(11:00 P. M. to 12:00 Midnight)			
1 Hour.....	95.00	90.25	85.50
1/2 Hour.....	50.00	47.50	45.00
1/4 Hour.....	30.00	28.50	27.00
(9:00 A. M. to 11:00 A. M. and 1:30 P. M. to 3:00 P. M.)			
1 Hour.....	90.00	85.50	81.00
1/2 Hour.....	47.50	45.13	42.75
1/4 Hour.....	30.00	28.50	27.00
(6:00 A. M. to 9:00 A. M.)			
1 Hour.....	75.00	71.25	67.50
1/2 Hour.....	40.00	38.00	36.00
1/4 Hour.....	25.00	23.75	22.50

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

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

#### Special Feature Periods.

Electrical Transcriptions.  
3 3/4 and 78 r.p.m. turntables.

## IOWA

### Marshalltown

## KFJB

100-250 Watts. 1,200 Kc.

1603 W. Main St., Marshalltown, Iowa. Phil Hoffman, Manager. Owned and operated by the Marshall Electric Co.

#### Contract Regulations.

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

#### Sponsored Programs.

(Day or Night Rates.)			
	1 Tl.	13 Tl.	26 Tl.
1 Hour.....	\$65.00	\$60.00	\$54.00
1/2 Hour.....	40.00	35.00	31.50
1/4 Hour.....	30.00	25.00	23.50
Announcements.			
1 Tl.	13 Tl.	26 Tl.	52 Tl.
1 Min.....	4.00	3.90	3.80
2 Min.....	5.00	4.75	4.50
3 Min.....	6.00	5.70	5.40
5 Min.....	7.75	7.36	6.97
(One announcement daily except Sunday.)			
1 Tl.	13 Tl.	26 Tl.	52 Tl.
1 Min.....	\$22.50	\$21.88	\$20.25
3 Min.....	34.00	32.90	31.60

#### Special Feature Periods.

Electrical Transcriptions.  
3 3/4 and 78 r.p.m. turntables.

# KANSAS

## Topeka

### WIBW

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

#### Contract Regulations.

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

#### Sponsored Programs.

(After 6:00 P. M.)

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

(Before 6:00 P. M.)

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

#### Announcements.

(After 6:00 P. M.)

	1 Minute.	13 Tl.	26 Tl.	52 Tl.
1 Minute.....	14.00	12.00	11.00	10.00

(Before 6:00 P. M.)

	1 Minute.	7.00	6.00	5.50	5.00
1 Minute.....	7.00	6.00	5.50	5.00	
1/2 Minute.....	15.00	12.50	11.50	11.00	
3 Minutes.....	40.00	35.00	32.50	30.00	

#### Special Feature Periods.

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

## Wichita

### KFH

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

#### Contract Regulations.

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

#### Sponsored Programs.

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

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

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

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

#### Announcements.

(After 6:00 P. M.)

	1 Minute.	12.00	11.00	9.50	8.00
1 Minute.....	12.00	11.00	9.50	8.00	
2 Minutes.....	15.00	14.00	13.00	12.00	
3 Minutes.....	17.00	16.00	15.00	14.00	
5 Minutes.....	20.00	17.00	16.00	15.00	

(Before 6:00 P. M.)

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

#### Special Feature Periods.

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

#### Electrical Transcriptions.

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

# LOUISIANA

## New Orleans

### WDSU

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

#### Contract Regulations.

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

#### Sponsored Programs.

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

	1 Tl.	13 Tl.	26 Tl.	52 Tl.
1 Hour.....	\$125.00	\$118.75	\$112.50	\$106.25
1/2 Hour.....	75.00	71.25	67.50	63.75
1/4 Hour.....	45.00	42.75	40.50	38.25
10 Minutes.....	30.00	28.50	27.00	25.50
5 Minutes.....	20.00	19.00	18.00	17.00
3 Minutes.....	15.00	14.25	13.50	12.75
1 Minute.....	10.00	9.50	9.00	8.50

(Before 6:00 P. M.)

	1 min.	5.00	4.75	4.50	4.25	4.00	3.75
1 min.....	5.00	4.75	4.50	4.25	4.00	3.75	
2 min.....	7.50	7.12	6.75	6.48	6.00	5.62	
5 min.....	18.00	14.25	13.50	12.75	12.00	11.25	

#### Special Feature Periods.

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

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

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

2. Rates do not include talent, travel-

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

	1 Hour.....	63.00	61.75	58.50	55.25
1 Hour.....	63.00	61.75	58.50	55.25	
1/2 Hour.....	40.00	38.00	36.00	34.00	
1/4 Hour.....	25.00	23.75	22.50	21.25	
10 Minutes.....	20.00	19.00	18.00	17.00	
5 Minutes.....	15.00	14.25	13.50	12.75	
3 Minutes.....	10.00	9.50	9.00	8.50	
1 Minute.....	7.00	6.85	6.30	5.95	

#### Announcements.

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

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

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

Announcements immediately before Chain Programs: 4 announcements, each \$20.00; 8 announcements, each \$17.50; 12 announcements, each \$15.00; 16 announcements, each \$13.75.

(10:30 P. M. to 2:00 A. M.)  
Co-operative pick-up Musical Programs only.  
1/2 Hour (6 nights weekly), per month...\$500.00

Special Feature Periods.  
Electrical Transcriptions.

# WSMB

500 Watts. NBC 1,320 Kc.  
Maison Blanche Bldg., New Orleans, La. H. Wheelahan, Manager; T. J. Fontelleu, Commercial Manager; Harry Seymour, Program Director. Owned and operated by Saenger Theatres Co., Inc., and the Maison Blanche Co.

Contract Regulations.  
\*General.

#### Sponsored Programs.

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

	13 Tl.	26 Tl.	39 Tl.	52 Tl.
1 Hour.....	\$200.00	\$190.00	\$185.00	\$180.00
1/2 Hour.....	110.00	104.50	101.75	99.00
1/4 Hour.....	60.00	57.00	55.50	54.00

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

	1 Hour.	100.00	95.00	92.50	90.00
1 Hour.....	100.00	95.00	92.50	90.00	
1/2 Hour.....	50.00	47.50	46.25	45.00	
1/4 Hour.....	30.00	28.50	27.75	27.00	

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

	10 Minutes.	40.00	38.00	37.00	36.00
10 Minutes.....	40.00	38.00	37.00	36.00	
5 Minutes.....	30.00	28.50	27.75	27.00	
2 Minutes.....	15.00	14.25	13.88	13.50	
1 Minute.....	10.00	9.50	9.25	9.00	

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

	10 Minutes.	20.00	19.00	18.50	18.00
10 Minutes.....	20.00	19.00	18.50	18.00	
5 Minutes.....	12.50	11.88	11.56	11.25	
2 Minutes.....	10.00	9.50	9.25	9.00	
1 Minute.....	8.50	8.08	7.86	7.65	

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

Shreveport

# KTBS

1,000 Watts. 1,450 Kc.  
Dixie Gardens, Shreveport, La. John P. Goodwin, Director. Owned and operated by the Tri-State Broadcasting System.

Contract Regulations.  
\*General.

#### Sponsored Programs.

(After 6:00 P. M.)

	1 Tl.	13 Tl.	26 Tl.	39 Tl.	52 Tl.
1 Hour.....	\$100.00	\$95.00	\$90.00	\$85.00	\$80.00
1/2 Hour.....	60.00	57.00	54.00	51.00	48.00
1/4 Hour.....	40.00	38.00	36.00	34.00	32.00

(Before 6:00 P. M.)

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

(After 6:00 P. M.)

	1 Tl.	13 Tl.	26 Tl.	39 Tl.	52 Tl.	100 Tl.
1 Min..	\$ 7.50	\$ 7.12	\$ 6.75	\$ 6.48	\$ 6.00	\$ 5.62
2 Min..	9.60	9.22	8.84	8.46	7.88	7.20
5 Min..	20.00	19.00	18.00	17.00	16.00	15.00

(Before 6:00 P. M.)

	1 min..	5.00	4.75	4.50	4.25	4.00	3.75
1 min..	5.00	4.75	4.50	4.25	4.00	3.75	
2 min..	7.50	7.12	6.75	6.48	6.00	5.62	
5 min..	18.00	14.25	13.50	12.75	12.00	11.25	

Special Feature Periods.  
Electrical Transcriptions.

# MASSACHUSETTS

## Boston

### WBZ-WBZA

15,000 Watts. NBC 990 Kc.  
Statler Hotel, Boston, Mass., Hotel Kimball, Springfield, Mass. Owned and operated by the Westinghouse Electric & Manufacturing Co.

Contract Regulations.  
\*General, except Par. 2: no commissions allowed on talent charges.

Sponsored Programs.

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

	1 Tl.	13 Tl.	26 Tl.	52 Tl.
1 Hour.....	\$750.00	\$675.00	\$637.50	\$600.00
1/2 Hour.....	400.00	360.00	340.00	320.00
1/4 Hour.....	280.00	252.00	238.00	224.00

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

(6:00 P. M.)

	1 Hour.....	375.00	337.50	318.75	300.00
1 Hour.....	375.00	337.50	318.75	300.00	
1/2 Hour.....	200.00	180.00	170.00	160.00	
1/4 Hour.....	140.00	126.00	119.00	112.00	
5 Minutes.....	100.00	90.00	85.00	80.00	

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

See also Yankee Network.

## Worcester

### WORC

100 Watts. CBS-YN 1,200 Kc.  
Bancroft Trust Bldg., Worcester, Mass. Ted Hill, Director. Owned and operated by Alfred F. Kleindiedt.

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

Sponsored Programs.

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

	1 Tl.	13 Tl.	26 Tl.	39 Tl.	52 Tl.
1 Hour.....	\$150.00	\$120.00	\$114.00	\$108.00	\$102.00
1/2 Hour.....	85.00	70.00	66.50	63.00	59.50
1/4 Hour.....	45.00	40.00	38.00	36.00	34.00

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

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

Announcements.

(After 6:00 P. M.)

	1 Tl.	13 Tl.	26 Tl.	39 Tl.	52 Tl.	100 or more
1 Min..	\$20.00	\$15.00	\$13.00	\$12.50	\$12.00	

(12 noon to 1:00 P. M.; 5:00 P. M. to 6 P. M. and 11:00 P. M. to 12:00 midnight.)

1 Hour.....	350.00	332.50	315.00	297.50
1/2 Hour.....	200.00	190.00	180.00	170.00
1/4 Hour.....	100.00	95.00	90.00	85.00

(6:00 A. M. to 12:00 Noon; 2:00 P. M. to 3:00 P. M. and after 12:00 Midnight.)

1 Hour.....	300.00	285.00	270.00	255.00
1/2 Hour.....	150.00	142.50	135.00	127.50
1/4 Hour.....	90.00	85.50	81.00	76.50

(Sunday, 1:00 P. M. to 7:00 P. M.)

1 Hour.....	450.00	427.50	405.00	382.50
1/2 Hour.....	280.00	237.50	225.00	212.50
1/4 Hour.....	150.00	142.50	135.00	127.50

**Announcements.**  
(100 words maximum.)  
6:00 to 7:30 A. M.—Night Watchman's program.  
12:00 to 12:30 P. M.—Noonday announcements.  
1 announcement, \$15.00; Monday to Saturday (6 times), \$75.00.  
9:30 to 10:00 A. M.—Mrs. Pace's program.  
1 announcement, \$10.00; Monday to Saturday (6 times), \$75.00.  
5:45 to 6:15 P. M.—Dinner music. After 11:00 P. M.—Late announcements.  
1 announcement, \$40.00; Monday to Saturday (6 times), \$200.00.

**Special Feature Periods.**  
See above.

**Electrical Transcriptions.**  
33% and 78 r.p.m. turntables.

## MINNESOTA

### St. Paul

#### KSTP

10,000 Watts. NBC 1,460 Kc.  
St. Paul Hotel, St. Paul, Minn. E. D. Jencks, Commercial Manager; Stanley E. Hubbard, Vice-President and General Manager; K. M. Hance, Assistant Manager. Operated by the National Battery Broadcasting Co.

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

**Sponsored Programs.**  
(6:00 P. M. to 11:00 P. M.)

1 Hour.....	1 Ti.	13 Ti.	26 Ti.	52 Ti.
1 Hour.....	\$200.00	\$285.00	\$270.00	\$255.00
1/2 Hour.....	175.00	166.25	157.50	148.75
1/4 Hour.....	100.00	95.00	90.00	85.00

(12:00 Noon to 1:00 P. M.)

1 Hour.....	150.00	142.50	135.00	127.50
1/2 Hour.....	85.00	80.75	76.50	72.25
1/4 Hour.....	50.00	47.50	45.00	42.50

(All other hours.)

1 Hour.....	100.00	95.00	90.00	85.00
1/2 Hour.....	60.00	57.50	54.00	51.00
1/4 Hour.....	35.00	33.25	31.50	29.75

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

1 Hour.....	300.00	285.00	270.00	255.00
1/2 Hour.....	175.00	166.25	157.50	148.75
1/4 Hour.....	100.00	95.00	90.00	85.00

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

1 Hour.....	150.00	142.50	135.00	127.50
1/2 Hour.....	85.00	80.75	76.50	72.25
1/4 Hour.....	50.00	47.50	45.00	42.50

**Announcements.**  
(Daily except Sunday.)  
(6:30 A. M. to 9:00 A. M. or 12:00 M. to 6:00 P. M.)  
(One Minute or 125 Words.)  
6 days, per week, \$35.00; 5 days, per week, \$30.00; 4 days, per week, \$25.00; 3 days, per week, \$20.00; 2 days, per week, \$15.00; 1 day, \$10.00.  
(6:30 A. M. to 6:00 P. M.)  
(Two Minutes or 250 Words.)  
6 days, per week, \$50.00; 5 days, per week, \$42.50; 4 days, per week, \$35.00; 3 days, per week, \$27.50; 2 days, per week, \$20.00; 1 day, \$12.50.

Discounts on announcements: 5% for 13; 10% for 26; 15% for 52 consecutive weeks.

**Special Feature Periods.**  
(One minute or 125 words. Same rates and discounts as regular announcements.)  
(Daily except Sundays.)  
Night Watchman's Parade (6:00 to 6:30 A. M.); Early Risers Club (6:30 to 9:00 A. M.); Miss Vogue's Fashion Review (9:30 to 9:45 A. M.); Home Maker's Chats (10:00 to 10:15 A. M.); Farm Hour (12:30 to 1:00 P. M.); Ten Time Concert (3:30 to 4:15 P. M.); Children's Hour (5:00 to 5:30 P. M.).  
(Three times a week—Monday, Wednesday and Saturday.)  
Household Corner (10:30 to 10:45 A. M.)  
**Electrical Transcriptions.**  
33% and 78 r.p.m. turntables.

## MISSOURI

### Kansas City

#### KMBC

1,000 Watts. CBS 950 Kc.  
11th Floor, Pickwick Hotel, Kansas City, Mo. Arthur B. Church, Vice-President and General Manager. Owned and operated by the Midland Broadcasting Co.

**Contract Regulations.**  
\*General.

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

1 Ti.	13 Ti.	26 Ti.	52 Ti.	100 Ti.	300 Ti.
1 Hr.	187.50	150.00	142.50	127.50	120.00
1/2 Hr.	112.50	90.00	85.50	76.50	72.00
1/4 Hr.	67.50	50.00	47.50	42.50	40.00

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

1/2 Hr.	150.00	120.00	114.00	102.00	90.00
1/4 Hr.	90.00	72.00	68.40	61.20	54.00
10 Min.	80.00	64.00	60.80	54.40	48.00
5 Min.	54.00	40.00	38.00	34.00	30.00

(All Other Hours.)

1/2 Hr.	93.75	75.00	71.25	63.75	60.00
1/4 Hr.	56.25	45.00	42.75	38.25	36.00
10 Min.	50.00	40.00	38.00	34.00	30.00
5 Min.	31.25	25.00	23.75	21.25	20.00

(Special rate for daily 15-minute programs before 4:30 P. M. and after 11:00 P. M.)  
13 Weeks, 26 Weeks, 52 Weeks.  
Per week ..... \$180.00 \$171.00 \$135.00

**Announcements.**  
1/4 minute, maximum 30 words; 1/2 minute, maximum 60 words; 1 minute, maximum 120 words; 2 minutes, maximum 240 words.  
(6:00 P. M. to 10:00 P. M.)

1 Ti.	6 Ti.	24 Ti.	78 Ti.	200 Ti.
1/4 Minute.	\$22.50	\$18.00	\$16.50	\$15.00
1/2 Minute.	30.00	24.00	22.50	21.00
1 Minute.	45.00	36.00	33.75	31.50
2 Minutes.	75.00	60.00	56.25	52.50

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

1/4 Minute.	15.00	12.00	11.00	10.00
1/2 Minute.	20.00	16.00	15.00	14.00
1 Minute.	30.00	24.00	22.50	21.00
2 Minutes.	50.00	40.00	37.50	35.00

(Before 6:00 P. M.)

1/4 Minute.	7.50	6.00	5.50	5.00
1/2 Minute.	10.00	8.00	7.50	7.00
1 Minute.	15.00	12.00	11.25	10.50
2 Minutes.	25.00	20.00	18.75	17.50

**Special Feature Periods.**  
Co-Sponsorship Programs "Big Brother Club" (daily except Sunday—Children's Feature); "Happy Hollow" (every evening except Sunday—Serial Feature); "Lady of the House" (Daily Home Economics Program).  
**Electrical Transcriptions.**  
33% and 78 r.p.m. turntables.

### St. Louis

#### KWK

1,000 Watts. NBC 1,350 Kc.  
Hotel Chase, St. Louis, Mo. Thomas Patrick Convey, President and General Manager. Owned and operated by the Greater St. Louis Broadcasting Corp.

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

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

1 Hour.	\$350.00	\$280.00	\$260.00	\$232.00	\$238.00
1/2 Hour.	200.00	160.00	152.00	144.00	136.00
1/4 Hour.	112.50	90.00	85.50	81.00	76.50

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

1 Hour.	175.00	140.00	128.00	126.00	119.00
1/2 Hour.	100.00	80.00	76.00	72.00	68.00
1/4 Hour.	56.25	45.00	42.75	40.50	38.25

**Announcements.**  
(6:30 P. M. to 11:00 P. M.)  
Maximum copy, 40 words.  
13 Weeks, per week ..... \$100.00  
26 Weeks, per week ..... 157.00  
39 Weeks, per week ..... 154.00  
52 Weeks, per week ..... 151.00

(9:00 A. M. to 5:30 P. M.)  
Maximum copy, 75 words. Two musical numbers precede and follow each announcement. Minimum contract, 13 weeks.  
13 Weeks, per week ..... \$ 85.00  
26 Weeks, per week ..... 82.00  
39 Weeks, per week ..... 79.00  
52 Weeks, per week ..... 76.00

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

**Special Feature Periods.**  
**Electrical Transcriptions.**  
33% and 78 r.p.m. turntables.

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

1 Per.	13 Per.	26 Per.	50 Per.	100 Per.
1/2 Hour.	\$250.00	\$200.00	\$180.00	\$180.00
1/4 Hour.	137.50	110.00	104.50	98.00
1/8 Min.	50.00	50.00	50.00	50.00

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

1/2 Hour.	125.00	100.00	95.00	85.00
1/4 Hour.	68.75	55.00	52.25	46.75
1/8 Min.	25.00	25.00	25.00	25.00

## MONTANA

### Butte

#### KGIR

500 Watts. 1,360 Kc.  
121 West Broadway, Butte, Montana. E. B. Craney, Manager. Owned and operated by KGIR, Inc.

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

**Sponsored Programs.**  
(6:00 P. M. to 12:00 Midnight)

1 Ti.	4 Ti.	13 Ti.	26 Ti.	52 Ti.	100 Ti.
1 Hr.	\$60.00	\$47.00	\$54.00	\$51.00	\$49.00
1/2 Hr.	36.00	34.20	32.40	30.60	28.80
1/4 Hr.	24.00	22.80	21.60	20.40	19.20

(All other hours.)

1 Hr.	40.00	38.00	36.00	34.00	32.00
1/2 Hr.	24.00	22.80	21.60	20.40	19.20
1/4 Hr.	16.00	15.20	14.40	13.60	12.80

**Announcements.**  
(6:00 P. M. to 12:00 Midnight)  
Per month—on contract, 3 times a week for:

Single	1 Month	6 Months	
1 Minute.....	\$ 7.00	\$125.00	\$ 75.00
2 Minutes.....	10.50	187.50	112.50
3 Minutes.....	14.00	250.00	150.00
5 Minutes.....	21.00	375.00	225.00

(All other hours.)

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

**Special Feature Periods.**  
**Electrical Transcriptions.**  
33% and 78 r.p.m. turntables.

## NEW YORK

### Rochester

#### WHEC

500 Watts. CBS 1,440 Kc.  
New Rochester Savings Bank Bldg., Rochester, N. Y. G. O. Wlkg. General Manager; L. G. Hickson, President. Owned and operated by the Hickson Electric and Radio Corp.

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

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

1 Ti.	13 Ti.	26 Ti.	52 Ti.
1 Hour.	\$100.00	\$95.00	\$90.00
1/2 Hour.	67.00	63.65	60.30
1/4 Hour.	42.00	39.90	37.80
10 Minutes.	30.00	28.50	27.00
5 Minutes.	20.00	19.00	18.00
2 Minutes.	15.00	14.25	13.50
1 Minute.	8.50	8.08	7.65

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

1 Hour.	90.00	57.00	54.00	51.00
1/2 Hour.	40.00	38.00	36.00	34.00
1/4 Hour.	25.00	23.75	22.50	21.25
10 Minutes.	17.50	16.63	15.75	14.88
5 Minutes.	12.00	11.40	10.80	10.20
2 Minutes.	8.50	8.08	7.65	7.23
1 Minute.	5.00	4.75	4.50	4.25

**Special Feature Periods.**  
**Electrical Transcriptions.**  
33% and 78 r.p.m. turntables.

### Syracuse

#### WFBL

1,000-2,500 Watts. CBS 1,360 Kc.  
Onondaga Hotel, Syracuse, N. Y. Charles F. Phillips, Manager. Owned and operated by The Onondaga Radio Broadcasting Corp.

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

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

1 Ti.	13 Ti.	26 Ti.	39 Ti.	52 Ti.
1 Hour.	\$100.00	\$95.00	\$90.00	\$85.00
1/2 Hour.	62.50	59.37	56.25	53.12
1/4 Hour.	39.00	37.05	35.10	33.15

(Before 6:00 P. M.)

1 Hour.	50.00	47.50	45.00	42.50
1/2 Hour.	31.25	29.69	28.12	26.56
1/4 Hour.	19.53	17.80	16.68	15.73

**Announcements.**

	7:30 A. M. to 6:00 P. M.				
10 Min.	17.50	18.02	15.75	14.87	14.00
5 Min.	12.00	12.35	11.70	11.05	10.40
Less than 5 min. per min.	5.00	4.75	4.50	4.25	4.00

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

**NORTH CAROLINA**

**Charlotte**

**WBT**

5,000 Watts. CBS 1,080 Kc.  
 Wilder Bldg., Charlotte, N. C. Earle J. Gluck, Manager; Clyde H. Smith, Commercial Manager. Owned and operated by WBT, Inc.

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

**Sponsored Programs.**  
 (6:00 P. M. to 2:00 A. M.)  
 1 Tl. 13 Tl. 26 Tl. 52 Tl.  
 1 Hour.....\$200.00 \$190.00 \$180.00 \$170.00  
 1/2 Hour..... 125.00 118.75 112.50 106.25  
 1/4 Hour..... 75.00 71.25 67.50 63.75

(2:00 A. M. to 6:00 P. M.)  
 1 Hour..... 125.00 118.75 112.50 106.25  
 1/2 Hour..... 75.00 71.25 67.50 63.75  
 1/4 Hour..... 50.00 47.50 45.00 42.50

**Announcements.**  
 \$15.00 each. Limited to 100 words. No period discounts on announcements.

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

(6:00 P. M. to 2:00 A. M.)  
 1 Tl. 13 Tl. 26 Tl. 52 Tl.  
 1 Hour.....\$250.00 \$237.50 \$225.00 \$212.50  
 1/2 Hour..... 150.00 142.50 135.00 127.50  
 1/4 Hour..... 90.00 85.50 81.00 76.50

(2:00 A. M. to 6:00 P. M.)  
 1 Hour..... 150.00 142.50 135.00 127.50  
 1/2 Hour..... 90.00 85.50 81.00 76.50  
 1/4 Hour..... 55.00 52.25 49.50 46.75

**NORTH DAKOTA**

**Fargo**

**WDAY**

1,000 Watts. NBC 940 Kc.  
 Address: Fargo, N. D. Charles G. Burke, Commercial Manager; E. C. Reineke, General Manager. Owned and operated by WDAY, Inc.

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

**Sponsored Programs.**  
 (After 6:00 P. M.)  
 1 Tl. 13 Tl. 26 Tl. 52 Tl.  
 1 Hour.....\$100.00 \$95.00 \$90.00 \$85.00  
 1/2 Hour..... 60.00 57.00 54.00 51.00  
 1/4 Hour..... 35.00 33.25 31.50 29.75

(Before 6:00 P. M.)  
 1 Hour..... 60.00 57.00 54.00 51.00  
 1/2 Hour..... 25.00 33.25 31.50 29.75  
 1/4 Hour..... 20.00 19.00 18.00 17.00  
 10 Min..... 15.00 14.25 13.50 12.00  
 5 Min..... 12.50 11.85 11.25 10.00

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

	9:30-11:30 A. M.	1:30-4:30 P. M.
Daily, except Sun., per mo.	\$100.00	\$70.00
3 times a week, per mo.	60.00	40.00
Daily, except Sun., per wk.	30.00	20.00
Less than week, per announcement	6.00	4.00
	12:30-1:15 P. M.	5:30-6:15 P. M.
Daily, except Sun., per mo.	\$140.00	\$90.00
3 times a week, per mo.	75.00	50.00
Daily, except Sun., per wk.	37.50	25.00
Less than week, per announcement	7.00	5.00

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

**OHIO**

**Cincinnati**

**WKRC**

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

**Contract Regulations.**  
 \*General.

**Sponsored Programs.**  
 (6:00 P. M. to 12:00 Midnight.)  
 1 Tl. 26 Tl. 52 Tl. 100 Tl.  
 1 Hour.....\$200.00 \$190.00 \$170.00 \$104.00  
 1/2 Hour..... 110.00 104.50 93.50 88.00  
 1/4 Hour..... 60.00 57.00 51.00 48.00

(6:00 A. M. to 6:00 P. M.)  
 1 Hour..... 100.00 95.00 85.00 80.00  
 1/2 Hour..... 55.00 52.25 46.75 44.00  
 1/4 Hour..... 32.50 30.88 27.63 26.00

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

**Special Feature Periods.**  
 A special Woman's Hour program (10:30 A. M. to 11:00 A. M.), 6 one-minute announcements weekly on 6 months' contract, \$100.00 a month.

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

**WLW**

50,000 Watts. NBC 700 Kc.  
 3401 Colerain Ave., Cincinnati, Ohio. R. L. Ferguson, Commercial Manager; Powell Crosley, Jr., President; John L. Clark, General Manager. Owned and operated by The Crosley Radio Corp.

**Contract Regulations.**  
 \*General.

**Sponsored Programs.**  
 (Minimum contract period, 13 weeks.)  
 (7:00 P. M. to 11:00 P. M.)  
 1 Tl. 26 Tl. 52 Tl.  
 1 Hour.....\$1,152.00 \$960.00 \$864.00  
 1/2 Hour..... 648.00 540.00 486.00  
 1/4 Hour..... 456.00 380.00 342.00

(Daily 5:00 P. M. to 7:00 P. M. and Sunday noon to 7:00 P. M.)  
 1 Hour..... 864.00 720.00 648.00  
 1/2 Hour..... 486.00 406.00 364.50  
 1/4 Hour..... 342.00 285.00 256.50

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

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

**Announcements.**  
 (Not accepted between 7:00 P. M. and Midnight.)

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

**Cleveland**

**WGAR**

500 Watts. NBC 1,450 Kc.  
 Hotel Statler, Cleveland, Ohio. John F. Patt, Manager; Clyde L. Wood, Commercial Manager; Fred R. Ripley, Assistant Manager. Owned and operated by the WGAR Broadcasting Co.

**Contract Regulations.**  
 \*General.

**Sponsored Programs.**  
 (6:00 P. M. to 11:00 P. M.)  
 1 Tl. 13 Tl. 26 Tl. 51 Tl.  
 1 Hour.....\$300.00 \$285.00 \$270.00 \$255.00  
 1/2 Hour..... 175.00 166.25 157.50 148.75  
 1/4 Hour..... 100.00 95.00 90.00 85.00

(12:00 noon to 1:00 P. M.; 5:00 P. M. to 6:00 P. M. and 11:00 P. M. to 12:00 P. M. Midnight.)  
 1 Hour..... 175.00 166.25 157.50 148.75  
 1/2 Hour..... 100.00 95.00 90.00 85.00  
 1/4 Hour..... 50.00 47.50 45.00 42.50

(All other hours.)  
 1 Hour..... 150.00 142.50 135.00 127.50  
 1/2 Hour..... 75.00 71.25 67.50 63.75  
 1/4 Hour..... 45.00 42.75 40.50 38.25

(Sunday, 1:00 P. M. to 7:00 P. M.)  
 1 Hour..... 250.00 237.50 225.00 212.50  
 1/2 Hour..... 150.00 142.50 135.00 127.50  
 1/4 Hour..... 75.00 71.25 67.50 63.75

**Announcements.**

(100 words maximum.)  
 9:00 to 9:50 A. M.—Betty Brown's Rambles.  
 1 announcement, \$7.50; Monday to Saturday (6 times), \$37.50.  
 12:00 to 12:30 P. M.—Noonday announcements.  
 Afternoon periods:  
 5:30 to 5:45 P. M.—Amusement Guide.  
 1 announcement, \$10.00; Monday to Saturday (6 times), \$50.00.  
 5:45 to 6:30 P. M.—Dinner Music.  
 After 11:00 P. M.—Late announcements.  
 1 announcement, \$20.00; Monday to Saturday (6 times), \$100.00.

**Special Feature Periods.**  
 See above.

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

**WHK**

1,000 Watts. CBS 1,390 Kc.  
 Standard Bank Bldg., Cleveland, Ohio. H. Howlett, Commercial Manager. Owned and operated by The Radio Air Service Corp.

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

**Sponsored Programs.**  
 (After 6:00 P. M.)  
 1 Tl. 13 Tl. 26 Tl. 52 Tl.  
 1 Hour.....\$325.00 \$308.75 \$292.50 \$276.25  
 1/2 Hour..... 175.00 166.25 157.50 148.75  
 1/4 Hour..... 100.00 95.00 90.00 85.00  
 5 Minutes..... 40.00 38.00 36.00 34.00

(Before 6:00 P. M.)  
 1 Hour..... 175.00 166.25 157.50 148.75  
 1/2 Hour..... 100.00 95.00 90.00 85.00  
 1/4 Hour..... 60.00 57.00 54.00 51.00  
 5 Minutes..... 25.00 23.75 22.50 21.25

**Announcements.** (Daytime only.)  
 1 Minute..... 25.00 23.75 22.50 21.25  
 5 Minutes..... 35.00 33.25 31.50 29.75

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

**WJAY**

500 Watts. 610 Kc.  
 1224 Huron Road, Cleveland, Ohio. G. C. Melrose, Manager. Owned and operated by Cleveland Radio Broadcasting Corp.

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

**Sponsored Programs.**  
 Sunday Rates (12:00 Noon to 6:00 P. M.)  
 1 Hour.....\$175.00  
 1/2 Hour..... 90.00  
 1/4 Hour..... 50.00

(7:30 A. M. to 12:00 Noon.)  
 1 Hour.....\$150.00  
 1/2 Hour..... 80.00  
 1/4 Hour..... 45.00

Weekday Rates  
 8:00 A. M.-10:00 A. M. 1 Hr. 1/2 Hr. 1/4 Hr.  
 11:00 A. M.-12:00 Noon... 135.00 67.50 35.00  
 1:15 P. M.-2:15 P. M. 135.00 67.50 35.00  
 3:00 P. M.-4:00 P. M. 125.00 62.50 33.00  
 4:15 P. M.-6:00 P. M. 150.00 75.00 40.00  
 6:00 P. M.-Sign off..... 200.00 100.00 50.00

**OKLAHOMA**

**Oklahoma City**

See Southwest Broadcasting Co.

**Tulsa**

**KVOO**

5,000 Watts. NBC 1,140 Kc.  
 Wright Bldg., Tulsa, Okla. Leonard Byars, Commercial Manager; H. A. Hutchinson, General Manager. Owned and operated by the Southwestern Sales Corp.

\*General Contract Regulations, etc.—Unless otherwise noted under the station listings, the following general regulations apply to the purchase of time on the air.  
 1. Rates include time on the air, facilities of the station in arranging programs, preparing announcements, securing talent, services of staff announcers, and blanket fees charged for copyrighted music.  
 2. Rates do not include talent, travel-

ing expenses, tolls and mechanical expenses for remote control, or other extras.  
 3. Recognized advertising agencies are allowed a commission of 15% on both time and talent.  
 4. If advertisers prepare their own announcements or provide their own talent, these must be approved by the station well in advance before broadcasting.  
 5. Periodic broadcasts must be con-

tracted for in advance and broadcast at least once a week to earn period discounts.  
 6. Stations reserve the right to reject any broadcast which might mislead radio listeners, which is against state or government regulations, or which is not in keeping with the policy of the station.  
 7. No contracts accepted for a period of more than one year.

**Contract Regulations.**

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

**Sponsored Programs.**

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

1 Hr.	13 Tl.	26 Tl.	52 Tl.	200 Tl.
1 Hr.	\$225.00	\$213.75	\$202.50	\$191.25
1/2 Hr.	140.63	133.60	126.57	119.54
1/4 Hr.	87.89	83.50	79.10	74.71

(6:00 A. M. to 6:00 P. M. local time.)

1 Hr.	112.50	106.88	101.25	95.63
1/2 Hr.	70.32	66.80	63.28	59.77
1/4 Hr.	43.95	41.75	39.55	37.35

**Announcements.**

Daylight Broadcasting. Except by special arrangement, announcements of a commercial character are handled only in daylight hours.

100 words.	\$10.00	\$ 9.50	\$ 9.00	\$ 8.50	\$ 7.50
200 words.	15.00	14.25	13.50	12.75	11.25
300 words.	18.00	17.10	16.20	15.30	13.50

Night Rate. Minimum night rate, if acceptable, \$25.00. Maximum 200 words.

**Special Feature Periods.**

Electrical Transcriptions.

3 3/4 r.p.m. turntable.

**OREGON**

**Portland**

See Northwest Broadcasting System.

**PENNSYLVANIA**

**Pittsburgh**

**KDKA**

50,000 Watts. NBC 1,340 Kc.

Wm. Penn Hotel, Pittsburgh, Pa. Owned and operated by the Westinghouse Electric & Manufacturing Co.

**Contract Regulations.**

\*General, except Par. 4: no commission allowed on talent charges.

**Sponsored Programs.**

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

1 Hr.	13 Tl.	26 Tl.	52 Tl.
1 Hour	\$900.00	\$810.00	\$765.00
1/2 Hour	500.00	450.00	425.00
1/4 Hour	350.00	315.00	297.50

(6:00 A. M. to 6:00 P. M. and 11:00 P. M. until close of program.)

1 Hour	450.00	405.00	382.50
1/2 Hour	250.00	225.00	212.50
1/4 Hour	175.00	157.50	148.75
5 Minutes	100.00	90.00	85.00

**Special Feature Periods.**

Electrical Transcriptions.

3 3/4 and 78 r.p.m. turntables.

**WCAE**

1,000 Watts. NBC 1,220 Kc.

Smithfield St. and 6th Ave., Pittsburgh, Pa. J. L. Kaufman, Manager. Owned and operated by Gimbel Brothers.

**Contract Regulations.**

\*General.

**Sponsored Programs.**

(6:00 P. M. to 12:00 Midnight Weekdays and all day Sunday)

1 Hr.	13 Weeks.	26 Weeks.	52 Weeks.
1 Hour	\$250.00	\$237.50	\$200.00
1/2 Hour	150.00	142.50	120.00
1/4 Hour	105.00	99.75	84.00

(6:00 A. M. to 5:30 P. M.)

1 Hr.	125.00	118.75	100.00
1/2 Hr.	75.00	71.25	60.00
1/4 Hr.	52.50	49.88	42.00
5 Minutes	35.00	33.25	28.00
1 Minute	15.00	14.25	12.00

**Announcements.**

(6:00 P. M. to 12:00 Midnight Weekdays and all day Sunday)

100 Words.	30.00	28.50	24.00
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One minute announcements are limited to 100 words. Copy submitted in excess of this limit will be broadcast but will be charged at higher rate.

**Special Feature Periods.**

Electrical Transcriptions.

3 3/4 and 78 r.p.m. turntables.

**RHODE ISLAND**

**Providence**

See Yankee Network.

July, 1931

**SOUTH CAROLINA**

**Columbia**

**WIS**

500-1,000 Watts. CBS 1,010 Kc.

Jefferson Hotel, Columbia, S. C. Van H. Burgin, Commercial Manager; H. P. Danforth, Production Manager. Owned and operated by Geo. T. Barnes, Inc.

**Contract Regulations.**

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

**Sponsored Programs.**

(After 6:00 P. M.)

1 Hr.	13 Tl.	26 Tl.	39 Tl.	52 Tl.
1 Hour	\$85.00	\$80.75	\$76.50	\$72.25
1/2 Hour	45.00	42.75	40.50	38.25
1/4 Hour	25.00	23.75	22.50	21.25

(Before 6:00 P. M.)

1 Hr.	65.00	61.75	58.50	55.25
1/2 Hr.	37.50	35.63	33.75	31.88
1/4 Hr.	21.25	20.19	19.13	18.06

**Announcements.**

(Until 8:00 P. M. only)

Under 100 words, per word	\$.08
100-200 words, per word	.07
200-300 words, per word	.06
300-400 words, per word	.05

Minimum, 50 words; Maximum, 400 words. Consecutive announcements bear discounts as follows: 12 times, 5%; 20 times, 10%; 30 times, 15%; 52 times and over, 20%.

**Special Feature Periods.**

Electrical Transcriptions.

3 3/4 and 78 r.p.m. turntables.

(After 6:00 P. M.)

15 Minutes	25.00	23.75	22.50	21.25	20.00
10 Minutes	18.00	17.10	16.20	15.30	14.40
5 Minutes	15.00	14.25	13.50	12.75	12.00

(Before 6:00 P. M.)

15 Minutes	21.25	20.19	19.13	18.06	17.00
10 Minutes	16.00	15.20	14.40	13.60	12.80
5 Minutes	12.50	11.88	11.25	10.63	10.00

**TENNESSEE**

**Memphis**

**WNBR**

500 Watts. 1,430 Kc.

Elk's Hotel, Memphis, Tenn. Mallory Chamberlin, General Manager; Francis S. Chamberlin, Program Director. Owned and operated by the Memphis Broadcasting Co.

**Contract Regulations.**

\*General, except Par. 3: commission allowed on talent charges only if payment in full is made on or before the 10th of the month following broadcast.

**Sponsored Programs.**

(After 6:00 P. M.)

1 Hr.	13 Tl.	26 Tl.	39 Tl.	52 Tl.
1 Hour	\$100.00	\$95.00	\$90.00	\$85.00
1/2 Hour	60.00	57.00	54.00	51.00
1/4 Hour	36.00	34.20	32.40	30.60

(Before 6:00 P. M.)

1 Hr.	60.00	57.00	54.00	51.00
1/2 Hr.	36.00	34.20	32.40	30.60
1/4 Hr.	21.00	20.50	19.40	18.35

**Announcements.**

(After 6:00 P. M.)

5 Minutes	25.00	23.75	22.50	21.25	20.00
2 Minutes	18.00	17.10	16.20	15.30	14.40
1 Minute	12.00	11.40	10.80	10.20	9.60
50 Words	7.50	7.13	6.76	6.40	6.02
25 Words	5.00	4.75	4.50	4.25	4.00

(Before 6:00 P. M.)

5 Minutes	15.00	14.25	13.50	12.75	12.00
2 Minutes	10.80	10.26	9.72	9.18	8.64
1 Minute	7.20	6.84	6.48	6.12	5.76
50 Words	4.50	4.23	4.00	3.78	3.50
25 Words	3.00	2.85	2.70	2.55	2.40

**Special Feature Periods.**

Electrical Transcriptions.

3 3/4 and 78 r.p.m. turntables.

**TEXAS**

**Fort Worth**

See Southwest Broadcasting Co.

**Houston**

**KTRH**

500 Watts. CBS 1,120 Kc.

Rice Hotel, Houston, Texas. J. G. Belcher, Commercial Manager; B. F. Orr, Station Supervisor. Owned and operated by the Rice Hotel.

**Contract Regulations.**

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

**Sponsored Programs.**

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

1 Hr.	13 Tl.	26 Tl.	52 Tl.
1 Hour	\$150.00	\$125.00	\$127.50
1/2 Hour	80.00	72.00	68.00
1/4 Hour	45.00	40.50	38.25

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

1 Hour	75.00	67.50	63.75
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1/2 Hour	40.00	36.00	34.00	32.00
1/4 Hour	22.50	20.25	19.13	18.00

**Announcements.**

(Not to exceed 100 words.)  
(7:00 A. M. to 6 P. M.)  
Single announcement.....\$10.00  
Daily: 6 announcements, \$50.00; 24 announcements, \$180.00; 78 announcements, \$520.00; 156 announcements, \$910.00.  
(Rates for two minutes or more upon request.)  
(Night announcements.)

[On daily news feature containing national, local and sport news, together with local merchandise news. Goes between 8:30 and 10:00 P. M.]  
Single announcements.....\$17.50  
Nightly: 6 announcements, \$90.00; 21 announcements, \$300.00; 78 announcements, \$780.00; 156 announcements, \$1,304.00.  
Special Feature Periods.  
Electrical Transcriptions.

**San Antonio**

See Southwest Broadcasting Co.

**Tyler**

**KGKB**

100 Watts 1,500 Kc.

Tyler Commercial College, Tyler, Texas. J. M. Gilliam, General Manager; Evan Rives, Local Manager. Owned and operated by the Tyler Broadcasting Co.

**Contract Regulations.**

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

**Sponsored Programs.**

(After 7:00 P. M.)

1 Hr.	4 Tl.	13 Tl.	26 Tl.	52 Tl.
1 Hour	\$75.00	\$70.00	\$60.00	\$55.00
1/2 Hour	42.50	40.00	35.00	32.50
1/4 Hour	27.50	25.00	21.00	20.00
10 Min.	19.00	17.50	15.00	14.50
5 Min.	11.00	10.00	8.50	8.00

(6:00 A. M. to 7:00 P. M. daily, except Sunday.)  
(These rates include studio talent. Special talent extra.)

1 Hour	50.00	47.50	42.50	40.00
1/2 Hour	35.00	32.50	27.50	25.00
1/4 Hour	20.00	17.50	13.50	12.50
10 Min.	14.50	14.50	11.50	10.50
5 Min.	9.50	8.50	7.50	6.50

**Announcements.**

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

1 Tl.	4 Tl.	13 Tl.	26 Tl.	78 Tl.	156	312
1 Min.	\$7.50	\$6.50	\$5.00	\$4.00	\$3.00	\$2.50
2 Min.	13.50	12.50	9.00	7.50	5.50	4.00
3 Min.	19.25	18.25	14.50	11.25	8.50	7.00
4 Min.	25.00	24.00	19.00	15.00	11.50	9.50
5 Min.	31.25	30.00	24.00	18.50	17.00	15.00

**Special Feature Periods.**

3 3/4 and 78 r.p.m. turntables.

**Waco**

See Southwest Broadcasting Co.

**WASHINGTON**

**Seattle**

See Northwest Broadcasting System.

**Spokane**

**KFPY**

1,000 Watts. CBS 1,340 Kc.

Symons Bldg., Spokane, Wash. Arthur L. Bright, Manager; T. W. Symons, Jr., President. Owned and operated by The Symons Broadcasting Co.

**Contract Regulations.**

\*General.

**Sponsored Programs.**

(7:00 P. M. to 10:00 P. M.)

1 Hr.	13 Tl.	26 Tl.	52 Tl.	101 Tl.
1 Hour	\$100.00	\$95.00	\$90.00	\$85.00
1/2 Hour	60.00	57.00	54.00	51.00
1/4 Hour	40.00	38.00	36.00	34.00
5 Min.	25.00	23.75	22.50	21.25

(Before 7:00 P. M. and after 10:00 P. M.)

1 Hr.	50.00	47.50	45.00	42.50
1/2 Hour	30.00	28.50	27.00	25.50
1/4 Hour	20.00	19.00	18.00	17.00
5 Min.	12.50	11.88	11.25	10.63

**Electrical Transcriptions.**

5 Minute transcriptions only, minimum 3 times weekly.

(7:00 P. M. to 10:00 P. M.)

5 Min.	\$15.00	\$14.25	\$13.50	\$12.75
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(Before 7:00 P. M. and after 10:00 P. M.)

5 Min.	7.50	7.13	6.75	6.38
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**Announcements.**

Maximum of 125 words per minute.  
(6:00 P. M. to 10:30 P. M.)

50 Wds.
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## WORC

Selected by an overwhelming majority of National, Regional and Local advertisers as the one best Station to cover the populous and prosperous Worcester market.

The story is told in a new booklet, just off the press.

Offices: 60 Franklin St., Worcester, Mass.

Member: Columbia Broadcasting System, Yankee Network

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

### AGENCIES BROADCASTING BUREAU, Ltd.

520 No. Michigan Ave.  
CHICAGO, ILLINOIS  
WHITEHALL 4915

## ENHANCE THE VALUE OF YOUR NETWORK PROGRAM



### Use Announcements on Local Daytime Stations



Advise the Daytime Audience of  
your Night Time Features

1070 Kycs.

# KJBS

100 Watts

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

SAN FRANCISCO

CALIFORNIA

### WNAC Broadcasts Headlines Every Half-Hour

A HALF-HOURLY news service is now being broadcast by station WNAC, Boston, through the cooperation of the *Boston Traveler* during the day and the *Boston Record* in the evening. Teletype communication between the editorial rooms of the two newspapers and the station's studios has been installed, which brings the outstanding news story of the period to WNAC a few minutes before the broadcast. The stories are told in 25 words and are sent on the air along with the half-hour announcement of station call letters.

### Double Media Campaign for Double Cream Shaves

RADIO and newspapers in the Pittsburgh territory are being used to introduce the General Products Corporation's new two-cream shaving preparation QUO, by Ketchum, MacLeod & Grove, Pittsburgh agency. Future campaigns are being planned for two other products, QUO Skin Cream and Frigitalc.

### KFH Issues Brochure

AN ATTRACTIVE brochure, "Merchandising the Radio Program," has been published by radio station KFH, Wichita, Kan., explaining the merchandising service offered to advertisers using that station and containing a number of letters from satisfied advertisers.

### M. F. Rigby Dies

M. F. RIGBY, advertising manager of The Studebaker Corporation of America, died May 23 at Epworth Hospital, South Bend. He was also a director of the Audit Bureau of Circulations, a member of the advertising committee of the National Automobile Chamber of Commerce and a member of the radio committee of the Association of National Advertisers.

Mr. Rigby was born February 27, 1898, in Topeka, Kans., and had been associated with Studebaker since August 19, 1920. Up to 1925 he was in charge of export advertising and for the last six years had occupied the position of general advertising manager.

### Organizes Radio Publicity Service

E. R. WELLER has organized the Weller Radio Publicity Service, with quarters in the Vance Building, Seattle. R. C. Fuller and Helen Purcell are his associates in the service.

### Eno Adds Stations, Changes Length of Broadcasts

BEGINNING July 6, the 15-minute daily Eno Crime Club broadcasts will be replaced with two half-hour programs a week, which will be sent out over a greatly increased CBS network.

### Joins McGregor & Ingram

JOSEPH CONNELL has joined the staff of McGregor & Ingram, recorders of electrical transcriptions, San Francisco. Previously Mr. Connell was with Holman and Connell.

### Dag Account to Addison Vars

ADDISON VARS, INC., Buffalo, N. Y., will place the advertising of Dag, a general disinfectant, antiseptic germicide manufactured by the Hypochlorite Products Corporation, Buffalo, N. Y. Broadcasting, magazines, newspapers, farm journals and trade papers will be used.

### Wisconsin Stations Combine

RADIO stations WIBA and WISJ, of Madison, Wis., have consolidated as one station and will operate under the call WIBA, with 500 watts at night and 1,000 watts during the day, on 1,280 kilocycles. The station will be operated by the Badger Broadcasting Company.

### Radio for Pie Company

RADIO will be used to carry the advertising of the Johnson Pie Company, Los Angeles, according to plans announced by the Ad-Staff Advertising Agency, Ltd., of that city.

### Station Publishes Booklet

AN INTERESTING booklet, "Selling by Radio," has been published by station WSMB, New Orleans, describing the facilities and services this station has to offer the broadcast advertiser.

Broadcast Advertising



# 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

Auxiliary of Arizona Wool Growers' Association.  
Buick Motor Car Co., Flint, Mich.  
Champion Spark Plug Co., Toledo.  
Colonial Dames Co., Los Angeles.  
Encanto Development Co.  
Imperial Bus Lines, Inc.  
Midland Flour Milling Co., Inc., Kansas City, Mo.  
Montgomery Ward Co. (Local branch).  
Oakland Motor Car Co., Pontiac, Mich.  
Sears, Roebuck & Co. (Local branch).  
Southwest La Vida Distributing Corp.  
Union Oil Co. of California, Los Angeles.

## ARKANSAS

### KTSH—Hot Springs

Oakland Motor Car Co., Pontiac, Mich.

## CALIFORNIA

### KNX—Los Angeles

NuBone Co., Inc. (Corsets).  
Simon Levi Co. (Foods).  
Sperry Flour Co.  
International Bible Students.  
L. A. Saratoga Chip Co. (Bell Potato Chips).  
Elks' Magazine, New York.  
Heise's Bakery Co.  
E. I. Du Pont de Nemours & Co., Inc., Wilmington, Del. (Fabrikoid).  
Parker Dental System Co., San Francisco, Cal.  
Coffee Products of America.  
Weber Baking Co.  
The Barbasol Co., Indianapolis, Ind. (Shaving Cream).  
H. Jevne Co.  
Dri-Brite Wax Co. (Polishes).

### KFRC—San Francisco

Prudential Securities Corp.  
Tourist & Convention Bureau, Sacramento.  
Panama Pacific Lines.

### KJBS—San Francisco

Pacific States Savings & Loan Co.

## CONNECTICUT

### WICC—Bridgeport

S. S. Pierce Co., Boston (Food).  
Zion Baking Co., Boston.  
Safety Service Corp. (Raybestos Brake Lining).  
Mutual System Co. (Loans).  
Kennel Food Supply Co., Fairfield, Conn.  
Kinney Shoe Co., Providence, R. I.  
Lockwood Brackett Co., Waltham, Mass. (Laco Baby Powder).  
Sanford Mfg. Co., New York City (Paste).

## DISTRICT OF COLUMBIA

### WOL—Washington

Tom Collins, Jr., Cincinnati (Beverages).

## FLORIDA

### WFLA—Clearwater

Healotae Laboratories, Harrisburg, Pa. (Patent Medicine).  
Fla. Brogdex Dist., Dunedin, Fla. (Orange treatment to prevent decay in fruit).  
Oakland Motor Car Co., Pontiac, Mich.  
Field and Stream Pub. Co., New York City.  
Jantzen Swimming Suits, Portland, Ore.  
Arrolyn Laboratories, Tampa, Fla. (Patent Medicine).

## IDAHO

### KIDO—Boise

Western Auto Supply Co., Los Angeles.  
Oakland Motor Car Co., Pontiac, Mich.  
Montgomery Ward & Co. (Local branch).

## ILLINOIS

### WGN—Chicago

Brook Hill Farms, Genesee Depot, Wis. (Certified Milk).  
I. T. S. Co., Elyria, Ohio (Rubber Heels).

## WMAQ—Chicago

Burnham & Morrill, Boston (B. & M. Beans).  
Sun Ray Laundry Association.  
Michigan Tourist & Resort Association, Grand Rapids, Mich.  
Allen B. Wrisley Co. (Soaps and Perfumes).

## INDIANA

### WOWO—Fort Wayne

Robert June Co., Detroit (Von Malt).  
Buick Motor Car Co., Flint, Mich.  
Tom Huston Peanut Co., Columbus, Ga.  
Dr. Miles Medical Co., Elkhart, Ind.  
Senshelter Bros. & Co. (Sinbac Shoes).  
Indiana Service Corp., Indianapolis (Interurban Ry. Lines).

## IOWA

### WMT—Waterloo

Angora Rabbitry Farms, Inc., Cedar Falls, Iowa.  
Bartles-Shepherd Oil Co.  
Frostop Sales Co. (Root Beer).

## LOUISIANA

### KTBS—Shreveport

Studebaker Corp., South Bend, Ind. (Local dealer).  
Bulova Watch Co., New York City.  
Gruen Watch Co., Cincinnati.  
Sears Roebuck & Co. (Local branch).  
Metropolitan Chain Stores.  
Jantzen Knitting Mills, Portland, Ore. (Bathing Suits).  
Frigidaire Distributor, Dallas, Tex.  
Louisiana Oil Refining Corp.  
N. V. Potash Export My, Inc., Jackson, Miss. (Chemicals).  
Shreveport Chemical Co.

## MASSACHUSETTS

### WAAB—Boston

N. E. Mirror & Plate Glass Co.  
Martino Willow Furniture Co.

### WNAC—Boston

Savoy Pictures Corp., New York City.  
Buxton Medicine Co., Abbott Village, Me.

### WBSO—Needham

Carters Ink Co., Cambridge, Mass.  
Dominant Metal Polish Co., Cambridge.  
Aspirin Seltzer Corp., Cambridge (Aspirin Seltzer).  
Rawson Electrical Co., Cambridge.  
Best Foods, Inc., Cambridge.  
William Keefe & Sons, Cambridge (Furniture).  
Charles C. Copeland Co., Milton, Mass. (Ginger Ale).  
National Adhesive Corp., Boston.  
Brooks-Farrar, South Easton, Mass. (Duck Farm).

### WORC—Worcester

Baker Extract Co., Springfield, Mass.  
N. E. Confectionery Co., Cambridge, Mass.  
Morgan Brand Creamed Foods Co., Buffalo.  
National Pine Tree Soap Co., New York City.

## MICHIGAN

### WBCM—Bay City

Oakland Motor Car Co., Pontiac, Mich.  
Buick Motor Car Co., Flint, Mich.  
National Co., Saginaw, Mich. (Carbonated Beverages).

### WJR—Detroit

Dossin's Food Products (Soft Drinks).  
Odorono & Glazo, New York City (Beauty Products).  
Windsor, Ontario, Canada (Selling Canada).  
City of Pontiac, Pontiac, Mich.  
Pere Marquette R. R., Detroit.  
Chesapeake & Ohio R. R., Detroit.

### WOOD—Grand Rapids

Blatz Brewing Co., Milwaukee (Beverages).  
General Tire Co. (Local branch).  
Dr. Mille's, Elkhart, Ind. (Alka-Seltzer).  
Peter Pan, Inc., Chicago (Canned Goods).

## Jantzen Knitting Mills (Local dealer)

(Bathing Suits).  
Commonwealth Loan Co., Indianapolis (Local branch).  
Tanglefoot Co. (Insecticides).  
Cantlever Shoes (Local branch).  
Oakland Motor Car Co., Pontiac, Mich.  
Buick Motor Car Co., Flint, Mich.

## MONTANA

### KGIR—Butte

Western Auto Supply Co., Los Angeles.  
Oakland Motor Car Co., Pontiac, Mich.

## NEBRASKA

### KFAB—Lincoln

Lincoln Tent & Awning Co.  
Goodrich Cosmetic Co., Omaha.  
Studebaker Corp. (Local dealer).  
Oakland Motor Car Co., Pontiac, Mich.  
WOW—Omaha

Buick Motor Car Co., Flint, Mich.  
Standard Briquette Fuel Co., Kansas City, Mo.  
Association of American Soap & Glycerine Producers, New York City.  
Oakland Motor Car Co., Pontiac, Mich.  
O'Gara Coal Co., Chicago.

## NORTH CAROLINA

### WBT—Charlotte

Association of American Soap & Glycerine Producers, New York City.  
Buick Motor Car Co., Flint, Mich.  
Chevrolet Motor Co., Detroit.  
Parfumerie Dollup, Inc. (Cosmetics).  
Oakland Motor Car Co., Pontiac, Mich.  
Pearson Remedy Co., Burlington, N. C. (Medicine).  
Plough, Inc., Memphis, Tenn. (Cosmetics).

### WBIG—Greensboro

Velvetina Omaha, Nebr. (Hair Tonic).  
Sears Roebuck & Co. (Local branch).  
J. F. G. Coffee Co., Knoxville, Tenn.  
Edna Wallace Hopper, Chicago (Cosmetics).  
Coca-Cola Bottling Co.  
Southern Dairies, Inc., Washington, D. C.  
Montgomery Ward (Local branch).  
James G. Gill Co., Norfolk, Va. (Coffee).  
Central Oil.  
Pure Fruit Juice Co.  
Big Frosty Bottling Co.  
Armour Fertilizer Works.

### WPTF—Raleigh

Chilean Nitrate of Soda Educational Bureau, New York City (Fertilizer).  
Champion Spark Plug Co., Toledo, Ohio.  
Buick Motor Car Co., Flint, Mich.  
Oakland Motor Car Co., Pontiac, Mich.

## NORTH DAKOTA

### KFYR—Bismarck

Karmel Korn Shop (Confectionery).  
Northern Pacific Ry., St. Paul, Minn.

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

SEND FOR SAMPLE COPIES

TEE HEE  
YOU MITHED IT,  
THETHIL.



YETH, THETHIL MITHED IT—

Sally's instructions were explicit and complete. She never stopped talking all the time Cecil was getting ready to drive. But in spite of her help Cecil missed the ball completely. Sally just loves golf.

But Cecil and Sally don't miss on the air. They hit the ball every broadcast. And listeners never miss a program. It's a daily comic strip serial.

Stations and agencies do miss the cares and worries of the production job. Cecil and Sally take care of everything but the sponsor's copy. It's the surest way to handle that spot program. Samples, a booklet and reports of other sponsors' results will gladly be sent.

PATRICK AND COMPANY  
865 MISSION STREET  
San Francisco, Calif.

Manchester Biscuit Co., Fargo, N. D.  
International Proprietaries, Dayton, Ohio (Tanlac).  
National Carbon Co., New York City (Radiator Antifreeze).  
Watch Tower Radio Service, Brooklyn, N. Y. (Tracts and Pamphlets).  
Oakland Motor Car Co., Pontiac, Mich.  
Fargo Seed House, Fargo, N. D.

**WDAY—Fargo**  
Northwestern Sash & Door Co., Fergus Falls, Minn., and Fargo, N. D.  
Fairmont Creamery Co., Moorhead, Minn.  
Frigidaire Sales Corp., St. Paul, Minn.

**KLPA—Minot, N. D.**  
International Proprietaries, Dayton, Ohio (Tanlac).  
Olson Electric Co.  
Echo Poultry Farms, Tolley, N. D.  
Kelly Springfield Tire Co. (Local dealer).

#### OHIO

**WGAR—Cleveland**  
The Ayer Co., Lowell, Mass. (Vita-Ray Cream).  
Edna Wallace Hopper, Chicago (Cosmetics).

**City Ice & Fuel Co.**  
Western Union Telegraph Co.  
A. C. Kendel Seed Co.  
Ideal Bedding Co.  
Tanglefoot, Inc., Grand Rapids, Mich. (Fly Paper).  
Carlsbad Products Co., New York City (Toilet Articles).  
F. E. Huber (Distributor) (Vita-Mont).

**WHK—Cleveland**  
Kozak, Inc., Batavia, N. Y. (Polishing Cloth).

**Northwestern Consolidated Milling Co.**  
Minneapolis, Minn. (Flour).  
Johnson Motor Co., Waukegan, Ill. (Outboard Motors).  
Chevrolet Motor Co., Detroit.

**WCAH—Columbus**  
Bond Clothing Co.  
E. G. Buchaeib, Inc. (Fertilizer).  
Clorox Chemical Co., Oakland, Cal. (Liquid Bleach, Cleanser)

**WSPD—Toledo**  
Oakland Motor Car Co. (Local dealer).  
Zo-Ro-Lo, Ada, Ohio (Medicine).  
Veldown Co., Inc., New York (Sanitary Products).  
Edna Wallace Hopper, Chicago (Cosmetics).

**Champion Spark Plug Co., Toledo.**  
National Enameling & Stamping Co., Milwaukee (Enamelware).  
Chevrolet Motor Car Co., Detroit.  
The Berry Bros. Co., Detroit (Paints).  
Reliance Mfg. Co., Chicago (Shirts).  
Lipton's Tea, Hoboken, N. J.  
American Institute of Food Products, Chicago (Candy).

#### PENNSYLVANIA

**WCAU—Philadelphia**  
Associated Barr Stores (Jewelry Chain).  
The B. V. D. Co., Inc., New York City (Underwear).  
Bentley-Beale, Montgomery, Ala. (Aerator).

**Oakland Motor Car Co., Pontiac, Mich.**  
Philadelphia Storage Battery Co. (Philco Radios and Batteries).  
Setz Packing Co., New York City (Canned Foods).

**KQV—Pittsburgh**  
Buick Motor Co. (Local dealer).  
Republic Tire & Rubber Co.

#### SOUTH DAKOTA

**KGCR—Watertown**  
Iowa Master Breeders, Inc., Sioux City, Iowa (Baby Chicks).  
International Proprietaries, Dayton, Ohio (Tanlac).

#### TENNESSEE

**WDD—Chattanooga**  
Jantzen Knitting Mills (Local dealer) (Bathing Suits).  
Oakland Motor Car Co., Pontiac, Mich.

#### TEXAS

**KFUM—Beaumont**  
Jantzen Knitting Mills, Portland, Ore.  
Champion Spark Plug Co., Toledo, Ohio.

**KTAT—Fort Worth**  
Morris Plan Bank.  
Ozarka Water Co. (Crazy Water).  
George E. Kelth Co., Brockton, Mass. (Walk-Over Shoes).  
Montgomery Ward & Co. (Local branch).  
Thrush Health Center (Battle Creek Foods).

**KPRC—Houston**  
Plough, Inc., Memphis, Tenn. (Cosmetics).  
Perfection Stove Co., Cleveland, Ohio.  
Champion Spark Plug Co., Toledo, Ohio.  
The Ayer Co., Lowell, Mass. (Vita-Ray Cream).  
DuPont, Detroit (Polish).  
San Antonio Chemical Co. (Insecticide).  
Rumford Chemical Works, Rumford, R. I. (Baking Powder).

**KTLC—Houston.**  
Coca Cola Bottling Works.  
Southern Pacific Lines.  
Sal-O-Dent Laboratories, San Antonio, Texas (Tooth Paste).  
D. & M. Finance Co., Chicago (Silver).

**KTRH—Houston**  
Buick Motor Car Co., Flint, Mich.  
Oakland Motor Car Co., Pontiac, Mich.  
Crazy Crystal Co., Mineral Wells, Texas (Mineral Water).

#### UTAH

**KDYL—Salt Lake City**  
Servex Corp., Los Angeles (Servex Feminine Hygiene).  
Sego Milk Products Corp.  
Jantzen Knitting Mills, Portland, Ore. (Bathing Suits).  
Oakland Motor Co., Pontiac, Mich.

#### VIRGINIA

**WRVA—Richmond**  
Phillip Morris Co., New York City (Cigarettes).

#### WEST VIRGINIA

**WSAZ—Huntington**  
Edna Wallace Hopper, Inc., Chicago (Cosmetics).

#### WVVA—Wheeling

Watch Tower, New York City.  
Buick Motor Co., Flint, Mich.  
Oakland Motor Car Co., Pontiac, Mich.  
Moonshine Chemical Co., Pittsburgh (Washing Fluid).  
Roxan Drug Co. (Mouth Wash).  
Germania Tea Co., Pittsburgh (Reducing Tea).

#### WISCONSIN

**WTMJ—Milwaukee**  
Beatrice Mable Co., Chicago (Beauty Specialist).  
Schaaf Sausage Co.  
Carpenter Baking Co.  
The Hilex Co., St. Paul, Minn. (Hilex).  
Amity Leather Products Co., West Bend, Wis.  
Cosden Oil Co., Chicago.  
Buick Motor Co., Flint, Mich.  
Oakland Motor Car Co., Pontiac, Mich.

#### WYOMING

**KDFN—Casper**  
Oakland Motor Car Co., Pontiac, Mich.  
Western Auto Supply Co., Los Angeles.  
Buick Motor Co., Flint, Mich.

**“It's Wasteful  
To Spend More  
To Cover  
Chicago!”**

Seventy leading advertisers use W G E S exclusively to get more than their share of Chicago business. Every one of these advertisers has renewed his contract more than once! They've found that W G E S, with its 1,000-watt transmitter located in the HEART of four million population—with a commercial increase of more than 1000% in one year—is unquestionably

*The World's Greatest  
Publicity Investment!*

**W G E S**

GENE T. DYER, Operator

**“— in the HEART  
of Chicago”**

*Broadcast Advertising*