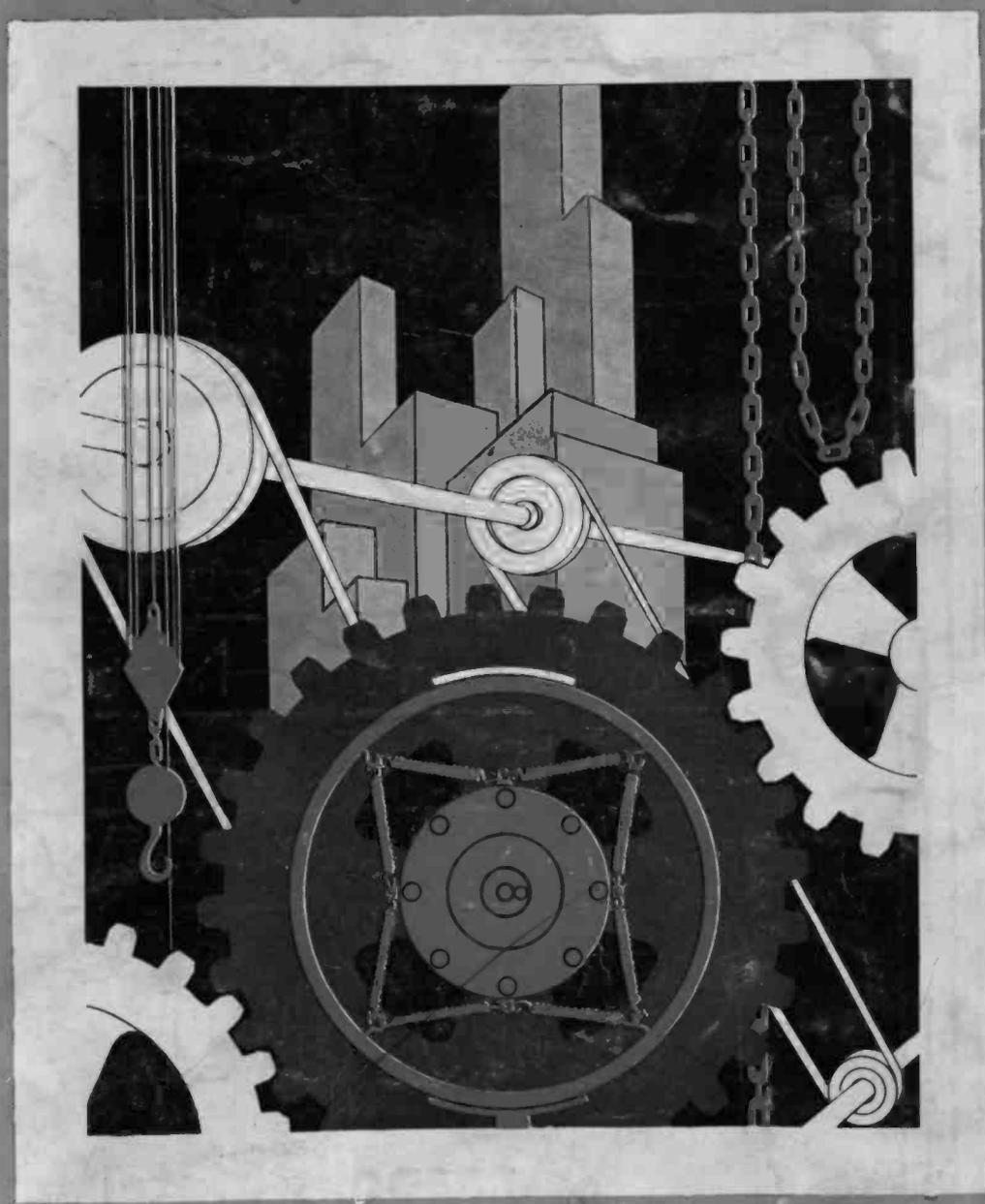


SEI 11'31R

Broadcast Advertising



SEPTEMBER, 1931

|||

Analyze and Check Results over

W O L !

in

The Nation's Capitol

"The Popular Station"

• Doing a thorough sales
job for many National
Advertisers

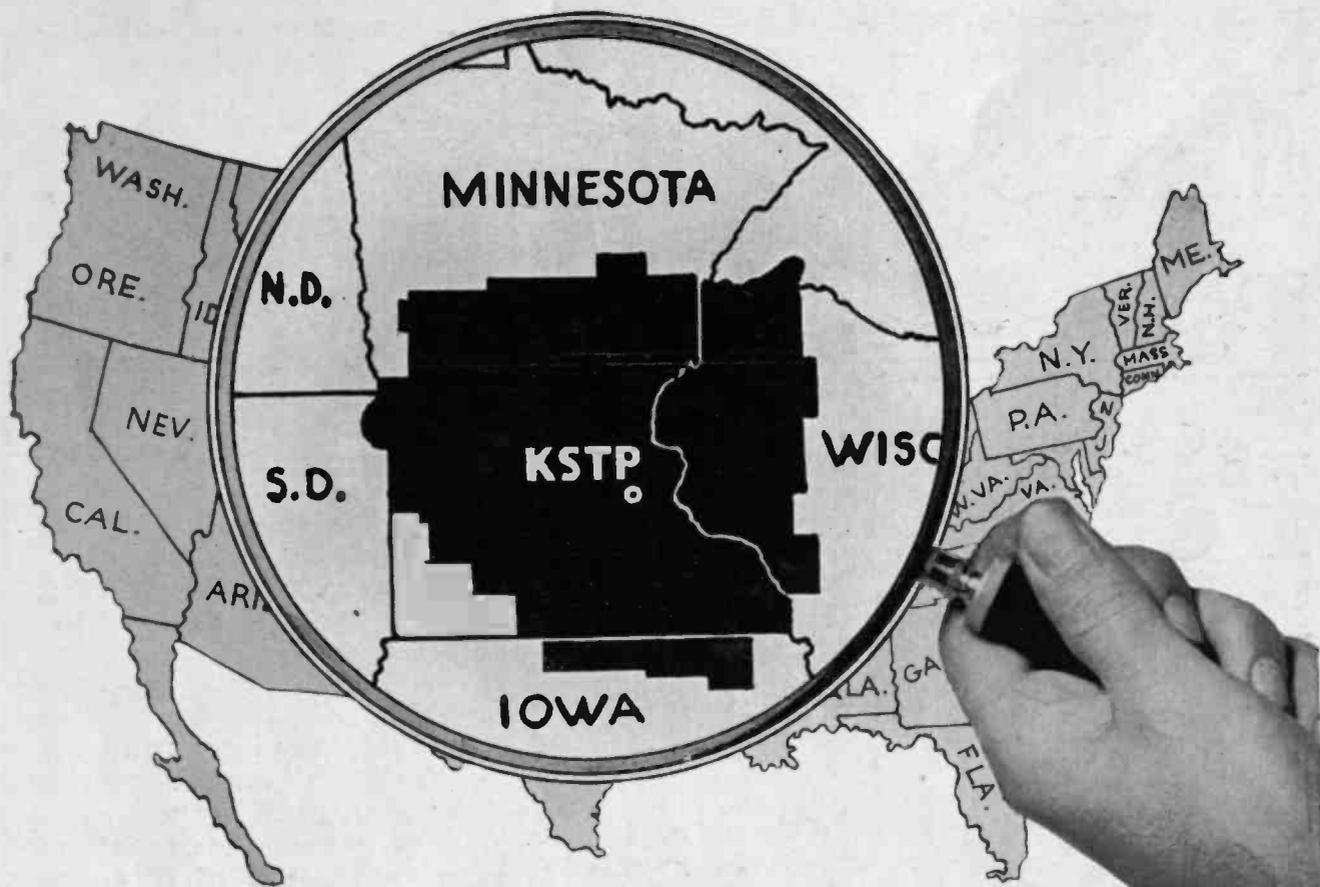
Ask us Who. How. Why.

▶ **W O L** ◀

Annapolis Hotel

Washington

D. C.



Primary coverage is the only reliable yardstick

KSTP is the most powerful broadcasting medium in the great Northwest Empire, but is interested principally in telling the story of its primary coverage, which is emphasized by the accompanying daylight service area map.

It is important to know that KSTP's primary coverage area coincides with the accepted Twin Cities retail area, comprising 59 rich, populous counties in Minnesota, 17 in Western Wisconsin and 5 in Northern Iowa or 81 in all.

This area has a population of 2,454,953, with 398,769 families owning 284,454 radio sets.

Using the accepted ratio of 4.2 persons per set, KSTP has a potential audience of 1,166,261.

Within this area there are more than 25,000 retail outlets with sales valued last year at approximately \$1,000,000,000.

Bank deposits in this area totaled \$1,112,423,000 on August 1st.

Within this primary coverage area there are approximately 309,402 residence telephones.

KSTP is located in the ninth largest metropolitan area in the country.

This metropolitan district has a population of 804,506, with 202,162 families owning 119,852 radio sets.

KSTP has 503,378 listeners in this immediate area.

There are 177,081 pleasure cars in this metropolitan district and 190,895 residence telephones.

There were 35,385 personal income tax returns reported in this area.

The annual value of products manufactured is more than \$675,000,000.

* * *

The Northwest is well diversified, both industrially and agriculturally. That is one big reason why its prosperity has been the least disturbed by depression.

The wealth of the Northwest is centered in KSTP's area of primary coverage. It represents real BUYING POWER.

KSTP, the Northwest's NBC station, presents principal entertainment and

service features on both Red and Blue networks and twice as many national accounts as all other stations in this area combined.

The KSTP schedule is the heaviest of any station in this territory—19 hours continuous broadcasting daily.

KSTP uses 10,000 watts, 100% modulated, more power than any other station—more than the combined power of all other stations in this area. Transmitting and studio equipment is the most modern available. Western Electric double turntables for both lateral and vertical cut electrical transcriptions, 33 1-3 and 78 r. p. m.

Since its inception KSTP has been the most popular station in the Northwest, surveys showing uniformly that KSTP has more than twice as many listeners as all other Twin Cities stations.

KSTP will be pleased to assist you in formulating your advertising plans for tapping its rich primary market.

10,000 WATTS
100% Modulated
Full Time

KSTP

SAINT PAUL
AND
MINNEAPOLIS

NORTHWEST'S LEADING RADIO STATION

Volume 4 BROADCAST ADVERTISING Number 6
Published monthly by G. W. Stamm at 440 S. Dearborn St., Chicago, Illinois. Subscription price, \$2.00 per year. Single copies, 20 cents.
Entered as second class matter, February 19, 1930, at the Post Office at Chicago, Illinois, under the Act of March 3, 1879. Copyright, 1931,
by Broadcast Advertising.

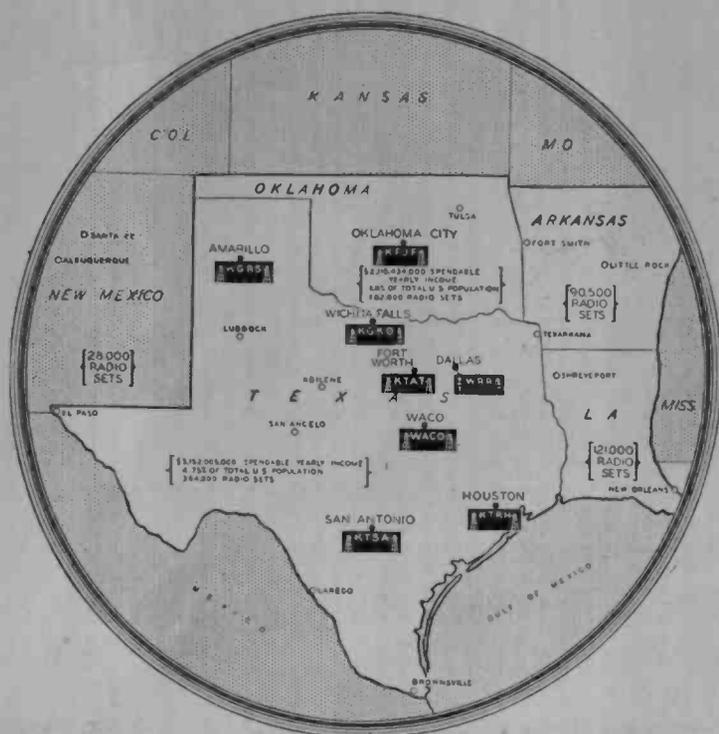
More Listeners Per Dollar of Rate Cost

A survey made last month in the primary listening area of one of our stations showed we could expect 30.3% of the listeners tuned in on radio programs at any given time (Amos and Andy always expected) to be listening to our programs. Our highest powered competitor could only expect 32.4%. Now comes the dirty work. Our half hour rate is \$80.00; theirs is \$125.00.

56.2% greater cost for 6.9% more listeners! Where is the economy in that?

And all this came about just a few days before a vice-president of one of the South's largest agencies told one of our men his agency was paying its greatest attention to listeners per dollar of rate cost rather than wattage, claimed coverage, evidences of distant reception, and the like.

Buy radio time where the cost per listener is the lowest. Buy Southwest time!



SOUTHWEST BROADCASTING CO.

Aviation Bldg. Fort Worth, Tex.

STATIONS:

Oklahoma City
Fort Worth San Antonio
Waco

ASSOCIATED STATIONS:

Wichita Falls
Houston Dallas
Amarillo

50,000 WATTS IN NEW ENGLAND

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

WTIC operates 115 hours per week on cleared channels

WRITE FOR BOOKLET



WTIC

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

INFLUENCE

The general excellence and individuality of WLW's programs have drawn into its fold a tremendous audience. This immense sea of buyers is of one opinion—and that opinion is decidedly WLW. In its hands it holds a powerful influence which molds the buying opinions of the greatest listening audience of any one medium.

50,000 Watts
700 Kilo.

▲
WLW

Write for the
WLW Booklet

"THE NATION'S STATION"



THE GLENN SISTERS
(Harmony Duo)



SEGER ELLIS
(Popular Baritone)

THE CROSLEY RADIO CORPORATION
CINCINNATI ❖ ❖ OHIO

KVOO OFFERS AN UNDIVIDED AUDIENCE

The distribution of radio facilities has placed KVOO in the position of *alone* serving one of America's richest trading areas . . . Tulsa and the "Magic Empire." Not only is KVOO the largest station in Oklahoma and the only one operating on a national cleared channel, but is the *only* station in its service area. Greater coverage by virtue of power and frequency and a larger, undivided, potential audience created thereby combine to offer the most for your advertising expenditure.

For information as to rates and available time, write or wire Commercial Department

KVOO

The Voice of Oklahoma

TULSA

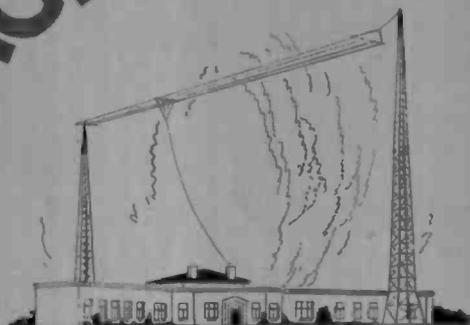
1140 KILOCYCLES

5,000 WATTS



WMAQ

WHERE INTENSE COVERAGE MEANS SALES



WMAQ—one of the pioneer radio stations in Chicago—offers the discriminating advertiser an exceptional opportunity for concentrated coverage of America's second richest market.

WMAQ'S "primary listening area" embraces 106 counties containing 65 cities—each with a population in excess of 10,000—in the heart of this fertile field. In this area are 2,227,787 families . . . 1,185,909 receiving sets . . . 3,676,317 radio listeners . . . 1,572,973 passenger automobiles . . . total bank deposits of \$4,743,473,000.*

WMAQ, operating with 100% modulation on a nationally cleared channel, can place the advertiser's message before this high quality, responsive audience.

And remember:

The WMAQ audience is a BUYING audience

*Figures taken from recent survey by The Columbia Broadcasting System, Inc., of the minimum habitual audiences of this country's leading radio centers.

FOR RATES AND PARTICULARS WRITE OR WIRE

WMAQ
INCORPORATED

THE CHICAGO DAILY NEWS BROADCASTING STATION

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

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

Broadcast Advertising

G. W. STAMM
Publisher and General Manager

S. N. KOCH
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

SEPTEMBER, 1931

\$2.00 a Year

Number 6

The Basic Principles of Good Continuity

By Raymond V. Hamilton
WCLO Radio Corporation, Janesville, Wisc.

STATION managers, copywriters and time salesmen all want good continuity. So do the advertisers. What is good continuity? There is one answer and one only: good continuity is the copy which sells merchandise. The client's opinion, the station manager's idea or the continuity writer's plan does not need to be conformed with. The judgment that counts is the judgment of the public who is the audience—not in what it thinks of advertising or the way it is presented—but in what it buys.

Good continuity, as I see it, employs ten fundamental principles:

1. Good continuity is easily understood.

The copy should paint a picture with which the listener is familiar. Comparisons will greatly help in clarifying concrete things and abstract principles. When speaking to your listeners about something new compare it with something well known so they will get a clear picture. Making comparisons with things of nature is the style of the old writers. Probably most of us would do better to get back to that same principle.

Instead of putting up the regular argument for color in printing, a printer once said: "A rose attracts more attention than a bare bush. In

the same way colored printing attracts more attention than one-color printing."

That is good copy. We understand exactly what the advertiser wants us to. When we write continuity we should make it just as plain. A good mental picture of a product will create desires and thus make sales.

2. Good continuity has human interest.

Have you noticed how often the pictures of pretty girls are used on popular magazines? It is claimed by prominent publishers that these pictures make the best covers. We cannot use pictures in radio, but we can mention the name of some man or woman or put action into the opening sentence that will attract attention. Human beings—action—always interest and attract more than inanimate objects, and certainly more than abstract theories.

Use the ordinary things of human interest; they make good continuity. Every-day events of life form the basis of untold angles for advertising copy to be broadcast. For example, a few days ago one of our copy writers started out some announcements like this: "The torrid weather of July may send the thermometer soaring"; "Ask your family physician about the place ice

cream should fill on your diet"; "At this time of year, with golf links calling—." All these were commonplace statements to attract the listener's attention. All of us are interested in live things; none of us are interested in dead or inanimate objects.

10 Rules

1. Good continuity must be easily understood.
2. Good continuity is full of human interest.
3. Good continuity makes it easy for the listener to act.
4. Good continuity concentrates on one thing—and not more than two.
5. Good continuity explains the facts plainly.
6. Good continuity assumes that every listener is not interested, and a complete sales message must be embodied in each announcement or program.
7. Good continuity makes specific statements.
8. Good continuity sounds natural.
9. Good continuity gives history—not prophecies—facts and not too many opinions.
10. Good continuity consists of news and stories—not essays.

3. Good continuity makes it easy for the listener to act.

Make it easy for the listener to act—give specific directions for mailing in replies or orders—the location of the store—the phone number. It must be realized that certain physical action is necessary for a prospect to send in an order or an inquiry. Make it easy for him to act immediately. To make it easy to act, as little mental effort as possible on the part of the listener should be required. Of all places where continuity is needed, the most important is in telling the prospect what you want him to do. Make the copy so plain that everyone who hears it will know what you want—whether you want him to send in an inquiry—phone a number—or send you an order. Do not take it for granted that he will use any mental energy in figuring out what you want him to do.

4. Good continuity concentrates on one thing.

The purpose of a broadcast is to build good will, secure orders or get inquiries. Do not confuse the listener by trying to tell him all about your product in one announcement or even in one program. Stick to one point at a time. Suppose your product is an automobile. You might talk about its long life, high speed, graceful lines, color choice, low price, the company behind the car and any number of other things. But if you talk about them all, the chances are that the listener won't remember any of them.

Instead, concentrate each broadcast on one, or at the most two, features. By steady concentration on one thing the message will be driven home and the listener will remember your product as the one with such and such advantage. After several broadcasts he will think: "Gee, I've heard so much about that product I believe I'll get one." Then you have the desired result.

5. Good continuity explains the facts plainly.

In the headlines and sub-headings of the newspaper are all the important facts regarding the story. Broadcast continuity should do just the same thing. Tell the most interesting, the most outstanding points and attract the attention of the listener. "July, with color and sunshine,



R. V. Hamilton

is here . . . the discriminating bride makes her home as cheerful as the season. Newlyweds of this year as well as brides of other years will welcome this opportunity to buy furniture of quality and good taste for so little money. The Farnum Furniture Co., etc."

"A free quart of oil to every listener. All that is necessary is to drive your car to the Cut Rite Service Station on the corner of Main and River streets." The first eight words attract attention; the next sentence tells the place and what is required. Make every announcement a news item, an announcement full of life, and valuable to your listener as well as to your advertiser.

6. Good continuity assumes that the listener is not interested.

It matters not what the article is that you wish to sell, if it has two or

desk pounder--

H. V. KALTENBORN, current events speaker over Columbia, had the production engineers baffled for some time. Kaltenborn speaks extemporaneously and pounds his fist on the microphone desk—which once created a series of sounds akin to a full fledged summer thunder storm. Nowadays, however, when Mr. Kaltenborn faces a microphone and starts pounding the desk, his fist lands on an inflated rubber cushion.

three good points, or even one, and the price range is within reason, there are hundreds and thousands of listeners who, not interested before the broadcast, will begin thinking about the product, its merits, the price, and will have a desire to own it.

Once you build up the desire for a person to buy, the desire grows and grows. Sooner or later the individual will come to your store. 'phone you or write in regarding the advertised product. Good copy aims at the man who hasn't intended buying as well as the man who wants to buy. Radio is a good-will builder as well as a medium of making direct sales. Slogans like "Consider your Adam's Apple," "Start your day with music and your meals with soup," "The cigar Vice-President Marshall had in mind when he said, 'What this country needs is a good five cent cigar'," do not mean much the first time the listener hears them, but the constant hammering on "Consider your Adam's Apple" will soon cause him to say to himself, "Maybe I had better smoke Lucky Strikes and protect my throat."

Good continuity assumes that every listener knows nothing about the product and that everybody is a prospect.

7. Good continuity makes specific statements.

Page after page might be written about being specific in copy; here are only a few hints.

The continuity may read, "This automobile has lots of power, will last a long time, has lots of speed and operates smoothly." All this means very little to the prospective buyer. He wants to know the horsepower and why a certain size piston has greater power than some other. He wants to know other specific facts which he will take into consideration in buying a new car.

Use similes to illustrate. You might state that when the Fast Mail came into Blockley Junction seventy miles an hour, on the paved road that runs parallel was the advertised car. Twenty-two minutes later the advertised car arrived at Koyle and the train followed by four minutes. This stock car maintained the average speed of seventy-six miles an hour. Then the listener who is ac-

(Continued on page 40.)

WANTED

A Broadcasting Barnum

Good Programs Need Good Publicity

Says Showalter Lynch

KGW—THE OREGONIAN—Portland

EVEN today many advertising men are prone to regard radio as an ugly duckling, a strange, hybrid thing spawned from an unholy union of publicity and entertainment. Radio has made it necessary for them to talk in terms of "listener response," "station preference" and "broadcast radius." They have had to substitute watts and kilocycles for millines and ABC figures, and have had to deal with blues singers and jazz band impresarios rather than with artists and engravers.

Whether or not radio has cost the established media anything in the way of revenue is an open question. However, any medium which could achieve radio's feat of gaining more than one-third in volume during the business depression of the past six months must certainly be considered a formidable factor in the field. During the current year, according to estimates, American business will invest at least one hundred millions of dollars in broadcast advertising.

It would seem, from figures such as this, that it is up to the advertising fraternity to give this new vehicle some serious thought. Approve of it or not, radio is here, and here to stay. It matters little, in the final analysis, whether it continues as a purely audible method of communication or develops into television. Advertising as a profession or, if you will, as a business, needs radio, and radio in turn is just now very much in need of advertising and the advertising profession.

Henry Ford, the famous godfather of our machine age, recently made the observation that, contrary to some opinions, labor saving devices ultimately create more, rather

than less work. That is, each mechanical or scientific development brings in its wake a multitude of new jobs to substitute for those it displaces.

The same principle applies to a certain extent to radio and advertising. Whatever advertising dollars radio has diverted from the other media are being returned in many ways. For example, although the set manufacturers have been suffering from the general depression, as well as from the growing pains which beset every new industry, the annual lineage from this source still makes quite an imposing total.

However, the real source of the income that radio can be made to contribute to printed advertising has scarcely been tapped. The possibilities along the line of supplemental advertising, of publicity and exploitation for radio programs and radio stations have been largely overlooked. The attempts in this direction have been almost entirely confined to the distribution of vari-



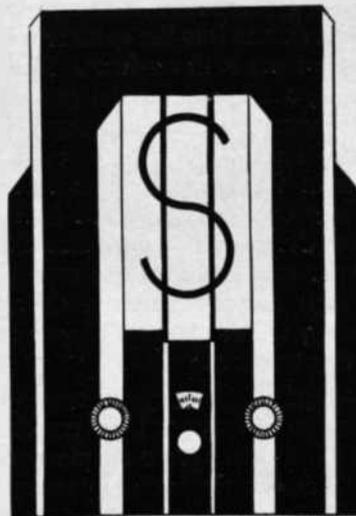
Showalter Lynch

ous advertising nick-nacks and samples with an occasional newspaper advertisement which seems, from its sorry appearance, to have been prepared by either the office boy or the printer's devil.

And, indeed, few sponsors of radio programs even go so far. The tendency is to buy a certain amount of time on a radio station for the purpose of broadcasting a certain program and from that point on to let nature take its course. In the midst of a multitude of programs competing for the attention of the listening public, it is a wise sponsor who gives some thought to exploiting his own particular brand of broadcast entertainment.

This is not to say that radio is incapable of standing on its own feet as an advertising medium but, unlike other forms of advertising, radio has entered the realm of amusement.

(Continued on page 44.)



Every Advertiser Asks

“How Large Is My Audience?”

Here's How One Company Answers It

*As Told by Don Forker**
Advertising Manager, UNION OIL COMPANY

EVERYBODY knows all about radio. Everybody knows the finest types of programs and what you should put on the air—at least I have yet to find a listener who doesn't.

The old Chinese proverb applies beautifully to the audience: “There are none so critical as those who do not pay for the entertainment.” That might also be applied to sales departments. I might add that right there is the advertising manager's big “boogy man.”

Comment about radio calls it the new educator, the new news disseminator, a boon to the development of art, a promoting agency for engineering, and the refining influence of all races, as well as the avenue of approach to solving international strife by bringing countries into intimate relations and understanding of each other. As long as it is a custom for people to express themselves about radio without much understanding of its value or uses, I may not be criticized if I venture an opinion.

Radio, as far as the listener is concerned, is entertainment pure and simple. When stations or sponsors cease to entertain, they lose circulation and circulation is the advertising manager's real problem. If there is one common statement that should be erased from radio listener's or sponsor's vernacular, it should be, “I don't listen to the ‘Joe Blatz trio’ and I don't think anybody does.”

The reverse of that negative statement also has to be submerged by an advertising manager—the one that goes, “I like the ‘Joe Blatz trio’ and I think everybody does.” Even



Don Forker

Amos and Andy can't average 50 per cent of the listening audience.

Buying space in publications is not much different from buying time on the air, with the exception that radio has no centralized source of information and surveys are too apt to give you the answer you set out to get. There have been a great many authoritative looking documents shoved into the sponsor's face that are not built on facts. For instance, a 32-page booklet published this spring by a broadcasting group stated that 90 per cent of all families in California have radio sets. In our own telephone and door-to-door checks, we found that about 70 per cent had sets and even that is high according to the Crossley survey, which shows 60.5 per cent in this territory.

Ahead of the program comes the question of cost per hour per thousand listeners. It's a simple matter to determine the average percentage each station has of the potential

audience by a telephone check made in various zones of the territory to be surveyed. Ask the simple question, “What radio station are you listening to?” Three answers are possible: they have no set; it isn't on; or it's on such and such station. When answers are compiled into percentages and you apply those percentages to the half of the “at home” families in the territory listening, you arrive at the probable audience available.

There is no alibi for small circulation in radio—no such phrases as “reader confidence,” and “quality group,” etc. It's too intangible at best to allow any such cloak as that to confuse the buyer further. Crossley's “Thumb Rules” are probably as sound as any in determining the time of day for a broadcast. They say: three-fourths of all the sets will be on some time in the day; three out of ten will be on some time in the morning; three out of ten will be on some time in the afternoon; two out of three will be on some time in the evening. The recent Standard Oil check confirms the two out of three in the evening rule for the West.

The sex and age break-downs show, roughly, women in the morning and afternoon predominating, children taking the lead in the late afternoon, with men and women listening almost equally often through the evening hours. Six to ten are the preferable hours, with the two hours five to six and ten to eleven about equal in number of listeners and second best choice of the day for quantity. The only other variable that creeps in at this point is the day of the week. For some unknown reason Saturday, Sunday and Monday are the three best days and run about equal in number of people tuned in, with Friday fair, and Tuesday, Wednesday and Thursday the poorer days.

*From an address on “The Radio Problems of an Advertising Manager,” delivered before the 28th annual convention of the Pacific Advertising Club's Association, Long Beach, Calif., June 24, 1931.

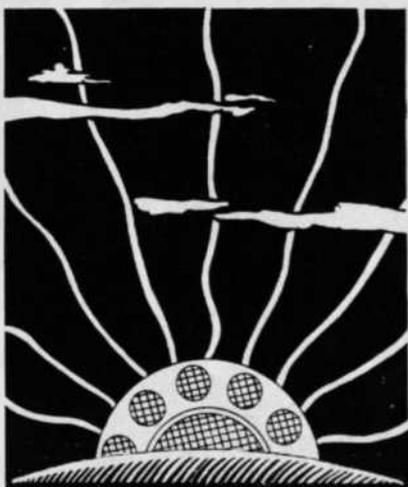
Crossley surveys confirm Daniel Starch in this conclusion. The variance in some cases is so great that the advertising manager might justly ask a difference in the rate—something like this: Friday the base rate; Saturday, Sunday and Monday a higher rate, with Tuesday, Wednesday and Thursday taking a reduction. Of course, such a set-up is impossible, because any sponsor can upset the day's preference percentage by a feature of national prominence, publicized by newspaper advertising.

WHEN an advertising manager has completely satisfied himself that he is buying the best potential audience possible in the matter of station and hour, he is faced with the seasonal fluctuation returns from radio. No outside survey can help him much there. The type of product to be advertised, the consumer needs and the competitive moves must be considered. Generally speaking, reports show January and February good, March bad, April and May good months, June bad, with July and August good. September falls off gradually to a low in October, with November one of the best months of the year and December just fair.

All that has been said so far is incidental in the minds of most purchasers of radio time. The big variable and the one about which too much can't be said and about which too much idle conversation is said, is the program. Program improves percentages or wrecks them.

Alongside of the word "program" we place the word "announcer" as an important factor. Many grand programs have been ruined by facetious, illiterate or disinterested announcers. An announcer must sound sincere; must go out to his public; must be confident and at the same time humble without sounding apologetic. He must be keen, very alert and quick witted, and well enough poised to pick up broken threads calmly in emergencies. Some day some one will survey the announcer situation psychologically and there will be new books to buy. There are few really good announcers just as there are few really good actors.

It may look to you as though I'm shadow boxing in order to duck the word "program." I'm not—there



are yardsticks to apply which you probably know, but if I may intersperse hearsay with opinion and surveys with a very little experience, I'll try not to confuse the program issue any more than necessary.

The importance of the program is illustrated here in Los Angeles by the fact that a 1,000-watt station leads in popularity over either one of the two 5,000-watt stations. This leadership is the triumph of talent and a fine illustration for those contemplating or installing 50,000-watt equipment. The chain program brings to you, as the announcer says, direct from the Metropolitan Grand Opera House, or the Vatican, or the House of Lords, or New Zealand, this program featuring, and so on. All this coming on the home town station has almost cured the public of the habit of fishing for DX stations. Our own surveys show that, in the metropolitan areas at least, less than one-half of one per cent still listen

device--

A DEVICE to cut short speakers who are apt to run over their time has been developed, as one might expect, in Washington, D. C., and is being tried out at station WRC. It consists of two triangular prisms, with faces reading in sequence: Five Minutes, Three Minutes, Two Minutes, One Minute, and PLEASE STOP. At the proper time the announcer places these in front of the speaker, turning them over to keep the correct sign up.

to outside stations. So the local station of adequate power and equipment need not concern itself with the outside returns which mean something only to the salesmen of radio time. The variable in the program itself takes its place as a dominating factor.

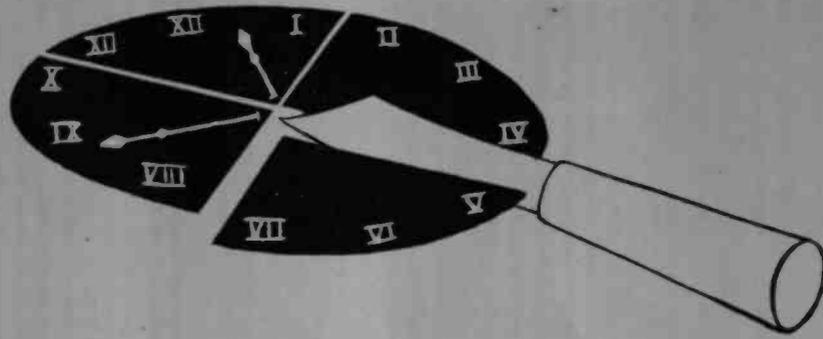
From our own observation, I would place the general entertainment in this order: dance orchestras, semi-classical orchestras, comedy entertainers, athletic reports, classical features (operas, heavy symphonies), talks (educational, scientific, travel and news), religious programs, children's programs, domestic science, market reports, and physical exercises. Of course, the ranking of any particular program depends on the quality of the talent and the showmanship, and names are important whether you build them or buy them. Our experience shows that either method of getting names costs about the same.

Showmanship frequently holds the audience when talent slips, but talent alone can't hold an audience for long if showmanship disappears. By showmanship I don't mean blatant ballyho or circus gags; in the study of the needs of showmanship in your program it is just a great spot to bury the ego and attract but not offend Mr. John Public. You are his guest and, for the time, allowed in his living room, but at any moment you may be, through a simple twist of the wrist, thrown out for life. In planning a program, I think Starch's fundamentals are sound enough so that you can depend on them for holding an audience.

Going into comedy, we find humorous situations much more acceptable than "smart cracks." The hopeful user of radio often sets Amos and Andy as a goal and wastes much good time and money attempting to repeat the success of that program. The fact that no one has been able to is no proof that it won't be done, but experimenting is expensive.

A program that isn't worth advertising isn't worth putting on. Yet merchandising a program is frequently overlooked by sponsors and broadcasting companies. Salesmen should be told the number of contacts being made for their product

(Continued on page 42.)



CUTTING THE CLOCK TO PIECES

By Russell Byron Williams

ORIGINALLY, the standard unit of measurement for a radio program was an hour. Presently, however, this unit was reduced to a half-hour for two reasons: first, because the pressure of demand forced the early chain officials and individual station managers to advocate thirty-minute periods in order that all advertisers might be accommodated; and second, because advertisers readily found it possible to present a show in a half-hour which would justify the listeners' attention and loyalty, yet afford ample time to get over the advertising message.

Early in the development of radio, broadcasting stations learned the value of fifteen-minute periods by presenting sustaining features of that length in such form as "Morning Prayer," "Evening Vespers," children's features, or comedy skits,—all of which were given daily appearance. From this early effort on the part of individual stations, it gradually became known to advertisers that the fifteen-minute period had real commercial possibilities. This realization led to the development and sponsorship of such daily strips as "Amos 'n' Andy," "Clara, Lu and Em," "Cecil and Sally," "Louie's Hungry Five," "The Stebbins Boys," "Uncle Bob," etc., etc. And the outstanding success of such daily program features has, to a large extent, warped the ideas and logic of a great many (too many) radio advertisers.

Because the fifteen-minute show of some toothpaste, soap or food products manufacturer is an outstanding success, the reasoning of

too many prospective radio advertisers has it that "all we need is fifteen minutes." They forget or overlook the very basic fact that the successes mentioned are wholly predicated on the regular daily appearance of the feature—the military precision with which it continues, until it becomes as much a habit with the listener as a comic strip is to the newspaper reader.

TREND TOWARD SHORT SHOWS IS CRITICIZED

BY EVANS E. PLUMMER,
Radio Editor, The Herald and Examiner.

If programs continue shortening themselves, radio will find itself almost as much of a bother as the old scratchy phonograph that had to have its record changed every five minutes.

Once the hour program was a standard air unit. Then half hours began creeping in with the increasing cost of time. Now quarter hours seem to be predominating.

The trouble with the fifteen-minute program is that it whets one's desire to hear more, if it is worthy of being broadcast at all, and then hurriedly signs off. The short periods are enough, sometimes too much, for the nightly serial comic skits and talks, but for one in which music is heavily involved, give me at least a half hour.

From the Chicago Herald and Examiner of August 20, 1931.

Evidence of this truth will become apparent if the reader will just stop to consider the tremendous loss of followers any one of the above features would suffer if it were to become weekly instead of daily. Let "Clara, Lu and Em," for instance, appear only on Wednesday evenings instead of five times a week. Under such employment their audience would be much less than one-fifth its present size, and the loyalty of that audience would be reduced to practically nothing. In short, to appear only once a week, any fifteen-minute feature, regardless of what it is now or who sponsors it, becomes just another feature to catch the spot listening public at the time of broadcasting.

There is hardly an advertising man in my acquaintance who would not agree that two one-minute announcements each day between the hours of 12:30 and 1:45 would be a much more effective sales medium for SuperSuds than a fifteen-minute period of "Clara, Lu and Em" once a week.

In spite of the universal acknowledgment that it is the frequent presentation that makes daily strips successful, there are literally hundreds of radio advertisers who are attempting to do a radio job on fifteen minutes a week. Certainly, it is not my wish or province to say that it can't be done. Indeed, I know that many radio sponsors are using fifteen minutes a week to very real advantage, getting a return out of their advertising expenditure considerably in excess of the return to be obtained from a similar expendi-

(Continued on page 22.)

Broadcast Advertising

USING RADIO TO REGAIN PUBLIC CONFIDENCE

Southwestern Building & Loan Group Doubles Broadcasting Budget after First Series

By Clyde Wantland

EARLY in January this year, radio listeners over the southwest picked out of the air a new feature, one that caught their attention and held their interest, and made one of the distinct hits of the season. It was Fireside Melodies. Ever feature of the program was built around the title. The appeal was to the home owner; to the great mass of persons with a sentimental attachment for the home.

Each program opened with the subdued strains of "Home, Sweet Home," while the brief announcement was made that the sponsors were members of the Southwestern States Group Building & Loan Conference. Then the talent, including Louise Parker, soprano; Craig McDonald, baritone, Leslie Frick, contralto, and Herbert Henry, tenor, presented the type of entertainment that only such talent could present.

"We aimed to have our programs entirely original and we must have succeeded, even though we used old-fashioned music in the main," reported the president, I. Friedlander of Houston, the moving spirit in making the broadcast a reality.

"Each program was built to a point of climax where the announcer could read some endorsement and praise of building and loan by such men as Coolidge, President Hoover, Longworth, Babson, Mellon, and others," he continued.

"It was necessary for us to instill in the public minds the fact that everything pertaining to the home comes from the building and loan associations, and to show that we invest public funds in the home, and that our institutions were safe as the American home.

"We raised \$28,000 almost overnight for the 13-weeks broadcast,



I. Friedlander

which we placed in the hands of competent, professional program builders, telling them what we hoped to accomplish. The phenomenal success of the campaign was due entirely, I believe, to the fact that we did not attempt to interfere with them. They gave us a program that unquestionably caught the public ear, and that undeniably told the story of building and loan associations so subtly, yet so forcefully, that a waning public confidence was re-captured.

"Enthusiastic letters were received from all over the country commending the programs, along with requests from radio stations and other building and loan associations for information as to results of the broadcast."

The 15-minute programs were presented over 18 stations in the southwest in hook-ups that never included all the stations at one time.

The broadcast came into existence as an emergency measure, on short notice. Time on the stations was taken as it could be secured on short notice. This fact makes the success of the broadcast all the more remarkable.

Sales talks were made in three and sometimes four periods during the short programs, each announcement confined to 50 words, aimed definitely to connect the future of the American home with the future of the building and loan associations; linking them inseparably together.

THIS series of broadcasts was the first test of radio ever made by building and loan associations. The results were eagerly watched by the industry throughout the United States. The president made a detailed report of results to the annual convention of his group recently concluded at San Antonio, Texas. His report was ordered bound, printed, and distributed to the 13,000 members of the United States Building and Loan League.

In it, Friedlander, among other things, recommended that his group invest \$50,000 in a 26 weeks' campaign the latter part of this year, supplemented by local efforts by individual members, and local groups.

"The recent broadcast," he said, "is no longer the experiment it was when opened; rather it is conceded to have proven an important builder of good will that should have a place in every building and loan advertising budget in the future. Results seem to prove conclusively that an association or group of associations cannot more profitably invest advertising funds than in sponsoring a program of real talent in a broadcast."

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Permeate Your Program with Your Product's Personality

Cleopatra's Advertising Secret

Is Disclosed by **Herschell Hart**

Production Manager, WWJ—THE DETROIT NEWS

IF Cleopatra had been fortunate enough to have had radio at her command, the history of the world might have been vastly different.

Cleo, it must be remembered, never failed to make the best of her opportunities, and she proved to posterity that she would have made an excellent writer of radio programs, that is, if she ever got tired of the job of queening.

Perhaps you remember that her messengers bore gifts to Antony. But Cleo was clever, far too clever to send just fine bits of gold and silver. She chose carefully those gifts so that—to Antony—they bespoke a sender both beautiful and wise. In other words, all the time he was saying "thank you" to Cleo's chief Poo Bah who had guided her gift-bearing slaves to Antony's tent, he was thinking only of Cleo.

It wasn't so much the worth of those gifts that sent Tony into a dream and set his brain awl. Those pretty presents gave that tough old warrior a picture of Egypt's first lady that he couldn't get out of his mind. All of which is by way of proving that Cleo would have been a first rate writer of advertising programs for radio if she lived today.

Cleo had the priceless idea that just any old gift, no matter how valuable, was not enough. No sir! That gift must be such as to tell something of herself, it must depict a mood it must have a psychological reaction.

How valuable that same idea would be to a good many radio advertising writers!

What do we mean? Just this!

How many times have we seen an



Herschell Hart

advertising man, in the throes of arranging a radio program, listen to a dozen types of talent and programs and then decide on one because, to use his own words, "it's a good show."

It is my humble opinion that "good shows," chosen for their goodness alone, do not sell merchandise. That "good show" must be chosen because it means something, because it provides a mood or paints a picture or forces a psychological reaction which will benefit the sponsor.

More than a year ago I stumbled—perhaps that is the word—on the idea that many programs on the air were failures. At that time I didn't know why. Being a fugitive from the newspaper business, I was curious. I set about to try to find out why some programs failed and others succeeded. Night after night I listened to programs, making men-

tal wagers on the length of time they would last. I studied those programs from the listener's viewpoint. And I found out many things.

Now please don't misunderstand me. I do not say that I "discovered" anything. Perhaps what I am about to say has been known by many for a long, long time. But, personally, I haven't been able to run across any one who had thought of it before.

SUPPOSE we look first at a few programs recognized as successes and see, if possible, what made them that way. Of course, for obvious reasons, we shall not touch on those programs which have not been successful.

Let's look at the Jack Frost Melody Moments. To start with, the theme song is sweet in tone color and arrangement and the words are about the "sweetest little fellow." Throughout the whole program, it seems to me, the most careful attention is given to choosing sweet music—music and instrumentation and arrangement that leaves a most pleasing taste with the listener. Perhaps it is too much to say that the program makes those who hear it want to go right out into the kitchen and eat sugar, but I think you will agree with me that there is something about the show, some psychological suggestion or reaction which is of greater benefit to the Jack Frost people than are the announcer's plugs.

Would you say that the Jack Frost Melody Moments is just a program of good music with announcements boosting the sugar inserted, or would you say that it was a program designed to sell sugar?

(Continued on page 46.)

Selling Patriotism via Radio

By Emma Perley Lincoln

Radio Director, U. S. George Washington Bicentennial Commission

"THE President embarks at Elizabethtown. Thirteen master vessels and an escort of decorated barges, filled with prominent officials, are moving majestically up the river. Bells are ringing, flags are flying. Hundreds of people are gathered on the shores shouting themselves hoarse with enthusiasm. Hear that blast of cannon! The Stars and Stripes are going up the staff of the balcony of the Senate. Just a minute, folks, and we will tune in on the first inauguration speech of the first President of the United States—George Washington. This is station U. S. A. broadcasting, April 30, 1789."

So might one of the popular announcers of this generation have broadcast to the world the events in the life of the "Father of His Country," whose two hundredth anniversary is to be celebrated nationally next year.

In contemplating the elaborate plans for the celebration and the part which radio will play in them, one wonders if any extravagant dream of our forefathers might even have hinted at the strides which science would make in the two centuries since that day. Today, a speech commemorating the battles of Lexington and Concord is heard in every corner of our broad land. The actual news of the event was days in reaching the furthestmost colonies.

Up to 1770 the fastest post-riders could get a message from New York to Charleston, S. C., in ten days, weather and roads permitting. In winter it took six weeks to get a message through from Boston to Philadelphia, and twenty-eight days from Charleston, S. C., to Norfolk, Va. But by 1771, according to one of our best historians, the "step



Congressman Sol Bloom

lively era" had commenced. The public demand for hurry as a prime consideration in travel had become so marked that the trip from New York to Philadelphia could be made in a day and a half.

The personal appearance of the President on his tours was heralded for weeks ahead, in order to give the citizenry of the outlying districts a chance to actually see and hear the man they so revered and

loved. These personal appearances served to bring home to the public mind the existence and reality of a central government which to many persons, especially those living in the interior, must have seemed shadowy and distant.

Americans today, removed by the centuries from the stirring events of the days which brought our nation into being, may experience in this coming celebration a closer contact with the heroic lives of our forebears. Studying the life and achievements of our great hero, George Washington, will re-awaken in our hearts the inspiration and patriotism which made possible the country in which we live. It is through radio mainly that this will be possible. Radio is the medium which will "sell" this patriotic enterprise to the American public.

Thousands of words have been published about the plans for the celebration, but it is through the medium of radio that the most extensive enjoyment of our far-reaching program will be realized. The radio stations of the country have volunteered their complete cooperation in spreading the news of the celebration, and also in participating wholeheartedly in the program activities. The major radio systems, as well as the independent stations, are giving of their time and facilities and will continue to do so through the celebration period. Radio stars have dedicated their talents to the cause. In fact, from February 22, 1932, to Thanksgiving Day the ether waves will be fairly, red, white and blue with patriotism.

The Bicentennial celebration is unique in that it is a celebration to be taken to the people, rather than the people to the celebration. This

(Continued on page 21)

detector--

INDISPUTABLE evidence of violations of the broadcasting regulations will be presented by the Federal Radio Commission when it next has occasion to order any station from the air. With specially built equipment, consisting of a powerful receiving set and a recording machine, records similar to phonograph records can be obtained of any broadcast. These records will provide verbatim evidence, admissible in court, at a cost far below that of a stenographic record.

Advertising Specialties as Broadcast Auxiliaries

Are Discussed by E. P. H. James*
Sales Promotion Manager, NBC

THE success of broadcast advertising has been based upon listener good will, and with all its amazing commercial developments it has retained this aspect in very strong measure. Those of us in the broadcast advertising business are not alone in feeling that radio is the strongest good will medium available to advertisers today. Radio is a door-opener, an oiler of reluctant hinges.

On the other hand, there is no question that broadcast advertising has become a real sales medium. It has not stopped at good will. 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 found other ways.

One of the devices used by radio advertisers who are looking for direct sales results, is to obtain a list of prospects for follow-up, by offering listeners a sample, a booklet or a novelty. The particular item offered is chosen to bring replies either from a limited group or from a general cross-section of the entire audience. The product itself will determine which type of response is desirable.

It is in this connection that the use of advertising specialties in conjunction with radio programs has seen its greatest development. It is probably true to say that many broadcast advertisers have used this means to profit from one of the elementary traits in the human make-up—the desire to get something for nothing.

At the present time a great variety of articles are being offered the radio listeners; in some of our studies we have divided these into ten or a dozen different classifications. However, for our purpose it



E. P. H. James

might perhaps be better to consider them under two general readings: samples, and miscellaneous novelties.

Naturally there are a number of advertisers who could not possibly offer a sample of their products and there are others who are not in favor of a sampling policy. However, some NBC advertisers who are offering samples at the present time or who have done so recently, include: Cream of Wheat, Green Brothers (Tastyeast), Edna Wallace Hopper, Kellogg's (Kaffee Hag), Lever Brothers, Pepsodent, G. Washington Coffee, Wheatena, Calsodent, Palmolive, Gold Dust, Pond's Extracts, Neet, Patch's Cod Liver Oil, Penick & Ford (Vermont Maid Maple Syrup), Smith Brothers and Wild Root.

During the past year Tastyeast has sent out more than half a million samples of its product. Edna Wallace Hopper received approximately 400,000 requests for samples during a six months' period. (Not all sample offers have such large responses, but there are quite a few

accounts who are dealing in fair-sized quantities.)

However, many of you are probably more concerned about hearing of those advertisers whose radio offers consist more definitely of what are commonly termed "specialties"—a description which after all covers a large variety of items. A good deal of ingenuity has already been displayed by several advertisers in picking specialties which have been very popular with the radio audience but my personal feeling is that we need more and better ideas.

Before I get very far along these lines, I find it necessary to throw a little cold water on the situation. The NBC does not permit advertisers to have the audience send money or stamps for articles, and on the face of it that seems to rule out any novelty which costs more than a very few cents. A few advertisers have overcome this to some extent by requiring listeners to send in package tops or cartons, so that each request at least indicates an actual purchase of the product and undoubtedly justifies a slightly higher expense in acknowledging the request.

However, a bigger field exists for those units which are small enough in themselves to permit a wide distribution without undue cost. I should also explain that the National Broadcasting Company does not always encourage mail offers. It all depends upon the type of product. Indiscriminate offering of novelties is sometimes an expensive and altogether unproductive idea which merely boosts the personal pride of an advertiser in having a lot of letters from the audience, without boosting his sales. Our merchandising department endeavors to give counsel to advertisers which will help them determine just how radio tie-ins should be used.

Very often it is not necessary to
(Continued on page 30.)

*Excerpts from an address before the Advertising Specialty National Association, in New York City, June 16, 1931.

WHY PROGRAMS FAIL

*An Analysis by C. M. C. Raymond**

Commercial Director, KHJ, Los Angeles

IT is unusual to speak of failures in radio in this day when practically everyone comments on the phenomenal success of this or that broadcast. One is inclined to believe that everything connected with radio is successful. As a matter of fact, most radio programs are successes. But we have the failures, as well—only some of us are not big enough to admit it.

Radio is the modern means of communication, the same as the airship is the modern means of transportation. It is an undeniable fact that when we speak of radio as a medium, there is nothing to compete with it from the standpoint of character, spirit, coverage, acceptability, impressiveness, influence, low cost and results. It is something less than eleven years since the first commercial radio broadcast was given over radio station KDKA, Pittsburgh. To be exact, that initial broadcast was presented on November 2, 1920. Since that time the growth has been phenomenal, as evidenced by the \$100,000,000 spent annually for broadcasting.

It was to be expected that anything so phenomenally powerful and successful as radio has been would be subject to abuses. Anything that spells success is subject to attack from within and without. Therefore, perhaps no one was surprised when abuses made their appearance. And naturally, abuses produced failures—partial or complete—many more than there was any need for. In passing, it is noteworthy that the president of one of our foremost international advertising agencies only two years ago specifically referred to radio as a supplemental medium, whereas today this same executive in no uncertain terms defines radio as a full-fledged major medium. This is but one of the many indications of the unparalleled growth and importance of radio and

its place in the commercial world.

I have tried for some time past to ascertain the viewpoint of various individuals; that is, sponsors of radio broadcasts and their representatives, and I have put this question directly to them, namely: "What are some of the common practices that detract from the effectiveness in production and presentation of radio broadcasts?" The consensus of opinion, boiled down to the simplest phraseology, is expressed in the following ten major replies:

Lack of knowledge. That is, many advertisers attempt to do something with too little dependable information on which to base their action.

Too many attempt to build, or have created for them, programs which will please anybody but the listening public who, after all, they are trying to interest.

Inclusion of too much advertising material.

Buying the station time and talent rather than merchandising ideas.

Trying to do the studio's work rather than using the assistance of a trained and experienced radio staff.

A tendency to purchase big names for a broadcast. By this is meant that money is being spent to increase the prestige of a performer rather than the program itself or the

product or service offered for sale.

Not enough care is given to consideration of radio as a medium. By this is meant that very few sponsors have sufficient information in advance of a given broadcast to know what it is all about.

Failure of the sponsor or his advertising representative to convert the merchandise idea into entertainment without losing the advertising punch.

Failure to back up properly the radio program with an adequate advertising job and follow through, or take advantage of tie-ins with other mediums.

Financing is one of the stumbling blocks in radio. There is a tendency to consider time and talent the only costs. This is not true for there must be enough money to do the job right.

TO avoid pitfalls and build a successful radio program, there are a few definite rules which govern the production of broadcasts and which, if followed through, will in the great majority of instances really produce the results desired and thereby avoid failures.

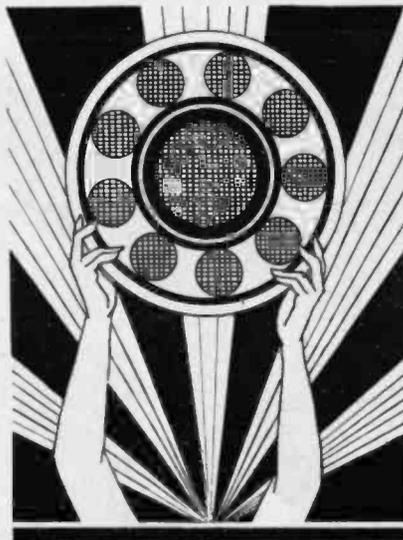
These are the items to be remembered:

Attention-compelling power. Atwater Kent was the first to achieve that quality in programs by presenting outstanding operatic stars.

Continuity—or a sustaining power. This means recognizing a good performance and employing the same sustaining artists. Popular artists are to be retained regularly.

Distinctiveness. The presentation must be of a character different from other programs, by discovering artists in the realm of music, theatre and opera. After all, it is distinctiveness that makes a first class broadcasting feature. If you are fortunate enough to select a good feature, one that has no similar combination on the air, success is yours and your worries are over.

Fitness of program is achieved by
(Continued on page 38.)



*An address delivered before the radio departmental of the 28th annual convention of the Pacific Advertising Clubs' Association, Long Beach, California, June 24, 1931.

The necessity for a standardized rate card is not open to question. Advertisers, advertising agencies, station representatives and the officials of radio stations have all suffered from its lack. In the following article, Mr. Hill suggests one solution. Broadcast Advertising would like to know your reaction, favorable or otherwise, and will be glad to publish arguments for or against its general adoption by the industry.

LET'S STANDARDIZE OUR RATE CARDS

Says Ted Hill

Director, Radio Station WORC

THIS article is addressed to radio station directors, commercial managers or to those of any other title who may be responsible for the quotation of station rates.

HAVE you ever given any consideration to the agency men whose duty it is to determine the rates applying to a certain period of time or form of announcement on a group of stations throughout the country? Apparently none of us has or the method of quoting rates now used would have been thrown into the discard long ago.

Without doubt the radio station rate situation today is one of the greatest drawbacks to the development of spot broadcasting, and I am not concealing the fact that spot accounts are the most profitable business on the air today. Thus we station managers are doing our utmost to drive from our doorsteps the goose with the golden eggs.

I know of no stations that are exempt from criticism in this respect. In fact, the larger the station, the more difficult it is to ascertain its rates from the complicated maze of "information" shown by its rate schedule.

Let's consider one angle, for example, the division of hours. Rates on some stations are divided into two classes, those applying to time before 6:00 p. m. and after 6:00 p. m. Other stations have set their time changes at 7:00 p. m. Some have divided the day and evening into three or four periods to govern rate changes. Naturally there are reasons for all of these, but they

further complicate the rate situation and are therefore undesirable.

Or consider announcements—this business is likewise desirable and profitable to some stations. But just try to get at the announcement rates for a group of stations. Some quote rates for announcements of twenty-five, fifty or one hundred words; others have announcements of one minute or more by the day or week; and in some cases rates are based upon the number of times the announcement is used within certain fixed periods, etc., etc.

Time signals, weather reports and other similar service features also are variously quoted, hardly any two stations quoting alike.

The use of electrical transcriptions is another matter in which there is much variation. Many stations quote regular time rates but some add a service charge, while certain stations increase regular rates as much as 100 per cent when

transcriptions are used. Certainly we could not make it much more difficult for an advertiser to use spot broadcasts.

HOWEVER, as serious as the situation is, in my opinion it is not beyond correction. Naturally it means a giving way here and there of a few "not so important" pet theories, as for example the worth of this, that and the other time of day.

This should not be difficult, for any argument in support of such theories is easily countered by other arguments equally as sound. As a beginning, then, suppose we take the question of hours and decide arbitrarily that day rates shall apply to all periods up to 6:00 p. m. and after 11:00 p. m., with night rates from 6:00 to 11:00 p. m.

Next we may consider entertainment programs. These comprise features designed primarily to entertain and which contain but a reasonable amount of commercial talk. They may be musical, educational or dramatic in nature. Rates for these may be quoted on the basis of one hour, one-half hour, one-quarter hour, ten minutes and five minutes and from one to fifty-two times both before and after 6:00 p. m.

Commercial talks are next in order and may be quoted on the basis of five, ten and fifteen minutes and from one to fifty-two times before and after 6:00 p. m.

Announcement rates may be standardized, quoting on the basis of one-half minute, one minute, two and three minutes before and after



6:00 p. m. and on the basis of from one to three hundred times, which would cover every practical need. The one-half minute announcements, for example, would provide for the quotation of rates for fifty-word announcements on station breaks between chain programs.

The foregoing would also serve to provide rates in those cases where the requirement is for rates on announcements used several times daily. Thus the rate for one announcement daily for six months may also be the rate for announcements used twice daily for three months.

Service features, such as time signals, weather and temperature reports, flying weather conditions, etc., may readily be standardized on the basis of fifty words commercial continuity. That this is practical is evidenced by the fact that most stations now quote on this basis. Some stations, however, stipulate thirty-five, forty or sixty words as the amount of continuity acceptable. These may be quoted before and after 6:00 p. m. with rates based on contracts for one, three, six, nine and twelve months.

It is my firm belief that the foregoing covers about ninety per cent of the information required by agencies and representatives and if thus quoted would save about that per cent of time now spent in obtaining such information from stations.

By carrying the idea to its logical conclusion a "key" could be used, so that each type of broadcast would carry a special designation, permitting anyone looking up rates to determine exactly the classification desired, and by quick reference, the rates applying thereto on any desired group of stations.

Thus a publication printing the rates of various stations would publish the "key" in the fore part of the station rate directory something as follows:

Key to Rate Quotations for the Following Designated Services

A Entertainment Programs	
6:00 P. M. to 11:00 P. M. week days and 1:00 P. M. to 11:00 P. M. Sundays.	
A-1	1 hour
A-2	1/2 hour
A-3	1/4 hour
A-4	10 minutes
A-5	5 minutes
Before 6:00 P. M. and after 11:00 P. M. week days; before 1:00 P. M. and after 11:00 P. M. Sundays	
A-6	1 hour
A-7	1/2 hour
A-8	1/4 hour

A-9	10 minutes
A-10	5 minutes
Electrical Transcriptions	
A-11—Percentage above regular rates	
A-12—Turntables	
A-13—Restrictions	
Talks	
6:00 P. M. to 11:00 P. M. week days and 1:00 P. M. to 11:00 P. M. Sundays	
B-1	15 minutes
B-2	10 minutes
B-3	5 minutes
Before 6:00 P. M. and after 11:00 P. M. week days and before 1:00 P. M. and after 11:00 P. M. Sundays	
B-4	15 minutes
B-5	10 minutes
B-6	5 minutes
Announcements	
After 6:00 P. M. daily (See C-11)	
C-1	3 minutes
C-2	2 minutes
C-3	1 minute
C-4	1/2 minute
Before 6:00 P. M. daily (See C-11)	
C-5	3 minutes
C-6	2 minutes
C-7	1 minute
C-8	1/2 minute
C-9	Type of entertainment used in regular announcement programs
C-10	Usual announcement periods
C-11	Sunday announcements
Service Features	
6:00 P. M. to 11:00 P. M. week days, 1:00 P. M. to 11:00 P. M. Sundays	
D-1	Time signals
D-2	Weather reports
D-3	Flying weather reports
D-4	Temperature reports
Before 6:00 P. M. and after 11:00 P. M. week days; before 1:00 P. M. and after 11:00 P. M. Sundays	
D-5	Time signals
D-6	Weather reports
D-7	Flying weather reports
D-8	Temperature reports
Special Features	
E-1	News reports
E-2	Stock quotations
E-3	Farm market reports
E-4	Women's feature
E-5	Sports reports
E-6	Children's feature
E-7	Morning exercise periods
Talent	
Charge per one-half hour program, including rehearsals, per person	
F-1	Instrumental (group)
F-2	Instrumental (solo)
F-3	Vocal (group)
F-4	Vocal (solo)
F-5	Accompanist
F-6	Organist and organ
F-7	Dramatic players
Discounts and Commissions	
G-1	Amount to recognized advertising agencies
G-2	Cash discount
G-3	Commission on talent
Contract Regulations	
H-1	Rates include time on the air, facilities of the station in arranging programs, preparing announcements, securing talent, fees charged for copyrighted music.
H-2	Rates do not include talent, traveling expenses, tolls and mechanical expenses for remote control, or other extras.
H-3	If advertisers prepare their own announcements or provide their own talent, these must be approved by the station well in advance before broadcasting.
H-4	Periodic broadcasts must be contracted for in advance and broadcast at least once a week to earn period discounts.
H-5	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.
H-6	No contracts accepted for a period of more than one year.

CONTRACT regulations may be uniform with notation of exceptions (as is now done in the station rate directory of BROADCAST ADVERTISING).

Using this method of quoting, the rate schedule of the station with which I am associated would appear somewhat as follows:

A	1 Tl.	4 Tl.	13 Tl.	26 Tl.	39 Tl.	52 Tl.
A-1	150.00	139.60	120.00	114.00	108.00	102.00
A-2	85.00	80.00	70.00	66.50	63.00	59.50
A-3	45.00	43.50	40.00	38.00	36.00	34.00
A-4	35.00	33.50	30.00	28.30	27.00	25.50
A-5	25.00	23.50	20.00	19.00	18.00	17.00
A-6	160.00	94.00	80.00	76.00	72.00	68.00
A-7	90.00	56.00	45.00	42.75	40.50	38.25
A-8	20.00	28.50	25.00	23.75	22.50	21.25

A-9	20.00	18.00	15.00	14.75	13.50	12.75
A-10	15.00	13.25	10.00	0.50	0.00	0.00
A-11—Regular station rates charged						
A-12—Double turn tables, 78 and 33 1/2 r.p.m.						
A-13—No limitations						
B	1 Tl.	4 Tl.	13 Tl.	26 Tl.	39 Tl.	52 Tl.
B-1	\$75.00	\$71.50	\$65.00	\$61.00	\$60.00	\$59.00
B-2	60.00	57.00	50.00	46.00	45.00	44.00
B-3	40.00	37.00	30.00	26.00	25.00	24.00
B-4	50.00	49.00	47.50	45.00	44.00	43.00
B-5	35.00	34.00	32.50	30.00	29.00	28.00
B-6	25.00	24.00	22.50	20.00	19.00	18.00
					150	300
C	1 Tl.	4 Tl.	12 Tl.	25 Tl.	75 Tl.	Tl.
C-1	30.00	29.00	27.50	24.00	21.00	18.00
C-2	25.00	24.00	22.50	20.00	17.00	14.50
C-3	20.00	19.00	18.00	16.00	13.00	11.00
C-4	15.00	14.50	14.00	13.50	12.00	10.00
C-5	20.00	19.00	17.50	15.00	13.00	11.00
C-6	15.00	14.00	12.50	11.50	10.00	9.00
C-7	10.00	9.00	7.50	6.50	6.00	5.50
C-8	7.50	7.25	5.50	6.00	5.00	4.75
C-9—Phonograph records before 6:00 P. M.; electrical transcriptions after 6:00 P. M.						
C-10—10:00 to 11:00 A. M. and 1:00 to 2:00 P. M.						
C-11—Not accepted						
D	1 Mo.	3 Mo.	6 Mo.	9 Mo.	12 Mo.	
D-1	\$175.00	\$150.00	\$140.00	\$135.00	\$125.00	
D-2	175.00	150.00	140.00	135.00	125.00	
D-3	185.00	160.00	150.00	145.00	135.00	
D-4	175.00	150.00	140.00	135.00	125.00	
D-5	150.00	135.00	125.00	120.00	115.00	
D-6	150.00	135.00	125.00	120.00	115.00	
D-7	190.00	145.00	135.00	130.00	125.00	
D-8	150.00	135.00	125.00	120.00	115.00	

E-1	Available	E-5	Available
E-2	Available	E-6	Available
E-3	Available	E-7	Not available
E-4	Available		
F			
F-1	\$ 7.50	F-5	\$10.00
F-2	10.00-\$15.00	F-6	25.00
F-3	12.50	F-7	10.00
F-4	12.50-\$15.00		
G			
G-1	15%		
G-2	2%, for payment 10th of month following broadcast		
G-3	15%		
H—General			

At this point someone will ask the reason for printing the "key" separately. Well, this is just another step toward simplification. Thus a time buyer looking up rates for an entertainment program for a quarter-hour period before 6:00 p. m. refers to the key and finds the key reference for that period is "A-8" and that is the *one* thing he need refer to under the various station rate schedules.

Otherwise it would be necessary in every instance to look under each schedule, first for the time division and second for the time period, hence a fifty per cent saving in time.

There are a number of other advantages to the use of the key which must be obvious. It is quite evident that with all stations following this procedure the work of the time buyer would be immeasurably simplified and expedited and the likelihood of contracts being placed enhanced to that extent.

Let us take a practical example: Mr. Jones wishes to learn the cost of one-minute announcements daily for one month over a certain group of stations. Referring to present rate schedules, this is what he finds: Station A gives only fifty-word announcements; Station B gives only 200-word announcements; Station C

(Continued on page 26)

*Little Stories
from Real Life*

The Story of the Office Conference

By R. L. Harlow

Assistant to the President, YANKEE NETWORK.

Scene—President's office, A-1 Furniture Company

President—As we are planning an extensive radio campaign, I have asked you heads of departments to meet me here that I may have the value of your ideas as to our program.

This is Mr. Smith who represents our advertising agency and I knew he, too, would be glad to hear from you.

Head of Shipping Department—Mr. President, I think it's a great idea—I suggest we have a lot of music. The folks out my way like a lot of music.

President—Very good suggestion.

Head of Billing Department—Don't you think we've got too much music on the radio? Of course, I don't know much about it but I like a good straight talk. You know, something you want to listen to.

President—We'll make a note of that. Who is next?

Head Stenographer—You asked for ideas, so here's mine. I think talks is awful. You know, it ain't got any appeal any more. Can't we have a jazz team so people would know we was alive?

President—That's an angle to be considered of course. Mr. Smith, you are getting these thoughts.

Mr. Smith—Oh, yes indeed—very helpful so far, I assure you.

President—Good—well, let's get on.

Head Salesman—I don't want to butt in—but I heard a swell program last night—let's see, I've forgotten the station, but it was er—you know—lively and in-

teresting—see—the kind you remember. When I heard it, I said to my wife—that's the kind of a program the boss ought to have.

Mr. Smith—Perhaps you recall who sponsored the program?

Head Salesman—Well, to tell you the truth, I've forgotten what they was advertising, but it was a swell program at that.

President—You better look that up, Mr. Smith.

Mr. Smith—I've made a note.

President—Well, we're really doing splendidly. Who has got any other suggestions?

Secy. to Pres.—Could I make a suggestion?

President—Why, certainly.

Secretary—Would it be possible to get Rudy Vallee?

President—My, my, you can always trust the ladies to be romantic, can't you, Mr. Smith? Still, it's an idea. Are there any others? If not, I want to thank you all for your cooperation. I'll let you know when our first program goes on the air so that you will each have the opportunity of bringing me your criticisms. (All exit.)

There you are, Mr. Smith—that's what comes of having an efficient staff. Now, if you'll just incorporate in your plan these ideas which have been suggested, I'm sure our program will be a great success.

Mr. Smith (weakly)—I'm sure it will. (To himself) If that son of mine ever grows up to be an advertising man—I'll lam—out of him.

"Broadcast Advertising" Appoints S. N. Koch as Advertising Manager

S. N. KOCH has been appointed advertising manager of BROADCAST ADVERTISING, succeeding Ray S. Launder, who is now associated with James Kiernan in the firm of Kiernan-Launder Associates, Inc., New York, radio station representatives.

Mr. Koch brings to his new position a wide background in publication advertising. For the past few years he has had complete charge of the promotion and advertising for the Byams Publications, Los Angeles, publishers of "Radio Dealers' Blue Book," "Radio Doings" and "Western Music and Radio Trades Journal."

Census Department Issues Figures on Seven More States

FIGURES released by the Department of Census show that on April 1, 1930. Oregon had 267,690 families, with 116,299 radios, or 43.5 per cent.

Ohio figures show that 1,700,877 families reported 810,767 radio receivers, or 47.7 per cent.

In Rhode Island, 94,594 families, or 57.1 per cent of the total of 165,811 families, owned radios.

Out of Missouri's 941,821 families, 352,252, or 37.4 per cent, had radios.

Minnesota families totaled 608,398, of whom 287,880, or 47.3 per cent, were set owners.

In Washington State, the 426,019 families included 180,229, or 42.3 per cent who

owned radios.

North Carolina showed 72,329 families owning sets, or 11.6 per cent of the state's 645,245 families.

Bar Association Opposes Fess Bill

THE Fess Bill, setting aside 15 per cent of all broadcasting facilities for educational purposes, would ruin "the finest broadcasting system in the world," if it were made a law, says a report filed with the Federal Radio Commission by the Standing Committee on Communications of the American Bar Association. The report also takes a definite stand against any "reform" of the American system of individual enterprise to the system of governmental control.

SELLING PATRIOTISM VIA RADIO

(Continued from page 15.)

is the first time that patriotism has been sold to the country by means of radio and never before has such a large undertaking been possible.

The efficacy of radio was tested in this work as far back as February 22, 1927, when President Coolidge broadcast the first message regarding the Bicentennial Celebration to the nation. At that time in his address before the customary joint session of Congress he touched upon the George Washington Bicentennial Celebration, saying that the Commission appointed two years before had directed him to remind the people of the United States of the reason and purpose of holding this celebration. President Coolidge called for suggestions concerning plans for the proposed celebration and expressed the hope that the states and their political subdivisions under the direction of their governors and local authorities would soon arrange for appointing commissions and committees to formulate programs for cooperation with the Federal Government.

The United States Commission for the celebration of the two hundredth anniversary of the birth of George Washington was created by Congress, has the President of the United States for its chairman, and is directly under the supervision of its associate director, Congressman Sol Bloom of New York.

RADIO has been constantly utilized in "spreading the news." The members of the Commission and other officials have made many addresses over the air. Congressman Bloom has broadcast innumerable addresses made to patriotic and other organizations, including the Sons of the American Revolution, the Daughters of the American Revolution, the George Washington Masonic National Memorial Association, and others. Each successive broadcast has brought floods of letters from all over the country, inquiries for information and literature and requests for suggestions on how the various communities can best participate in the great celebration.

The experiences have served to impress us with the importance of radio in bringing to the people not

only news of how plans are progressing over the country, but of the actual enjoyment of the celebration once it is under way.

Because of radio there is simply no limit to the extent of the actual participation possible. It is the intention of Congressman Bloom and the other members of the Commission to really take the celebration to every nook and corner of the nation where there is a radio set.

A series of programs is being made into electrical transcriptions—plays depicting scenes from the life of Washington, music of the colonial period, patriotic addresses made by the noted speakers of the country—so that the smaller stations, having

no contact with the big chains, may have an equal opportunity to serve their communities with celebration features.

Observed from any standpoint, it is certain that the two hundredth anniversary celebration of the birth of George Washington will go down in history as the biggest national celebration ever achieved, and its success will be due to the publicity possible through radio broadcasting.

W3XK to Combine with WMAL

TELEVISION station W3XK, at Wheaton, Md., will be moved into the studios of WMAL, Washington, D. C., to offer sight and sound programs, it has been announced by D. E. Replogle, vice-president of the Jenkins Corporation, Passaic, N. J., owner of station W3XK.

Predicts Television Will Be Greatest Advertising Medium

"RADIO communication of both sound and sight will eventually make that combination the most powerful medium for sales stimulation," says Edgar Felix in his latest volume, "Television, Its Methods and Uses."

This book, published by the McGraw-Hill Book Company and the August selection of the Scientific Book Club, reviews the methods of television, the equipment employed for transmission and reception and outlines how the new medium will be used in serving the public. Although the fundamental processes of television are described, it is not a technical book but designed to appeal to the interested layman.

The author, who was intimately associated with the development of commercial broadcasting as a member of the original staff of WEA, seems to anticipate that advertising by television will tend to overshadow its entertainment and educational uses. He says:

"Television will find a complete structure ready to commercialize it. Broadcasting stations have organized personnel and established contacts in the advertising field, the advertising agencies have specialists in handling radio problems for their clients, and the advertiser is already accustomed to radio as a medium of approach to the public. Consequently, there will be no long period of

adjustment and development. Advertising will be ready for the visual medium long before the medium is ready for advertising."

"Television," he continues, "permits the extension of human interest to the advertising announcement and the use of subject matter far beyond the scope of sound alone. An interesting speaker, aided by models, photographs, diagrams and the product itself, can present even a technical story in two minutes which can be grasped by the average mind without conscious effort. He can get over more information in that time than could safely be embodied in ten advertising pages."

Just when television will be ready to take its place in the advertising and entertainment world, Mr. Felix does not say. In his final paragraph, however, he concludes that "the problems of television are not insuperable, nor are they more difficult than those which faced the inventors of any generally accepted entertainment or communication device. Their solution will have the inherent simplicity characteristic of every practical invention. We are familiar with so many elements of the ultimate television system that it is no strain to prognostic powers to predict that television is 'just around the corner.' The probabilities are, however, that most of us are congregated hopefully on the wrong corner."

CUTTING THE CLOCK TO PIECES

(Continued from page 12.)

ture in any other medium.

But the present-day tendency of advertisers to cut the clock to pieces and sponsor spasmodic shows of five, ten, or fifteen minutes—is certainly doing things to the listener. It is putting a hodge-podge, a garbled and scrambled hash of radio programs into his loud speaker which is rapidly making radio a distracting annoyance rather than an appreciated entertainment. And I'm wondering if we all shouldn't consider the effect of the present-day tendency to cut the clock to pieces on the radio audience—the only people to whom we can look for sales.

RADIO sets have always been sold on the basis of entertainment, education and culture. Probably so will they always be sold. Even today when a prospect walks into a radio shop to consider a receiving set, the salesman talks in terms of the Atwater Kent Hour, the Rochester Symphony Orchestra, Walter Damrosch's work to the school children—that salesman saying nothing about the fifteen-minute programs except those which have become established features through their frequent appearance. He sells his instrument, and the listener buys it, on the basis of entertainment to be received. Most of such entertainment is still to be found during the evening hours and on Sunday.

Time was when by far the majority of radio listeners would turn the set to one station and leave it there for two or three hours, since they knew that, for them, that station could supply the entertainment they most appreciated. It was that appreciated entertainment (made up of programs that were usually at least thirty minutes in duration) which created the acknowledged habit among listeners of reaching for not more than two stations. Most people adhered fairly definitely to one station, then held as second and third preferences about two more stations—seldom listening to more than those three.

Of recent months the tendency has been toward the broadcasting of short five, ten and fifteen-minute shows—for the most part spasmodic.

By that I mean not more frequent than once or twice a week. This tendency for cutting the clock to pieces has loaded the receiving set with a chop suey of programs. And if this practice continues, I can't help but agree with several of my advertising friends in the thought that the public's appreciation of radio is going to be greatly decreased—or at least concentrated on such features as afford the public a real service, or to such features as have regular daily appearance.

Writing in these pages a few months ago, I made the statement that radio is essentially a public service and that the radio advertiser receives a benefit from his broadcast advertising in exact proportion to the amount of service he gives his public. I am still firmly of that belief. We all appreciate, of course, that the sole excuse radio advertising has for its existence is the sale of the advertiser's merchandise. If radio advertising doesn't sell goods, it isn't going to live. But, on the other hand, radio is an entirely different type of advertising than the other established media and, being entirely different, most effectually makes its sales through the cloak of public service.

This being true, is it always possible for the radio advertiser to do in fifteen minutes a week a job which will command the loyalty of the listening audience? Fifteen-minute periods, if repeated often enough to become a habit with the listener, will generate a degree of loyalty almost impossible to attain with any other type of show. In a thirty-minute period, an advertiser has time enough to do a job characteristically his own and with sufficient merit not only to compel the attention of the spot audience but to develop within a large portion of that spot audience a degree of appreciation which impels them to return to that feature the following week.

Can that successfully be done in fifteen minutes? Radio station time salesmen and a great many program builders will say that it can. Obviously, however, their assertion is top-heavy with self interest. I have never heard of a survey on the point, but I venture the assertion that if anyone were to ask a thousand radio fans what advertiser had a fifteen-minute show, appearing once a week

—that they would probably find that group 99.66 per cent pure of any such knowledge. A fifteen-minute once-a-week radio show must depend almost entirely upon the spot audience to be reached at the time it goes on, since it cannot compel any appreciable amount of loyalty on the part of the listening public.

Therein, parenthetically, is one of the basic differences between radio and other media. Rarely will one see an advertisement in any publication that excites so much interest and appreciation that the same publication is purchased on its next date for the purpose of reading the succeeding advertisement. Yet in radio the advertiser must do his job so well that it not only commands the attention of the spot audience but creates a degree of loyalty to a point where the program is remembered from presentation to presentation and sought after by the listener. In space advertising the advertiser doesn't write his advertisement to make the reader appreciate the privilege of having read that ad. But in radio the advertiser must so build his program that the listener will at least unconsciously appreciate the privilege of listening to that advertisement and return to it again at its next presentation. Advertisers can do that very effectively with thirty-minute periods—but can they do it in fifteen minutes or less?

The rapidly growing influx of spasmodic shows is filling the air with a half-cooked chop suey which is more and more becoming a distraction for the radio fan. Nowadays, the listener must have his easy chair set immediately adjacent the radio so that without much effort he can turn on and off the radio, or switch the dials from one station to another.

This enforced necessity is not making for increased popularity of radio reception. There is coming a time, if this trend continues, when countless thousands of listeners will say to themselves (they'll never write about it or voice their opinion): "Oh, t'hell with it!" And the radio will be relegated to the background of family life until the hour hand points to the time when an established daily feature is on the air—or until it indicates the approach of a thirty or sixty-minute

**WHAT DO YOU
BUY...
"COVERAGE"
OR
"AUDIENCE?"**



You hear a lot about "coverage" when radio advertising is discussed . . . but you seldom hear coverage defined. Even more rarely do you hear a discussion of audience—the actual listeners you can count on for your time on the air.

Westinghouse Radio Stations, after an intensive research program recently completed, have a new point of view to present on "coverage" and "audience." It's going to change a lot of the thinking now being done about the purchase of radio time on the air.

From now on, when you hear a Westinghouse Radio Stations representative saying "coverage," here is what he means: The number of receiving sets reached by an adequate signal from the station in question.

When he says "audience" he is talking about actual listeners. And when he talks about the audience of KDKA, for instance, he won't be guessing. He will

have facts and figures to support what he says.

As a result of several months of assembling data we can now supply definite information as to the Primary Zone of Influence and the number of listeners in the AUDIENCE of Station KDKA. Similar data for all Westinghouse Stations will be made available as rapidly as possible.

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

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

Use the fact-finding, audience-getting Westinghouse Radio Stations to make your selling campaign effective.

WESTINGHOUSE • RADIO • STATIONS

WBZ-WBZA

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

KDKA

COMMERCIAL OFFICES

Pittsburgh, Pa., Hotel William Penn

KYW-KFKX

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

period in which the listener can place his trust and confidence.

OUR present-day trend toward cutting the clock to pieces with a medley of ten and fifteen-minute spasmodic shows offers a problem much too large for me to attempt to solve. I am setting forth these thoughts only for the serious consideration of those who have radio advertising deeply in concern. Certain it is, if the present trend continues and grows, there is going to be a very severe back-lash against radio entertainment from the listening public. Perhaps the solution to this growing problem will come about in two ways. Probably advertising men will come to realize that it is not good business to spot an advertiser on the air when he has only enough money to buy fifteen minutes a week. If he can afford only a weekly show, then thirty minutes should be the minimum, since that is the minimum amount of time in which there can be built a show to really justify the listeners' attention and their next week's return.

Or perhaps the broken clock can be mended by the individual stations offering a fairly definite schedule of entertainment. As an example of what I mean, let me cite the Woman's Radio Review on the National Broadcasting Company's chain—an hour of Vincent Lopez and his orchestra every day. Advertisers who must use the chain for some reason—economy, business politics, dealer influence, etc.—but who can

afford only fifteen minutes a week, can sponsor a quarter-hour of Vincent Lopez—and thereby do a very good job. In that way they are sponsoring a portion of a sustaining program, and in so doing inserting their advertisement in a place where it shares in the value of a feature which has a loyal following.

Perhaps individual stations will learn the wisdom of setting up a whole hour of a certain type of entertainment (morning, afternoon, and evening) and then set the fifteen-minute-once-a-week broadcasters into those established features. If something of the sort were done, two very desirable ends would be gained: first, a better program and more effective advertisement for the advertiser; and second, the broadcasting of a schedule of entertainment which could be relied upon and which would therefore be very much more appreciated by the listening public.

Many stations are already employing this practice with their "Floorwalker's Hour," "Shopping Tour," "Variety Hour," etc. It remains only for them to establish another one or two such hours during their schedule of broadcast and then have the backbone to *insist* that the fifteen-minute spasmodic sponsor take a place on those established features. Such insistence, rather than permitting the advertiser to build his own mediocre show, would at once be a protection to both the advertiser and the public.

We are rapidly approaching the

time when we must consider the effect of cutting the clock to pieces. Let's consider it seriously now that there is yet time to effect a correction, and keep radio advertising from being a Humpty-Dumpty.

D'Orsay on NBC

D'ORSAY PERFUMERIES CORPORATION, New York, is sponsoring a series of weekly programs over an NBC hook-up, featuring European dance tunes played by Ben Selvin and his orchestra. Hanff-Metzger, Inc., is the agency in charge.

Cream of Wheat Broadcasts Talks to Parents

ANGELO PATRI, well known authority on child training, will talk to parents twice a week over the Columbia System, under the sponsorship of the Cream of Wheat Corporation. Minneapolis.

KMBC Issues Blue Book

"THE Blue Book of KMBC," dealing mainly with the personnel and talent of this station, has recently been published. While it is designed primarily for KMBC listeners, it also contains much that will interest advertisers using or contemplating the use of KMBC.

Aviation News on Shoe Program

CURRENT news of the world of aviation, delivered by "Casey" Jones, well known pilot, will be a feature of the new series of "Friendly Five Footnotes," sponsored by the Jarman Shoe Company, Nashville, Tenn., broadcast each week over a CBS chain. The new series will also star a Cuban singer and orchestra. Each program will open and close with the signature tap dance introduced in the Jarman programs last winter.

the newest sensation to handle all . . . electrical transcriptions!



This combination unit is standard size with 23-inch cast iron, lacquer finished legs (cut off in photo), bringing turntable level at 36 inches.

A sensation in performance, up-keep and PRICE. Built to be the best and priced for everyone. Built to meet the exacting requirements of radio stations that broadcast phonograph records and electrical transcriptions. It is ruggedly built, fool-proof, sturdy and vibrationless!

• Specifications •

The latest type pick-up heads used, give excellent response between 80 and 5,500 cycles. The motor suspended on springs is a 1/4 H. P. single phase, 60 cycle, 1,200 or 1,800 R.P.M. Speed reducer, Friction clutch (castings faced with felt). Turntables covered with green felt, work independently of each other. The finish consists of black and grey lacquer. Both tables are available at a speed of 33 1-3, or one at 33 1-3 and one at 78, or both at 78 R.P.M.

DOOLITTLE & FALKNOR, Inc.

1306 W. 74th ST., CHICAGO, ILL.

Wire or Write Immediately for Details!

"WNBR, atop the Elks Hotel, at Memphis, on the Mississippi"

Your recorded program will be popular when broadcast by WNBR

Our announcing staff, admittedly superior, has made transcriptions popular with our listeners. We want more good recorded programs from first-class advertisers. Have several open periods of 15 and 30 minutes, day and night. Get in touch with us at once.

Superior
Equipment
NEW
TRANSMITTER

MEMPHIS BROADCASTING COMPANY

ELKS HOTEL



MEMPHIS, TENN.

100% Modulation
Crystal Control
500 Watts
1430 Kilocycles

K-O-I-L Leads Other Stations by BIG MAJORITY In Rich Iowa-Nebraska Area, Survey Shows

The mammoth Price-Waterhouse Survey, completed in June, 1931, proves K-O-I-L's superiority in this area beyond all shadow of a doubt.

93.4% of all persons replying to the questionnaires stated that they are habitual listeners to K-O-I-L.

This figure proves that K-O-I-L packs a tremendous sales wallop in this territory . . . an area that is repeatedly classified as "good" on business maps.

K-O-I-L should be a part of every selling campaign in this market. Time after time this one medium has borne the lion's share of successful campaigns.

Write for schedule of available time, rates and other pertinent information.

Address inquiries to

RADIO STATION K-O-I-L

Commercial Dept.

Omaha, Nebr.

K-O-I-L

"The Voice of Monamotor Oil"

COLUMBIA WINS!

*Percent of habitual listeners:

10 Largest Cities in U. S.	21 'Basic' C. B. S. Cities	69 Cities on Entire Network
Columbia: 78.4%	Columbia: 78.6%	Columbia: 78.9%
Red: 71.7%	Red: 72.1%	Red: 74.0%
Blue: 77.7%	Blue: 72.5%	Blue: 76.4%

*Page 22, P. W. & Co. Survey, June 1931

— PRICE, WATERHOUSE & CO.
survey conducted June 1931

The outstanding programs which have made the Columbia Broadcasting System the most popular network (P. W. & Co. Survey), are broadcast daily on a full 19-hour schedule over Station WKRC. Ample reason why 81.5% (P. W. & Co. Survey) of Cincinnati's 451,160 population are **habitual listeners** to

WKRC

THE ONLY COLUMBIA STATION IN THE RICH OHIO VALLEY . .

LET'S STANDARDIZE OUR RATE CARDS

(Continued from page 19.)

gives only two-minute announcements; Station D, no quotation; Station E quotes by the word; Station F, "rates on application"; Station G quotes minimum of thirty-nine announcements; Station H quotes minimum of seventy-five announcements.

Obviously there is nothing for Mr. Jones to do but write a special letter to each of the stations with the expectation that within ten days or so he will receive the desired information. This results in ten days' delay for Mr. Jones and the time of several station executives wasted in needless correspondence.

Under the method suggested herein, Mr. Jones would refer to the "key" where he would find that one-minute announcements would appear in the rate schedule under the key reference "C-7." Then, referring to the various stations, he would find the quotation he desires lies opposite "C-7" under the heading "25T." Thus he would have immediately the quotation applying to all of the stations desired.

Naturally my suggestion for a standardized form of rate schedule is subject to considerable revision in some of its minor points, but I believe that in the form suggested it would present but few obstacles to adoption by all stations. Too, I believe that it presents most of the information desired by agencies and advertisers with the unique advant-

age of showing what the station does not accept as well as what it does.

It does not and could not cover all of the features available for sponsorship. It does not answer every question of the time buyer but it does answer most of them easily and quickly and that is all we can hope for. It should definitely eliminate eighty per cent of the questionnaires submitted to stations by agencies and brokers.

In all events, it is one suggestion for a way out of a situation which reflects but little credit to radio station managers.

National Radio Advertising Appoints Lyon

NATIONAL RADIO ADVERTISING, INC., has named P. B. Lyon as Mid-Western manager, with headquarters in Detroit. Mr. Lyon succeeds Burt Squire, who is now at the home office in New York.

Hudson Names Erwin, Wasey

THE Hudson Motor Car Company of Detroit, manufacturers of Hudson and Essex motor cars, has appointed Erwin, Wasey & Company, Inc., of New York City to handle all of its advertising.

Joins Agency Radio Department

DOREMUS & COMPANY, Chicago, have appointed Rutledge Birmingham, formerly with the *United States Daily*, to a position in their radio advertising department.

Allen Manages KEX

LARRY ALLEN, for the last year production manager of station KEX, Portland, Ore., has been named station manager, succeeding W. D. Norvell.

CBS Farm Chain Extended

PROGRAMS of the Columbia Farm Community network, hitherto confined to stations of the midwest and northwest, are now available to radio listeners throughout Texas and Oklahoma.

WACO, Waco; KRLD, Dallas; KTRH, Houston, and KFJF, Oklahoma City, are the new outlets for these programs, originating from WBBM, Chicago, each noon.

World Education Conference Takes Up Radio

EDUCATION by radio was discussed by the World Association for Adult Education, meeting in Vienna late in August. Levering Tyson, director of the National Advisory Council of Radio in Adult Education in the United States, was chairman of the conference, which was the first to consider the subject of radio.

New Campaign for Lotion

FOLLOWING an introductory radio campaign, Smith & Drum, Inc., Los Angeles advertising agency, are using both radio and newspapers on the Pacific Coast in a new drive for Saniseptic Lotion.

Candy on KOMO

A RADIO campaign for Malone's Candy Company, Seattle, has been placed on station KOMO of that city by Bearce-Knowles, radio, agency also of Seattle.

Puts Magazines on Air

N. W. AYER & SON, INC., is directing a radio campaign for Tower Magazines, Inc., New York, which began recently over WOR, Newark.



THE POST-HERALD STATION
IN THE HOTEL VICKSBURG

1360 Kilocycles

• 500 Watts

• Crystal Controlled

• 100% Modulation

Specializing in Daytime Programs, the acknowledged Daytime favorite of the rich South Mississippi Valley.

RCA Equipment throughout. Double 78 and 33 1-3 RPM Turntables. Experienced and efficient staff of announcers and operators.

Offices and Studios in the HOTEL VICKSBURG, Vicksburg, Miss.

AFFILIATED WITH THE VICKSBURG EVENING POST AND VICKSBURG HERALD

Why Select WIBW?

HERE ARE A FEW REASONS—

—Thorough Coverage
of a Rich Market—

—Unusually Strong Editorial
Publicity—

—Official Station of Leading Kansas Farm Organizations—
—Columbia Chain—

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

WIBW The CAPPER PUBLICATIONS
TOPEKA, KANSAS

WORC—FIRST IN WORCESTER

First—in local and regional accounts

" —in number and variety of network programs

" —in sports, news and other feature programs

" —in hours on the air per day

And—listened to REGULARLY by 73.4% of the entire radio audience

WORC—WORCESTER, MASS.

MEMBER: Columbia Broadcasting System; Yankee Network;
National Association of Broadcasters.

MORE CHAIN PROGRAMS

than any other station in Texas

Your listener interest is assured when you use

KTRH

The Rice Hotel Station

"Houston's Welcome to the World"

May we put you on the mailing list for
our weekly schedule? It speaks for itself



Announcing!

K I E R N A N L A U N D E R A S S O C I A T E S I N C O R P O R A T E D

A NEW organization in Radio, with a new type of representation for Stations and a new, constructive fact-and-figure service on radio market coverage for Advertising Agencies and their clients.

The advanced principles upon which this organization is pledged to operate will make it advantageous for every Station Manager and Advertising Executive, who is interested in the stabilization and improvement of commercial broadcasting, to acquaint himself with the facilities which it has to offer.



JAMES P. KIERNAN
President



RAY S. LAUNDER
Vice-President



R. L. CUSICK
Sales Manager



ROBERT B. HOLMES
Director of Programs



LILIAN HOLMES
Supervisor Time Contracts



HOWARD A. KIERNAN
Research and Statistics

KIERNAN-LAUDER ASSOCIATES, INC.

RADIO STATION REPRESENTATIVES

CHANIN BUILDING  NEW YORK, N. Y.

Telephone ASHland 4-6877

USING SPECIALTIES AS PREMIUMS

(Continued from page 16.)

have a mail follow-up. Some of the most successful programs on the air get a mere sprinkling of letters each week, while we have known cases of programs which have received record mail responses and which yet have not been really successful in selling goods. In almost every case this has been due to a failure to understand the principles of broadcast advertising and particularly a failure to merchandise properly. I repeat, with emphasis, that a large mail response does not necessarily denote that the program is really successful.

NOT all broadcast advertisers can or should use especially ingenious or elaborate specialties to encourage listener mail. Sometimes a very conservative and ordinary-looking booklet will do the best kind of a job. In the case of some food products a few simple recipes showing the use of the product may be most effective. In other words, it sometimes pays to be straightforward! (I sometimes think that occasionally an advertiser goes all around Robin Hood's Barn and sometimes gets so absorbed in the intricacies of his follow-up plan that he almost loses trace of the fact that his real object is to sell the product, and not merely to procure wide distribution for a novelty!)

Some advertisers have made re-

markable use of the simplest and most inexpensive specialty offers. For instance, the Individual Drinking Cup Company has been offering for the past year or so an ordinary rubber circus balloon to boys and girls who send in the names of dealers from whom they have bought ice cream or fountain drinks served in Dixie Cups. Many thousands of these balloons have been sent out and many thousands of dealers' names and addresses have been given to them.

Now what does a simple, inexpensive rubber balloon do for the Dixie Cup Company? In the first place, thousands of small children run into thousands of drug stores and ask the proprietors if they use Dixie Cups or not. Then the names of those drug stores, when they come in, are divided according to territory and used by the Dixie salesmen. They can go into Jones' Drug Store and show him a list of names and addresses of those who have bought soda fountain products from his store because he uses Dixie Cups. The salesman can take the list across the street to Robinson's Drug Store and show him all the business which has gone to Jones because Robinson does *not* use Dixie Cups. That is real merchandising and needs no praise from me.

Most of you are familiar with the Pepsodent Company's offer of little cut-outs (three inches by nine inches), picturing Amos 'n' Andy. It was suggested that these cut-outs be placed on top of the radio sets;

they were obtainable by sending in a carton from a Pepsodent tube. We have never learned the total number of requests received for these cut-outs but we do understand that 150,000 requests came in during the first two days after the offer was made—and each request, of course, was accompanied by a cover from a toothpaste tube.

This plan must have been a success because, as you all know, they recently distributed one million bottles of the new mouth wash in 9 days, in return for two wrappers per listener.

The makers of Webster Cigars have been offering recently a black leatherette cigar case in return for three cigar Webster bands. Previous to this offer they featured a trick tossing coin bearing the inscription "Heads I win, tails you lose." At the present time I believe they are offering a joke book and my information is that the returns have tripled on this last offer as compared with the previous items.

This does not necessarily mean that a joke book is always better than a novelty like a double-headed tossing coin or a cigar case. It might mean that the joke book has a more specific appeal to the type of listeners who appreciate the jokes of Weber & Fields, the featured artists on the Webster program.

This is an excellent indication, I think, of the fact that the novelty offer must be made with full regard to the type of program which is being broadcast and consequently the

full
time!

SELL Greater HARTFORD

The Richest and Best Market

One Million People

Live Within a Radius of

W D R C

● B R O A D C A S T I N G ●

Full 17-Hour Service
to Hartford, Connecticut

500 watts . . .
225 meters . . .
1330 kilocycles

Associated Station
of the
Columbia Broadcasting
System

CONNECTICUT HAS MORE RADIO RECEIVING SETS PER CAPITA THAN ANY OTHER STATE

FACTS VS. GUESS-WORK IN RADIO PLANS

The foundation of any plan of spot broadcasting is intelligent station selection. This selection must be based on an intimate knowledge not only of the competitive situation between stations, but also an exact definition of grade A and grade B coverage in their territories, which determines the area for successful merchandising.

It is obvious that this essential—station selection—made up of its two integral parts, becomes the foundation of all radio plans. Upon the strength of this framework must depend the success or failure of the campaign. And only with facts—proven facts—can such a framework be developed.

Scott Howe Bowen, Inc., as one of the oldest concerns of standing in the field of radio station representatives, has these vital facts. On the one hand, the stations which employ us as their national sales organization, realize the necessity of furnishing us with this information in order to sell their time. If they don't, we go out and get this information through our own efforts.

**The result? Double-checked facts, as infallible
as it is humanly possible to get them!**



Perhaps you, like many other important advertisers and advertising agencies we have helped, have a radio problem which offers difficulty. We can help you! The broad list of leading concerns who have utilized our service for the past several years, stands as ample testimony to our usefulness as a reliable source of authentic radio station data.

SCOTT HOWE BOWEN, INC.

Radio Station Representatives

CHRYSLER BUILDING

NEW YORK CITY

Chicago

Detroit

Boston

Omaha

San Francisco

type of person who will be listening. One cannot generalize and say that a certain type of specialty is more effective than a certain other type of specialty. The success of the specialty depends on its appeal to the particular audience you have and that audience depends on the type of program.

The makers of Iodent Toothpaste have based their radio programs upon the use of Iodent in the care of children's teeth, and their program has a very definite appeal to youngsters. The novelties or specialties which they offer are very closely tied up with the program itself, which is known as the Iodent Club of the Air. They enroll youngsters in this radio club and supply them with certificates and also little membership pins, which of course the children are delighted to wear. They also publish a club paper every six or seven weeks and at present are printing 150,000 copies of each issue. Needless to say, these members use Iodent.

One of our earliest children's clubs was the "Kinney Club" which was on the air several years ago. It was a successful idea then, and evidently the interest of the children has not waned at all, because the "H C B Club" run by the Cream of Wheat Company boasts of something like a million and a quarter members at the present time. They all have their gold star charts, membership pins and other products of the ingenuity of specialty manufacturers.

The Quaker Oats Company and several other clients have used rag dolls as a mail attraction. These rag dolls are printed in several colors and are sent out flat, ready to be cut out and stuffed. Quaker Oats has also offered marbles and airplane gliders to the children.

It is natural that in the case of these programs which specialize in offers of interest to children the product itself is one which is very largely consumed by children, but the advertisers have also borne in mind the fact that it is through the child that one can reach the mother and after all the mother is the purchasing agent of the American home.

Indeed, it is on this basis that some of the children's novelties have been justified—not so much because of the possibility that children themselves would buy the product, but because the child has such a great influence on its parents in the purchase of many trade-marked articles. I recall that not so many years ago one of the largest manufacturers of electric lamps put out the lamps in a novelty carton in the shape of a doll house. Mothers bought the lamps in larger quantities than they would normally have done, and presented the boxes to their children. It was a very clever way to sell complete outfits of lamps of various candle-powers and of course increased the unit of sale very appreciably.

Morse & Rogers, makers of Sun Dial "Bonnie Laddie" Shoes, re-

cently offered a nine inch play ball over one station, in return for the name of the listeners nearest local dealer in shoes. This offer was made three times and 2,600 dealer names were secured as a result. For an advertiser operating in a limited territory, this is an excellent response.

TO give you some idea of the variety of the specialties which are offered, I want to read over a partial list of NBC clients who are making some kind of specialty offer over the air, or who have made some such offer within the past year or so.

Canadian Pacific Railway Co.—map of Europe.

Chesebrough Mfg. Co.—"Thompkins Corners Enterprise" (a burlesque newspaper).

Cities Service Co.—budget book.

Northwestern Yeast — phonograph records.

Rex Cole, Inc.—recipe book.

Cream of Wheat—membership in HCB Club, with pin, gold star chart, etc.

Crowell Publishing Co.—radio log.

Literary Digest—radio reminder pad.

Iodent Chemical Corp.—membership in Iodent Club of the Air (club pin, etc.).

Lever Brothers—burlesque newspaper, and surprise package.

Benjamin Moore—color chart and membership in Home Decoration Club.

Pepsodent Company—pictures and cut-outs of Amos 'n' Andy.

Quaker Oats Company—rag doll, marbles, airplane gliders.

RKO—pictures of RKO stars.

Standard Oil Company of New York—road maps.

Kolynos—tin compass for boys and other novelties for girls.

IN NEW ORLEANS . . . IT'S

WDSU

THE HIGHEST POWERED NETWORK
STATION IN LOUISIANA
ON THE AIR 17 HOURS DAILY
WESTERN ELECTRIC EQUIPMENT

Affiliated with Columbia Broadcasting System

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

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

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

It's **SERVICE** *That Counts!*

There's a lot of discussion going on these days about the need for radio station representatives and radio advertising specialists. About their place in the industry, their ability to render real service, their actual knowledge of radio.

Well, here's the way we, of A. T. Sears & Son, feel about it.

We started in this business when radio advertising was young because we were needed—because advertisers and advertising agencies were not familiar enough with this new medium to use it properly or effectively. And we are in it today, because we are still needed.

Every mail brings calls from advertisers and agencies for information—for help—for *SERVICE*. And every day our phones ring continuously with similar requests.

After all, it's *SERVICE* that counts; and so long as we are needed, A. T. Sears & Son will continue to serve—efficiently and effectively—our growing list of advertiser and advertising agency clients throughout the United States.

*Call us in on your radio problems—
there's no obligation*

A. T. SEARS & SON, Inc.

National Radio Station Representatives

520 N. Michigan Ave.

Chicago, Ill.

Offices in Principal Cities

There are many others, some of which I have already mentioned during my talk. Other clients have offered such items as pastry molds, dish holder sets, a spatula for mixing pastry, wooden salad servers and penny banks. Many and various are the specialties which have already been offered but I feel sure that there must be dozens of good ideas which have not been tried out yet.

In a study which covered the first four months of this year we obtained the following break-downs of the mail inducements used by our various clients:

34 per cent of our clients make no specific offer to attract listener mail.

19 per cent offer a booklet.

14 per cent offer a sample.

9 per cent offer recipes.

3 per cent offer photographs of their radio stars.

3 per cent offer membership in a club.

2 per cent offer their signature song or music of some kind.

6 per cent offer a novelty or specialty of some kind other than those individually specified in our break-down.

10 per cent divided their attractions among various other ideas.

As I explained before, mere size of response does not actually give a guide to the effectiveness of an offer nor by any means is it a guide to the true value of the programs. However, as far as actual numbers go, we find that a sample pulls the greatest number of replies per station, per offer. Club membership comes second; the burlesque newspapers such as "Thompkins Corners Enterprise" come third; booklets of

various kinds, fourth; novelties, fifth, and so on down the line.

If you grouped together under one head all the radio offers which could broadly be termed "specialties" you would find that these specialties account for a very large proportion of the total listener mail. Last year NBC received in its own offices 2,180,000 letters and NBC clients undoubtedly received fully as many more, addressed directly to them instead of in care of the stations.

Other broadcasting stations throughout the country received millions of letters too. Listeners do not write now just to say they heard the program; they write usually because something is being offered. It is very clear that broadcast advertising offers a splendid field for the development of the specialty business, provided it is attacked intelligently and with a proper understanding of the part which specialties play in the entire broadcasting scheme.

Nowadays radio programs are not designed in a haphazard way. They are built very carefully to create a certain definite impression and to interest a certain definite type of listener. It is by no means now, and probably never will be, an exact science, but we are learning all the time. Radio is a real advertising medium and it is a matter of pride with us that it has made its place without cutting seriously into other important forms of advertising. We believe that radio has been a great stimulant to established advertising

and one indication of this fact is the great field of development which is offered to the advertising specialty manufacturer.

Frigidaire Sponsors Special Series

FOUR programs a week over an NBC network during the month of August have been used in a special summer campaign by the Frigidaire Corporation. The agency for this account is the Geyer Company, Dayton, Ohio.

Office of Education Adds Radio Specialist

APPOINTMENT of Cline M. Koon, Assistant director of the Ohio School of the Air the past two years, to fill the newly created post in the Office of Education, specialist in education, by radio, has been announced by the Secretary of the Interior.

Duties of the new Office of Education specialist will be to initiate and conduct research studies of radio as an educational agency; to organize and maintain an informational and advisory service to schools and other agencies interested in the field of education by radio; to become familiar with college and university extension work so that the part radio as a tool may take in this field may be evaluated; and to prepare material for publication on phases of education by radio.

Dutch Masters Now on Both Chains

A NEW Wednesday evening NBC broadcast has been added to the radio advertising schedule of the Consolidated Cigar Company, New York, makers of Dutch Masters Cigars. This company's CBS series has recently been changed from Friday to Sunday evenings. The agency is Young & Rubicam, New York.

Results Speak For Themselves

ROCHESTER AND VICINITY—A MECCA OF WEALTH

With an appreciative Audience when served by

500 Watts
100% Modulation

WHEC

Automatic Crystal Controlled. Full Time

Affiliated with C. B. S.

WELL PLANNED MERCHANDISING PERIODS

Shopper's Guide, 8:45-9:00 A. M., Man About Town 4-5 P. M. Want and Ad (Dialogue Harmony Team) 7:30-9:30 Nightly Transcriptions—5 min., 15 min., 30 min., W. E. 78 and 33 1/3 D. T.

Consult: SCOTT HOWE BOWEN, National Radio Advertising
World Broadcasting System, Radio Spot Time, Inc.

Facilities of **WHEC** Rochester, New York

We Specialize *in Electrical Transcriptions*

**Advertising Agencies
Advertising Managers
or Clients**

—following through from idea to continuity,
talent selection, recording, mailing and
checking

—A COMPLETE SERVICE

—Our clients, nationally known, will gladly
tell you how conscientiously and thoroughly
we serve their interests. May we tell you
who they are?

Studio Facilities

RECORD-O-CAST'S Chicago studio has
been recently enlarged and now is equipped
to give auditions, play test transcriptions and
assist prospective clients in every way.

**HAVE YOU AN
ELECTRICAL TRANSCRIPTION
PROBLEM?**

Write or Phone

RECORD-O-CAST, Inc.
444 N. WRIGLEY BUILDING
CHICAGO
Whitehall - 4722

NBC Acquires Four West Coast Stations

STATION KYA, San Francisco, and the three stations of the Northwest Broadcasting System: KJR, Seattle; KEX, Portland, and KGA, Spokane, have been acquired by the National Broadcasting Company, and will probably be added to the NBC's Pacific hook-up.

WLW Names Agency

PROCTER & COLLIER, Cincinnati agency, has been placed in charge of the advertising of radio station WLW of that city.

Places Flour Campaign

RADIO, newspapers and other media are to be used in a campaign for Phillips Already Flour, handled by De Pauli & Park, San Francisco. The campaign covers northern California and will run through next spring.

La Palina Changes Agency

BATTEN, BARTON, DURSTINE & OSBORN, INC., has been named as agency for the La Palina cigar advertising, by the Congress Cigar Company, Philadelphia. What effect this will have on the La Palina broadcasts (Daddy and Rollo, three times a week over CBS) has not been announced.

Kiernan-Launder Associates Enter Field as Exclusive Station Representatives

KIERNAN-LAUDER Associates, Inc., is the name of a new organization which has been formed in New York to act as exclusive sales and service representatives for radio stations. James P. Kiernan is president and treasurer, Ray S. Launder, vice president, and Miss Lillian Holmes, secretary.

The organization will concentrate on the sale of station time to advertising agencies and advertisers for the stations it represents. It will, however, be equipped to supplement its service to radio users by rendering complete program and continuity assistance, when requested, and also to supervise recordings for electrical transcription work.

Both Mr. Kiernan and Mr. Launder are well known in the advertising field. The former, after an apprenticeship in newspaper and advertising agency work, became assistant advertising manager of the American Express Company and then specialized for seven years in the creation and printing of direct-mail advertising as head of the Kiernan-Richardson Corp. of New York. Mr. Launder resigned from the position of advertising manager of BROADCAST ADVERTISING to join in forming the new enterprise. Before assuming his post with this publication he was sales manager of the Beckwith Iron Works of Chicago and has to his credit a long and successful record as a sales and advertising executive. Miss Holmes for the past two years was connected with Scott Howe Bowen, Inc., in charge of time contracts with radio stations.

Messrs. Kiernan and Launder will have associated with them in their organization Robert B. Holmes, formerly assistant advertising manager of the Borden Sales Co. and more recently with Byers Recording Laboratory, Inc.; R. L. Cusick, at one time in the advertising department of the Westinghouse interests and later vice-president of the Percival K. Frowert Co., Inc., New York advertising agency and Howard A. Kiernan, research director and statistician.

McLaughlin Joins Newspaper Radio Program

P. J. McLAUGHLIN, former account executive with the *New York Evening Graphic* and before that with Batten, Barton, Durstine & Osborn, Inc., is now associated with Newspaper Radio Programs, Inc., New York.

New Chain in West

THE North American Broadcasting Company, a new radio network headed by Guy Earl, has been organized in Los Angeles and expects to begin operations this month. KNX will act as key station for the new chain, which is reported to have taken over most of the stations formerly affiliated with the late United Broadcasting Company.

Pittsburgh's Dependable Station

SERVES

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

OFFERS

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

WCAE, INCORPORATED
Gimbels . . . Pittsburgh, Pa.

TONE QUALITY

RESULTS

COVERAGE

POPULAR

PROGRAMS

GOOD WILL

SURVIVE

100% MODULATION

CLASS and MASS

Or: "Ye Olde Hot July Testimonyals"

Writes the Loop's Most Exclusive Mens Shops*:

"You'll be glad to hear this. The sale we have been conducting at 125 S. La Salle Street has been a huge success and we believe Broadcasting every day at 10:45 over W.B.B.M. has had a lot to do with it.

We ran a teaser campaign and one announcement on the opening day in the Journal of Commerce. Thereafter we relied on your Broadcasting to "bring home the bacon." Results were most satisfactory."

Writes a Low-Price Clothing Store* On South State Street:

"... Since starting with you our business has had an increase of at least 50%... At present we use no other medium of advertising and from the results we are getting from radio advertising we doubt very much if we will ever use any other kind of advertising..."

Writes One of Chicago's Leading Automobile Merchants*:

"... In the past thirteen weeks we have received marvelous results from the programs broadcast over W.B.B.M. Our sales have increased many times over the past years, and we do not hesitate to say that we have found W.B.B.M. one of the best advertising mediums we have ever used."

Says We:

These accounts have renewed, of course. So have 62% of all other W.B.B.M. clients. The remainder are mostly new-comers.

And you can put this down in your note-book—once and for all. If you have a product for sale in the Chicago territory—regardless of whether it finds its market among the high, middle or low classes—you can *sell* it over W.B.B.M. For the "Air Theatre" is Chicago's great medium of *universal appeal*.

***Photostatic copies of original letters to agencies on request**

The Air Theatre

W B B M CHICAGO

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

WHY PROGRAMS FAIL

(Continued from page 17.)

choosing one of the most general appeal; or else one that represents a definite characteristic such as dignity, frivolity, exclusiveness, etc.

Adopting the program to the character of the station over which it is broadcast. One must take into account the established reputation of the station or stations to be used.

Importance of indelibly tying in the program feature with the name of the product. Perhaps this is best exemplified in the illustration of such programs as the "Cliquot Club Eskimos" or, if one wishes to go back further, the "Ever Ready Hour." After all, the real object of radio broadcasting should be to increase sales and not to stimulate the business of the U. S. mails.

Audience acceptance. When speaking of this, one must bear in mind the six qualifications already touched upon, plus the application of the necessary skill in showmanship displayed.

The paramount point to remember is this: "The program itself is the thing." When we speak of showmanship in radio, it is well to remember that this attribute is paramount for both the preparation and presentation of the program and so, knowing that the public after all makes the program, and in order to avoid failure we must attempt to gain success by serving the public with sincerity in all broadcast efforts.

One of the greatest difficulties to

be surmounted is to keep the inexperienced radio advertiser from having his own way. He must be educated to that which constitutes good broadcasting in order to keep him from spending his money foolishly. He must be made to understand that preparation is very essential and that unless he can undertake a series of broadcasts and in doing so do the thing right, the best thing for him to do is to keep his money.

The great majority of potential advertisers should be told, for instance, that it is more important to choose the proper program than it is to select the day of the week or the hour of the day when the broadcast is to be given. Many advertisers have to be told that it is best to start in moderately and when justified, after a given length of time, to increase their productions. In other words, give radio a fair show and do not expect the impossible or that which is unreasonable from the outset. In this respect radio is no different from any other advertising medium. By guarding against abuses we at the same time prevent failures.

And so, let us keep constantly in mind the thing that is necessary today—to educate the personnel of the station and everyone who has anything to do with the broadcast, including the advertiser himself or his representative, to the end that a better understanding and a deeper appreciation of what it is all about may be had. Adherence to these fundamentals will insure success.

EXPERIENCE over a number of years in commercial broadcasting has convinced me of the necessity for guarding against the following contributing factors to the failure of any broadcast advertising program, namely:

Lack of understanding of essentials which constitute a good broadcast.

Lack of appreciation of the importance of radio psychology as applied to selling through use of broadcasting.

Failure to place confidence in and delegate responsibility to those competent to carry on.

Unpreparedness, both as to distribution and proper financing of a broadcast undertaking.

Unfamiliarity with entertainment most popular with the radio audience.

Insufficient time allowed for productions, rehearsals and program presentation.

Lack of harmony among those directly or indirectly concerned with the success of a given program or series of productions.

Too many sources of conflicting, inexperienced and selfish viewpoints inflicted on productions in preparation.

Burdensome suggestions of musical selections by those who do not know a "sonata" from a "ballad."

Lack of an objective or reason for using radio.

Failure to recognize the difference

Have you overlooked a bet?

Surely you have not overlooked certain pertinent facts concerning the possibilities in the rich Wichita Market . . . the biggest wheat crop in history . . . ample rain to insure a bumper corn crop. And regardless of price, the size of these crops represents millions in spendable income now in the hands of Kansans.

If you've overlooked these facts, you've overlooked a bet—one that perhaps your competitor will be eager to grasp.

Located in the very center of this rich area is KFH . . . the only station within a hundred mile radius . . . the only station that can guarantee you coverage in this prosperous territory . . . equipped to provide for you the same complete merchandising service that you expect from a quality newspaper.

Don't overlook a bet. Include KFH in your station lists.

Send for our booklet, "Merchandising the Radio Program."

K·F·H WICHITA, KANSAS

Columbia Network Features

1,000 Watts . . . Complete Western Electric Equipped, including double turntables

between educational, informative and advertising matter.

Intolerance and personal jealousy among those having a part to perform, big or small, at any stage from inception to completion of a program.

Lack of proper balance between entertainment and advertising matter.

Selling radio time and talent instead of a well defined merchandising idea.

Expecting the impossible and unreasonable things of radio as a medium, and finally:

Lack of station or agency ability in making correct analysis and specific recommendations to a prospective advertiser.

The important thing is the assurance that all efforts to increase sales are properly coordinated and that the possibilities of each are completely understood and capitalized. The extent to which certain forms of radio advertising or merchandising are used and the manner in which they are used, must be based largely on reason, judgment and experience—the experience of specialists.

The application of these principles will, in a large measure, guard against failures.

USING RADIO TO REGAIN CONFIDENCE

(Continued from page 13.)

Inasmuch as the talent used was already under contract with other large broadcast sponsors, their names could not be used in publicity for the building and loan programs. The distinct hit made by the programs was therefore made solely on merit, without the aid of names possibly known to many listeners.

Both the National and Columbia chains cooperated in securing time on stations and in providing the talented artists that appeared.

Slattery Named Manager of Shortwave & Television Studio

GERARD H. SLATTERY, for the past few years director of broadcasting with the Harry M. Frost Company, Inc., of Boston, has been appointed manager of the new shortwave and television stations, WIXAV and WIXAU, Boston. Mr. Slattery will still retain his radio affiliations with the Frost agency.

..“a thousand bucks for an idea !”

You've heard it said. You've said it yourself. Many, many times when some local account was about to crack, you'd have given a lot for a good, sound, merchandising idea.

MERCHANDISED CONTINUITIES . . . there is the plug that stops the leak in your local accounts; the constant turnover that means loss of profit. If you lay a merchandised continuity on an account's desk, you're talking his language. If you give him an idea, this day and age, you're doing a real job . . . and reaping profits.

RADIO MERCHANDISING SERVICE

Is now serving over one hundred stations in the U. S. A. and Canada. It brings to you each month over one hundred pages of **MERCHANDISED** continuities and short announcements. Not merchandised generally—but specifically for each of twenty-five local classifications for a certain definite month. In addition, **RADIO MERCHANDISING SERVICE** brings to you each month new merchandising ideas which your salesmen can use on new accounts. It brings you station promotion material. It brings you complete musical programs.

All of this . . . at a monthly cost so surprisingly low that you wouldn't think of offering it as a weekly wage to your office boy, let alone to even the worst continuity writer in the world.

*See for yourself, without obligation. Write for a sample copy of **RADIO MERCHANDISING SERVICE**. It will be sent without cost.*

RADIO Merchandising Service

75 East Wacker Drive, Chicago, Illinois

RADIO MERCHANDISING SERVICE is prepared to render special continuity service as well as serving your needs on **STATION REPRESENTATION**, station re-organization, station maintenance and station operation. Write for details.

BASIC PRINCIPLES OF GOOD CONTINUITY

(Continued from page 8.)

quainted with that stretch of road will draw a mental impression of this speedy car.

There are two objections given against specific advertising. One is that specific statements will destroy the interest of the listener, but with similes this can be overcome. The other is it is much easier to make general statements than to make specific ones. The only remedy is for us advertising men and copy writers to overcome our laziness and get specific facts with which to make specific statements.

Every article or service has specific points which may be mentioned. If you don't know enough specific facts, ask your customers; they will tell you. When the Solie Lumber company installed a new paint department handling Devoe-Raynolds paint, the following statement from a local home owner was made. "My house was painted six years ago with Devoe paint and it looks good today." That was a specific statement and it carried a sales punch.

8. Good continuity sounds natural.

Did you ever know anybody who "put on" a lot of dignity? Affectation or unnaturalness is distasteful in everything, including broadcast advertising. Havelock Ellis wrote a whole book on self expression and the flapper summed it up in two words when she said, "Be yourself."

I read an article by a housewife

comparing two headings. One heading was: "My, what delicious aroma!" and the other was, "M-m, that smells darned good!" This writer went on to say that if her husband should come in and say, "Ah, my dear, what a delicious aroma," she would crack him over the head with a frying pan. However, if he would come in and say, "M-m, that smells darned good," it would mean a lot more to her.

Long sentences and long words are supposed to be high sounding and impressive, but they are not. That isn't to say that it is necessary to use slang or grade school language, but speak so the listener will be at ease mentally. It would be better to say that his job pays him well rather than to say that he has a lucrative position. Note that the biggest users of broadcast advertising use the common language that we can all understand. Make your continuity natural and representative of the product you are selling.

9. Good continuity stresses facts—not opinions.

People pay little attention to prophecies: they are more interested in past records. They want to know that fourteen million cigarettes of a certain brand are used, not that it is prophesied that twenty million will be smoked at some future time.

The history of a product stands for itself and the future is unknown. If a paint salesman tells you that his paint will last six years you discount the statement, but if he tells you that the George Hart's home built

six years ago has the original paint on it, you listen and are convinced that this is the paint you want. Stick to history, not prophecies—facts, not opinions.

10. Good continuity consists of news and stories.

What do people like to hear? Generally speaking, there are four things, namely: news, stories, essays, poems. The listener audience likes news and stories, which is exemplified by the enormous circulation of newspapers and magazines.

Essays usually give advice. Theoretically, any man should be glad to receive advice, but actually he resents it. We refuse to listen to advice from our best friends and the greatest men of the time. Theaters are crowded while libraries stand practically vacant. Church pews are empty because the minister advises too much and because someone at the club house or at the corner store has some good stories to tell. The same applies to the continuity writer, tell more news and stories and watch closely about advising.

In conclusion I will give you a method of checking your continuity. Don't just hand it to someone for an opinion. Read it—or better still, recite it to a few prospects and try to sell them with the same words you use in your continuity. If it sounds ridiculous when you read it, it will sound more foolish when the listener hears it broadcast. If your copy sounds right and sells the prospect, your copy is good regardless of what anyone says.

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.

KFYR

"In the Rich Northwest"

2,500 Watts day time * * *
1,000 Watts night.

The strongest day-time station in North Dakota!

KFYR pulled 10,135 direct inquiries on a recent five-minute daily program.

KFYR reaches 2,000,000 people!

KFYR is listened to in North and South Dakota, Montana, Wyoming, Nebraska, Minnesota and a portion of Canada. Your campaign requires KFYR to cover the rich northwest.

Write for our schedule and rate card.

The Strongest American Station reaching Winnipeg

KFYR

Meyer Broadcasting Co.
Bismark North Dakota

*... sure,
I'll send you one ..
then you'll want a
million*

—Haynes—

HAYNES'

Radio Logs

**Auction and Contract
Bridge Calculators
Football Schedules**

Have all been vital to the nation's good will towards radio sponsors and stations . . . Inexpensive, clever specialties for listener responses and direct "build-up" campaigns.

Walter Haynes Publications
608 So. Dearborn St.
Chicago Illinois

First Regional NAB Meeting Held in San Francisco

THE First Regional Meeting of the National Association of Broadcasters, held in San Francisco, July 21 and 22, was attended by about 75 West Coast broadcasters, who welcomed the opportunity to talk things over and who voted the meeting a complete success. The board of directors is planning a similar meeting for New Orleans, to be held some time during the coming winter.

Commissioner Harold A. LaFont, principal speaker at the opening session, warned the broadcasters against blatant advertising and stressed their duty to the public. "The broadcaster who is so blind to this duty as to give space to fraudulent stock promoters, star gazers and such personalities, fails in an obligation not merely to the Radio Commission which has given him his license, but to the great army of listeners in whom the final say as to whether or not he shall keep that license is vested," the Commissioner said.

Walter J. Damm, WTMJ, NAB's president, warned the broadcasters against bad business practices now indulged in by some stations. "If the broadcasters do not clean up these conditions themselves," he stated, "somebody else will. You have already had a fair indication of this in the Federal Radio Commission's notice to stations regarding lotteries, gift enterprises, etc. The Federal Trade Commission also has indicated that it is going to exercise a more pronounced supervision over radio advertising." Mr. Damm then offered a constructive program for developing broadcasting along the best lines.

The legislative situation was reviewed by Henry Bellows, vice-president of the Columbia Broadcasting System and chairman of the NAB Legislative Committee. Don E. Gilman, NBC vice-president, discussed "Standards of Practice for the Broadcasting Medium."

ABC Account to Erwin, Wasey

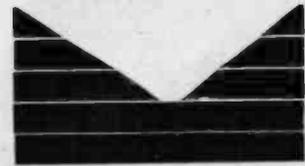
RADIO, newspapers and magazines will be used by Erwin, Wasey & Company, Chicago to advertise the ABC washers and ironers, manufactured by the Altorfer Brothers Company, Peoria, Ill.

Philco Again to Broadcast Philadelphia Symphony

SIX full-length concerts by Leopold Stokowski and the Philadelphia Symphony Orchestra will be broadcast over 71 stations of the Columbia chain during the coming winter. The sponsor is the Philadelphia Storage Battery Company, makers of Philco radio receivers, who have previously placed the same orchestra on the air.

Doughnut Campaign in New England

THE S. A. Conover Company, Boston, is directing a New England radio and newspaper campaign for the Doughnut Machine Corporation, New York.

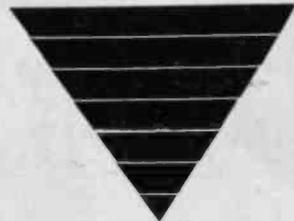


K

M

B

C



"Midland Broadcast Central"

**"First
in the Heart of America"**

Ask for the Blue Book, a
40-page picture story of
K M B C.

Midland Broadcasting Co.
Kansas City, Mo.

HOW LARGE IS MY AUDIENCE?

(Continued from page 11.)

daily. Telling a dealer that the program is doing good for him will frequently result in his attempting to sell the product more frequently. Folders concerning the program, distributed through dealers and salesmen, lend an air of importance to the program to both the dealer and the consumer.

A yardstick for advertising copy, which I might add we frequently do not live up to, is to be brief, informative and not boastful.

We do not consider fan mail, as a rule, indicative of the audience or the popularity of a program. In free offers on network programs, frequently or rather usually, the cost per inquiry may vary from \$1 to \$2 or even more; that is accounted for by the limited exploitation allowed on such channels. The low for cost per inquiry on chain broadcasts is, I understand, about 45 cents, while the high mark is about \$25 apiece.

The type of offer makes a tremendous difference. Our own recent experience illustrates that point

clearly. We offered a phonograph record, modestly announced to the audience of nine Pacific Coast stations. The record was made by well known artists; its theme, in dialogue, was interesting from a historical standpoint. We received 150 answers. This offer cost us 45c per copy in the form we finally delivered it.

A few weeks later on the same program, over the same stations, we offered a dust mit free, and one station alone produced 1,893 inquiries, bringing the cost per inquiry down from the \$3.40 apiece on first to less than 10c apiece on the second. Certainly that difference can't be attributed to increased audience.

TO determine our audience more accurately, we check the city by telephone. We predetermine the normal percentage of listeners to be expected over the station to be used. Then the problem is to find whether or not we are increasing or decreasing that percentage. We zone check the city by telephone at the period that the program is on, asking, "What program are you listening to?" If it is not

ours, we ask, "Have you ever heard such and such a program which comes over such and such station at such and such a time?" One or two other brief questions winds up the conversation without mentioning our company, unless the one called insists before answering. Generally, "We are making a radio survey in public interest" will pull the questioning girl out of the delay. This method is the most satisfactory but must be done over a period of days or programs and in quantity to get dependable averages. It does not deal with the memory of the listener, which is frequently inaccurate or very accommodating.

In a very recent evening telephone survey over a two-week period we learned some interesting news about radio consumption in California. Ninety per cent of the telephone subscribers had radios; 72.8 per cent of the families were at home; 48.7 per cent of those at home had their radios turned on; 16.6 per cent were listening to our program and 35 per cent had heard the program. Of the 35 per cent who were occasional listeners, 84.6 per cent liked the program.

Applying these percentages to arrive at audience, we worked the problem this way: 523,416 families in the radio station's 10-mile area with listening families of 112,269 (apply Crosley 60.5 per cent ratio), 18,637 sets tuned to our program. Applying the Crosley figure of 3.1 listeners per set represents average daily audience of 57,774.

The free offer averaged 31 listeners per inquiry. Multiplying inquiries of other stations by 31, we arrive at a probable total daily audience. Incidentally, 31 listeners to the inquiry is no thumb rule. Three other surveys gave results with a spread of 87 to 1 and 144 to 1. For a rough guess, an average of the three might be applied.

This application of multiplication in determining audience on returns depends on one accurate survey and identical announcements coming from the stations in various territories, and does not apply to chain programs where the listener is advised to "write to the station to which you are listening," although percentages in that case can be worked the same way if the originating station where the survey is made is known to the listener as "the

ENHANCE THE VALUE OF YOUR NETWORK PROGRAM



Use Announcements on Local Daytime Stations



Advise the Daytime Audience of your Night Time Features

1070 Kyscs.

KJBS

100 Watts

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

SAN FRANCISCO

CALIFORNIA

"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"

K F J B

IS

Iowa's

Respected Low
Power Station

The Geographical Center of
The Tall Corn State
—MARSHALLTOWN—
Direct Crystal Control
100% Modulation

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

AGENCIES BROADCASTING BUREAU, Ltd.

520 No. Michigan Ave.
CHICAGO, ILLINOIS
WHITEHALL 4915

station to which you are listening."

Looking into the future a little, this type of survey would be of no particular value if everyone started doing it. Before its value is tampered with, the suggestion might be in line that in this spot the advertising clubs can serve organized advertising in an immeasurable way. Let the local Ad Clubs set up facilities for clearing this information. The survey is done by girls hired from some business college or similar organization who do the calling from home. The Ad Club could charge a fixed amount for a survey to its members and by making a number of them could set up charts on many of the variable subjects which are now left to personal opinion. It would be simple then to get the cost per thousand listeners and the source would be unbiased. A natural result probably would be true positions of station and generally better programs on the air with stations bidding for a more favorable position.

From the standpoint of the advertising department of any firm, the alleged unlimited possibilities of radio's influence on styles, art, literature, culture and the aesthetics of life are of no particular interest, but the fact that practically one-fourth of the entire population is making itself available to be spoken to on any night is of deep concern.

Nationwide Spot Campaign for Life Savers

LIFE SAVERS, INC., is going on the air early in September with an unusual broadcast campaign.

The "Life Savers Success Reporter" is conducting a nation-wide study of the most interesting successes achieved by men and women in America. Many of these successful people are the most famous in the nation. Others, just as real successes, are entirely unknown. The essential secrets of the success of these people are brought to the radio audience direct from the lips of the people themselves through interviews with the "Success Reporter."

This series of "Secrets of Success" will be on the air each evening by electrical transcription over stations in all parts of the country. The radio account of Life Savers, Inc., is handled by Critchfield & Company, Chicago.

Meighan Joins Bowen

M R. HOWARD S. MEIGHAN, formerly with J. Walter Thompson Company, has joined the New York staff of Scott Howe Bowen, Inc., radio station representatives.

K G K B

"The Voice of East Texas"

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

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

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

Your inquiries will be
appreciated.

TYLER « TEXAS

W J A Y

CLEVELAND

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

For details and figures write

W J A Y

1224 Huron Rd., Cleveland, O.

Get the
National Slant
from Heinl's

RADIO BUSINESS LETTER

Insurance Building

Washington, D. C.

SEND FOR SAMPLE COPIES



FLABBERGASTED!

Sally is so excited she can't think, but her talking goes on. Mamie Snodgrass, the Widow Mason's sister, is coming to live across the street and what she'll do to that quiet, dignified neighborhood will be plenty.

More than 10,000,000 listeners make it a point to hear Cecil and Sally every night. Over thirty successful campaigns are now bringing results for sponsors. It's the oldest and best recorded serial available for spot broadcasting.

There's a new folder showing actual listener reaction. Write for it and some splendid new samples. The fall campaign can't help but click if Cecil and Sally is the program.

PATRICK AND COMPANY
865 MISSION STREET
San Francisco, Calif.

GOOD PROGRAMS NEED GOOD PUBLICITY

(Continued from page 9.)

IT WAS advertising to a large extent that made Barnum the greatest showman of all time. It was advertising that brought the amusement-seeking crowds into Barnum's museum to see the "India Rubber Man," the "East Indian Mermaid," and other famous curiosities. Broadcasting's Barnum will realize the tremendous possibilities in exploitation of his radio entertainment through other advertising mediums, and will nightly attract to the loudspeakers throughout the land an audience that will make the original Barnum look like a sand lot kid with an "admission five pins" show.

Take a look at some of the sporadic, half-hearted attempts that have so far passed as radio exploitation. The formula is usually like this: "Tonight at blank hour hear so and so and his orchestra in the such and such program, over station whatyamacallit, and affiliated stations of the blank network."

Any second rate publicity man in any third rate theater in the country would get himself rapidly and thoroughly fired if he didn't do a better job than that of selling his show to the public. But in present-day advertising circles such feeble, uninteresting stuff passes as radio exploitation.

There is seldom a concerted effort to sell the radio show and its stars as top-notch entertainment worth sitting home nights to hear. When a motion picture producer brings out a major opus, he advertises it as such. "This picture," says the producer in screaming bold-face, "costs a million dollars to make. It will set a new mark in motion-picture entertainment. Twenty thousand people (try an' count 'em) participated in the subway scenes. The bath-tub used by the star was made of solid gold, inlaid with mosaic designs depicting nymphs and satyrs at play. A notable cast contributed the finest performances of their careers in making this mighty epic drama, which will go down in history as the greatest motion picture of all time."

Our radio showman goes out and hires a grand opera star, a Broad-

way dance band and an international journalist. He engages the finest program engineers and the cleverest continuity writers the industry has developed. And then—yes, and then, how is the opening program announced?

You guessed it! In a two-inch ad way down in the corner of the page we come across the familiar doggeral, "Tonight at blank hour hear so and so—"

There is no suggestion of a world premiere. There is no Hollywood opening, with a fleet of airplanes flying overhead, crepe paper tastefully affixed to the street lamps, and gaudy three-sheets to inform the expectant public that here, at last, is "the greatest radio program of all time."

Obviously, radio presents a different exploitation problem than that of a major motion picture opus. Equally as obvious is the fact that much Hollywood ballyhoo is in extremely bad taste, exaggerated far beyond credence, and is, in addition, decidedly expensive. But there's no denying that all entertainment, including radio, needs aggressive exploitation of one sort or another.

There is something about every radio program that can profitably be publicized. There are interesting personalities in the cast; there are "name attractions" of one sort or another that should be played up. There are certain unusual facts about the production that, if told effectively, would materially increase the size of the audience.

The radio stations themselves are greatly in need of advertising. The broadcasting outlets which are to survive will be those which have built up a consistent listener following. Those which have through the intelligent and persistent use of display space, established a definite and distinctive personality in the public mind. Yet, how many advertising men have tried to sell radio stations in their communities on the idea of becoming advertisers in other media?

Like carrying coals to Newcastle perhaps, but a highly practicable and desirable arrangement, nevertheless. Don't forget that but a few years ago newspaper promotion was virtually unheard of. Publicity of a productive sort is even more nec-

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

KGIR

"The Voice of
Montana"

**BUTTE
MONTANA**



Millions of
NEW WEALTH
in the Territory
Served by

KTBS
Shreveport - Louisiana

Construction under way in Shreveport: The world's largest airport, a million dollar bridge, a half-million dollar postoffice, schools costing millions, vast street extension programs, and other great public and private enterprises.

In every direction Bumper Crops, new oil fields and countless oil wells, enormous road-building campaigns — literally millions in new wealth, new activity, new prosperity! And KTBS is the only radio station in the entire territory operating on a full-time schedule!

**1,000 WATTS
100% Modulated**

Studios in the
Washington-Youree
Hotel

essary to a broadcasting station than to a newspaper.

Both sponsors and broadcasters are very much in need of the services of our friend, the advertising man, whether they realize it or not. Are our agencies progressive enough to develop radio's highly profitable advertising by-products?

Appoints Geyer Company

THE Hookless Fastener Company of Meadville, Pa., has placed the New York office of The Geyer Company, Dayton, Ohio, agency in charge of the advertising of "Talon" slide fasteners, effective immediately.

Department of Commerce Opens Radio Office in Florida

THE radio division of the Department of Commerce, whose duty it is to police the ether waves, has opened a new office at Miami, Florida. Jos. H. McKinney, formerly radio inspector at Dallas, Tex., is in charge of the new office.

Wax Program on NBC

S. C. JOHNSON & SON, Racine, Wis., makers of Johnson's Polishing Wax, are sponsoring a new Sunday evening series over NBC featuring Ted Weems and his orchestra, with Ilo May Bailey as soloist. The agency is Needham, Louis & Brorby, Chicago.

March of Time Returns to Air

ON September 11, the "March of Time," current events program sponsored by *Time Magazine*, returns to the air as a weekly Columbia feature.

State of Maine Sponsors Series on WLW

MAINE is one of the first states of the union to make use of radio as a means of inducing visitors to cross her borders.

The Pine Tree State's attempt "to sell" herself will be made over WLW, Cincinnati, and will be addressed to America's sportsmen in an effort to lure prospective hunters to Maine this fall.

Ten dramatic sketches descriptive of the joys of fall hunting in the woods of Maine will be included in this series of broadcasts. It is expected that the series will include playlets to be written by such authors as Booth Tarkington, Ben Ames Williams and Kenneth L. Roberts. All of these popular writers have written either short stories or books about Maine.

Bowen Opens Two New Offices

SCOTT HOWE BOWEN announces the opening of a new office in San Francisco located at 865 Mission Street. This office will be in charge of Wilbur Eickelberg and H. J. Grieg.

Another new office will be located at 502 Barker Building, Omaha, Neb., under the management of Ernest Bader.

...and **THAT**
done well

Producing
**RECORDED RADIO
PROGRAMS**

(Electrical Transcriptions)

The Marsh Laboratories specializing in the one field have won the approval of Advertisers and Advertising Agencies.

Because:—

... quality is guaranteed.

... cost is lower.

... new quarters, especially built and equipped to facilitate the production programs, including organ studio. (Recording 78 and 33 1-3 r.p.m.)

... attention is given to details of production and recording by experts.

... seventeen years of recording experience insure outstanding results.

the

MARSH

||| **Laboratories, Inc.**
ELECTRICAL RECORDING

(Originators)

In all phases of recorded radio program production, MARSH LABORATORIES offer experienced, qualified service! Marsh recordings include many famous radio names such as: Jesse Crawford, Quin Ryan, Willard Robinson, Nick Lucas, etc., and whole series of radio programs of Amos N' Andy, Ted Weems' orchestra! . . . etc., etc. . . .

Wire or write immediately for our booklet "Electrical Transcription" (with prices) which will gladly be sent to those interested in radio advertising.

MARSH
Laboratories, Inc.

306 So. Wabash - Chicago

PERMEATE YOUR PROGRAM

(Continued from page 14.)

Suppose now we look at Lucky Strike's much-maligned broadcast. While I do not care for the program as entertainment I am forced to admit that it does its job. I have watched listeners during the broadcast and I always find one of two reactions. Either the listener turns away in disgust or—and the latter has been the case in many instances—he becomes restless, perhaps a bit irritated—slightly nervous. He is eager to be up and doing—he can't sit still. And *he smokes cigaret after cigaret*. He does not realize that he is smoking more than usual, he does not realize that there is anything the matter with him, he just goes on smoking.

It is my personal opinion that Lucky Strike could go on the air every night in the week and pay the broadcasting bill from the income from the extra cigarets consumed during the Lucky Strike Hour each night. I think, too, there would be a right good sized profit.

Now, for the purpose of contrast, let's look at the Blackstone Hour. Here we have three good fellows—and the fourth, *the listener*—getting together for a quiet evening on the moon lit porch of the Colonel's home in the tropics. *And what happens when good fellows get together* and the night is moonlit and there is a story and a song and a pretty woman—and there's peace and quiet?

The answer is easy: those good fellows want to sit back and enjoy themselves; they want to smoke a peaceful, restful, good-fellow cigar. That program radiates good fellowship and ease; its very *mood* forces you to crave a long, cooling smoke. Now, in my opinion, the Lucky Strike Program never could sell Blackstone cigars—and the Blackstone Program never could sell cigarets.

Suppose a trust company should decide to put on a program. The advertising manager has an idea that "good entertainment" is the thing. He goes into the talent market, gets a headline comedian, puts him on the air and waits for the listeners to hurry in to ask for advice on money matters and investments.

The show has been a dandy. People stand on the street corners and laugh about it. The comedian's jokes are repeated everywhere. But do these jokes sell trust company service? Do these jokes encourage people to go to that trust company for advice?

This case is no dream, by the way. It was done. The success of that program was extremely doubtful.

I believe if that trust company had used a concert orchestra or, if finances did not permit that, a trio of violin, 'cello and piano, playing good but popular music such as Herbert or Friml, the program would have been more successful. The very music would have planted the subconscious thought and conviction

in the minds of the listeners that the trust company was good and strong and trustworthy. The comedian could not do that. He had a good show but there was no mood established, no conviction carried to the listener.

What of the A & P programs? Those Gypsies under Harry Horlick have made millions A & P conscious. They have done much more than that. They have, by their own goodness and high class, convinced many people that, because foods at the A & P stores are inexpensive, that does not mean they are not good.

It is not hard for me to remember the time when many people did not go into A & P stores. They felt that inexpensiveness was cheapness—that is, lack of goodness. That feeling does not exist now. Ask yourself the reason.

And now for a peek at the new Stebbins Boys. What a clever stunt that is. No other program could sell hams as they will. Hams are a rustic article and the act is rusticity itself. How many of us, perhaps, are a bit more friendly to Swift because of this rustic bit of entertainment. I cannot conceive of a fine orchestra or a snappy dance band or a master of the violin doing quite as well selling hams as the Stebbins Boys.

On the other hand, rusticity will not sell many things: sugar or radiators or, perhaps, tires. Think that over.

What have we found in the lab-



Tone-Controlled

Present day refinements in receiving sets deserve better broadcasting! Practically speaking, the entire audible range of frequencies is available to Cleveland listeners in WGAR's new transmitting plant, now on the air.

From studio to antenna, every piece of equipment is uniformly matched, and with the NBC network now reproducing frequencies from 50 to 8,000 cycles, New York and Chicago programs approach the same tonal range as WGAR's local features.

Patronize a QUALITY station with a QUANTITY audience!

The WGAR Broadcasting Co., Inc.

Associated Station of
N B C BLUE NETWORK

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

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

oratory cases? Is it that any sort of good entertainment with an advertising plug is enough and that listeners buy out of gratitude because they have been entertained, or is there some other reason the listeners buy if the program is arranged according to the plan I have tried to show you?

I think you know the answer. Fit the talent and the show to the product. Make the show's psychological appeal such that it will have as much, if not more kick, and pull than the announcer's words.

There are many excellent programs on the air which work out partly according to the yardstick which I believe should be followed—and there are many others. I wonder if a few of these others might not be able to take a tip from Cleopatra.

Johnstone Heads NBC Press Relations

FOLLOWING the resignation of Walter Stone, G. W. Johnstone has again taken charge of the Press Relations Department of the NBC in addition to continuing to act as special assistant to President Aylesworth.

NAB Membership Shows 50 Per Cent Increase

MEMBERSHIP in the National Association of Broadcasters increased 50 per cent during the first six months of 1931, according to a statement made by Philip G. Loucks, managing director of the Association. On December 31, 1930, the NAB included 88 active members and 25 associates. On June 30, 1931, this had increased to 122 active and 28 associate members.

Heads Radio Feature Service

RADIO FEATURE SERVICE, an organization formed to supply radio stations with standard features similar to those published in newspapers, has obtained Earle Ferris, managing editor of United Features, as managing director. Mr. Ferris also resumes the post of account executive for National Radio Advertising, Inc., which he left to join United Features.

New Advertisers on Yankee Net

THE Hecker H-O Company, Inc., Buffalo, producer of cereals, flour, etc., is a new advertiser using time on the Yankee Network. McMullen, Sterling and Chalfant, New York, is the agency. Chambers & Wiswell, Boston agency, has placed the advertising of the New England Frigidaire distributor over this chain also.

September, 1931



\$26,819,156

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

This was an increase over 1929 of 44% plus.

\$25

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

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

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

All of This For Just

\$25

Consult Our Nearest Office

National Register Publishing Company

Sole Selling Agents

833 Broadway, New York
7 Water Street, Boston

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

Station Rate Directory

SOUTHWEST BROADCAST- ING CO.

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

Contract Regulations.

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

Sponsored Programs.

Group Discount.

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

(After 6:00 P. M.)

One Hour.

Stations.	1 Tl.	4 Tl.	13 Tl.	26 Tl.	52 Tl.
KTAT, Ft. Worth...	135.00	132.50	125.00	120.00	115.00
KTSA, San Antonio...	120.00	118.50	98.50	95.00	90.00
KGKO, Wichita Falls...	97.50	96.50	94.50	92.50	90.50
WACO, Waco...	97.50	96.50	94.50	92.50	90.50
KFJP, Okla. City...	100.00	107.50	140.00	135.00	130.00
KGRS, Amarillo...	97.50	96.50	94.50	92.50	90.50
KTRH, Houston...	150.00	142.50	135.00	127.50	120.00
WRR, Dallas...	100.00	95.00	90.00	80.00	70.00
Total	957.50	935.50	872.00	835.00	796.00

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
KFJP, Okla. City...	90.00	87.50	78.50	72.50	70.00
KGRS, Amarillo...	57.50	56.50	54.50	53.50	52.50
KTRH, Houston...	80.00	75.00	72.00	68.00	64.00
WRR, Dallas...	65.00	62.50	60.00	55.00	50.00
Total	592.50	538.00	506.50	480.00	450.00

Quarter Hour.

Stations.	1 Tl.	4 Tl.	13 Tl.	26 Tl.	52 Tl.
KTAT, Ft. Worth...	50.00	48.50	45.00	42.50	40.00
KTSA, San Antonio...	45.00	40.00	35.00	32.50	30.00
KGKO, Wichita Falls...	35.00	33.50	31.50	29.50	29.50
WACO, Waco...	35.00	33.50	31.50	30.50	29.50
KFJP, Okla. City...	60.00	58.50	48.50	45.00	42.50
KGRS, Amarillo...	35.00	33.50	31.50	30.50	29.50
KTRH, Houston...	45.00	42.50	40.00	38.25	36.00
WRR, Dallas...	40.00	37.50	35.00	30.00	25.00
Total	345.00	327.50	298.00	270.75	262.00

(Before 6:00 P. M.)

One Hour.

Stations.	1 Tl.	4 Tl.	13 Tl.	26 Tl.	52 Tl.
KTAT, Ft. Worth...	81.00	79.50	72.50	70.00	65.00
KTSA, San Antonio...	75.00	70.00	60.00	55.00	52.50
KGKO, Wichita Falls...	58.50	57.00	55.00	54.00	53.00
WACO, Waco...	58.50	57.00	55.00	54.00	53.00
KFJP, Okla. City...	109.00	97.50	85.00	82.50	80.00
KGRS, Amarillo...	58.50	57.00	55.00	54.00	53.00
KTRH, Houston...	75.00	72.50	67.50	63.75	60.00
WRR, Dallas...	85.00	80.00	75.00	65.00	55.00
Total	591.50	570.50	525.00	498.25	471.50

Half Hour.

Stations.	1 Tl.	4 Tl.	13 Tl.	26 Tl.	52 Tl.
KTAT, Ft. Worth...	48.00	47.50	42.50	40.00	39.00
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	32.00	31.00	30.00	29.00
KFJP, Okla. City...	109.00	97.50	85.00	82.50	80.00
KGRS, Amarillo...	58.50	57.00	55.00	54.00	53.00
KTRH, Houston...	75.00	72.50	67.50	63.75	60.00
WRR, Dallas...	85.00	80.00	75.00	65.00	55.00
Total	591.50	570.50	525.00	498.25	471.50

*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-

Okla. City...	60.00	57.50	47.50	45.00	42.50
KGRS, Amarillo...	34.50	33.00	31.00	30.00	29.00
KTRH, Houston...	40.00	38.00	36.00	34.00	32.00
WRR, Dallas...	55.00	52.50	50.00	45.00	40.00
Total	351.50	334.50	301.50	284.00	268.00

Quarter Hour.

Stations.	1 Tl.	4 Tl.	13 Tl.	26 Tl.	52 Tl.
KTAT, Fort 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
KFJP, Okla. City...	40.00	37.50	30.00	27.50	25.00
KGRS, Amarillo...	21.00	20.00	18.00	17.00	16.00
KTRH, Houston...	22.50	21.50	20.25	19.15	18.00
WRR, Dallas...	30.00	27.50	25.00	22.50	20.00
Total	215.00	202.00	179.25	164.65	155.00

Special Feature Periods.

Electrical Transcriptions.

YANKEE NETWORK

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

Contract Regulations.

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

Sponsored Programs.

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

	1 Hr.	½ Hr.	¼ Hr.
Boston, Mass. (WNAC)...	\$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. (WDRG)...	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
Total 7 stations using	1,080.00	540.00	360.00
Total 7 stations using	930.00	465.00	310.00

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

Boston, Mass. (WNAC)...	150.00	75.00	50.00
Boston, Mass. (WAAB)...	75.00	37.50	25.00
Providence, R. I. (WEAN)...	75.00	37.50	25.00
Worcester, Mass. (WORC)...	75.00	37.50	25.00
Hartford, Conn. (WDRG)...	75.00	37.50	25.00
Bridgeport, Conn. (WICC)...	75.00	37.50	25.00
Bangor, Me. (WLBZ)...	60.00	30.00	20.00

New Bedford, Mass. (WNBH).....	30.00	15.00	10.00
Total 7 stations using	540.00	270.00	180.00
Total 7 stations using	465.00	232.50	155.00

Special Feature Periods.

Electrical Transcriptions.
33½ and 78 r.p.m. turntables.

ALASKA

Ketchikan

KGBU

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

Contract Regulations.

*General.

Sponsored Programs.

(After 6:00 P. M.)

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

(Before 6:00 P. M.)

1 Hour (time only).....	15.00
1 Hour (programs furnished).....	30.00

Term contracts—rates on application.

Special Program Rates (Minimum 3 months' contract.)

Two daily announcements with one studio program one hour each week, talent furnished (after 6:00 P. M.), per month, \$160.00.

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 dully record program, per month, \$25.00.

Announcements.
Per minute, \$1.00.

Term contracts—rates on application.

Special Feature Periods.

Electrical Transcriptions.
33½ and 78 r.p.m. turntables.

CALIFORNIA

San Francisco

KJBS

100 Watts. 1,070 Kc.

1280 Bush St., San Francisco, Calif. Ralph R. Brunton, General Manager. Owned and operated by Julius Brunton & Sons Co.

Contract Regulations.

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

Sponsored Programs.

(Daily except Sundays.)

	1 Tl.	13 Tl.	26 Tl.	52 Tl.
1 Hour.....	\$50.00	\$37.50	\$30.00	\$25.00
½ Hour.....	30.00	22.50	18.00	15.00
¼ Hour.....	20.00	15.00	12.00	10.00

½ Hour.....	35.00	28.00	24.00	20.00
¼ Hour.....	25.00	20.00	16.00	14.00

Announcements.

Not to exceed 100 words.
(Daytime daily except Sundays and Special Holidays.)

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

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

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

Per month (1 per night)..... 90.00

Electrical Transcriptions.
33½ and 78 r.p.m. turntables.

CONNECTICUT

Bridgeport

WICC

See Yankee Network.

Hartford

WTIC

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

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

Contract Regulations.

*General.

Sponsored Programs.

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

	1 Tl.	26 Tl.	52 Tl.	100 Tl.
1 Hour.....	\$50.00	\$475.00	\$462.50	\$450.00
½ Hour.....	300.00	285.00	277.50	270.00
¼ Hour.....	170.00	161.50	157.25	153.00

1 Hour.....	250.00	237.50	231.25	225.00
½ Hour.....	150.00	142.50	138.75	135.00
¼ Hour.....	85.00	80.75	78.62	76.50

Special Feature Periods.

Electrical Transcriptions.
33½ and 78 r.p.m. turntables.

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.

WDRG

500 Watts CBS 1,330 Kc.
 Corning Bldg., 11 Asylum St., Hartford, Conn.
 Franklin M. Doolittle, Manager. Owned and operated by WDRG, 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.	52 Tl.
1 Hour.....	\$125.00	\$118.75	\$112.50
1/2 Hour.....	78.00	74.19	70.20
1/4 Hour.....	49.00	46.53	44.10

(Before 6:00 P. M.)

1 Hr.	13 Tl.	26 Tl.	52 Tl.
1 Hour.....	63.00	59.85	56.70
1/2 Hour.....	39.00	37.05	35.10
1/4 Hour.....	25.00	23.75	22.50

Announcements.

(After 6:00 P. M.)

100 Words (1 min.)	20.00	19.00	18.00	17.00
50 Words.....	13.00	12.83	11.70	11.05

(Before 6:00 P. M.)

100 Words (1 min.)	10.00	9.50	9.00	8.50
50 Words.....	6.50	6.18	5.85	5.53

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

DISTRICT OF COLUMBIA

Washington

WOL

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

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

(After 7:00 P. M.)

1 Hr.	13 Tl.	26 Tl.	52 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 Hr.	13 Tl.	26 Tl.	52 Tl.
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.)
 7-10:30 A. M. 100 Words
 12-2:00 P. M. 100 Words
 5-7:00 P. M. 50 Words
 Before 7:00 P. M. 100 Words

(Per Month, Three Times Weekly)

3 Mos. (39 Tl.)	\$75.00	\$65.00	\$75.00	\$55.00
6 Mos. (78 Tl.)	71.25	61.75	71.25	52.25
1 Yr. (156 Tl.)	67.50	58.50	67.50	49.50

(Per Month, Daily Except Sunday.)

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

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

Special Feature Periods.
 Electrical Transcriptions.
 33 1/3 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 Aflac 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 Hr.	13 Tl.	26 Tl.	52 Tl.	100 Tl.
1 Hour.....	\$350.00	\$315.00	\$297.50	\$282.50
1/2 Hour.....	210.00	189.00	178.50	168.00
1/4 Hour.....	125.00	112.50	106.25	100.00

Class "B."

(6:00 P. M. to 7:00 P. M., weekdays only.)

1 Hr.	13 Tl.	26 Tl.	52 Tl.
1 Hour.....	265.00	238.50	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 Hr.	13 Tl.	26 Tl.	52 Tl.
1 Hour.....	210.00	189.00	178.50
1/2 Hour.....	125.00	112.50	106.25
1/4 Hour.....	75.00	67.50	63.75
15 Min.....	75.00	67.50	63.75

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 Hr.	13 Tl.	26 Tl.	52 Tl.
1 Hour.....	175.00	157.50	148.75
1/2 Hour.....	105.00	94.50	89.25
1/4 Hour.....	62.50	56.25	53.13
15 Min.....	62.50	56.25	53.13

Class "E."
 Special rates for three-time and six-time per week contracts.
 (Week days only, during Class "C" hours.)

	3 Tl.	6 Tl.
1 Hr.	\$504.00	\$840.00
1/2 Hr.	302.40	504.00
1/4 Hr.	180.00	300.00
15 Minutes.....	180.00	300.00

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

1 Hr.	420.00	700.00
1/2 Hr.	252.00	420.00
1/4 Hr.	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 23 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.
 33 1/3 and 78 r.p.m. turntables. Rates on application.

WGES

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

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

Contract Regulations.
 *General.

Sponsored Programs.

(6:00 P. M. to 10:30 P. M.)

1 Hr.	13 Tl.	26 Tl.	52 Tl.
1 Hour.....	\$150.00	\$135.00	\$127.50
1/2 Hr.	90.00	81.00	75.00
1/4 Hr.	50.00	45.00	42.50

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

1 Hr.	75.00	67.00	63.00
1/2 Hr.	45.00	40.00	37.50
1/4 Hr.	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.
 33 1/3 and 78 r.p.m. turntables.

WMAQ

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

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

Sponsored Programs.

1 Tl. 14 Tl. 26 Tl. 52 Tl.

(7:00 P. M. to 11:00 P. M.)

1 Hr.	\$400.00	\$390.00	\$390.00	\$340.00
1/2 Hr.	250.00	237.50	225.00	212.50
1/4 Hr.	140.00	128.00	126.00	119.00

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

1 Hr.	350.00	332.50	315.00	297.50
1/2 Hr.	200.00	190.00	180.00	170.00
1/4 Hr.	125.00	118.75	112.50	106.25

(6:00 A. M. to 5:00 P. M. and 11:00 P. M. to 2:00 A. M.)

1 Hour.....	200.00	100.00	180.00	170.00
1/2 Hour.....	125.00	118.75	112.50	106.25
1/4 Hour.....	75.00	71.25	67.50	63.75

Announcements.
 Accepted only in special feature periods.
Special Feature Periods.
 Shopping Bag (daytime) limited to six per half hour—with music—per broadcast.....\$50.00
 Woman's Calendar (daytime) limited to three per half hour—per broadcast..... 75.00
 Rates on the Shopping Bag and the Woman's Calendar are subject to the following quantity discounts:

Six broadcasts per week.....15%
 Less than six broadcasts per week—
 13 or more times..... 5%
 26 or more times.....10%
 52 or more times.....15%

Electrical Transcriptions.
 33 1/3 and 78 r.p.m. turntables. Transcriptions not accepted between 7:00 and 11:00 P. M. Subject to service charge.

Rockford

KFLV

500 Watts 1,410 Kc.
 Rockford Daily Republic Bldg., 107-11 S. Water St., Rockford, Ill. Wesley W. Wilcox, Business Manager. Owned and operated by the Rockford Broadcasters, Inc.

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

Sponsored Programs.

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

1 Hr.	13 Tl.	26 Tl.	39 Tl.	52 Tl.
1 Hour.....	\$90.00	\$85.50	\$81.00	\$76.50
1/2 Hour.....	50.00	47.50	45.00	42.50
1/4 Hour.....	30.00	28.50	27.00	25.50
1 Min.....	2.00	1.90	1.80	1.70

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

1 Hr.	57.00	54.00	51.00	48.00
1/2 Hr.	35.00	33.25	31.50	29.75
1/4 Hr.	20.00	19.00	18.00	17.00
1 Min.....	1.50	1.43	1.35	1.28

(6:00 A. M. to 12:00 Noon.)

1 Hr.	40.00	38.00	36.00	34.00
1/2 Hr.	25.00	23.75	22.50	21.25
1/4 Hr.	15.00	14.25	13.50	12.75
1 Min.....	1.00	.95	.90	.85

Announcements.
 (Payable in advance.)
 (After 6:00 P. M.)

1 Tl.	26 Tl.	52 Tl.	104 Tl.	312 Tl.
10 Min.....	\$30.00	\$28.50	\$27.00	\$25.50
5 Min.....	17.50	16.63	15.75	14.88
2 Min.....	10.00	9.50	9.00	8.50
100 Words.....	4.50	4.28	4.05	3.83

(Before 6:00 P. M.)

10 Min.....	15.00	14.25	13.50	12.75
5 Min.....	8.75	8.31	7.88	7.44
3 Min.....	5.00	4.75	4.50	4.25
100 Words.....	3.50	3.33	3.15	2.98

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

INDIANA

Fort Wayne

WOWO

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

Contract Regulations.
 *General.

Sponsored Programs.

(7:00 P. M. to 10:00 P. M.)

1 Hr.	13 Tl.	26 Tl.	52 Tl.
1 Hour.....	\$190.00	\$180.50	\$171.00
1/2 Hr.	95.00	90.25	85.50
1/4 Hr.	55.00	52.25	49.50

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

1 Hr.	150.00	142.50	135.00
1/2 Hr.	75.00	71.25	67.50
1/4 Hr.	45.00	42.75	40.50

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

1 Hr.	125.00	128.25	121.50
1/2 Hr.	70.00	68.50	63.00
1/4 Hr.	45.00	42.75	40.50

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

1 Hr.	125.00	118.75	112.50
1/2 Hr.	65.00	61.75	58.50
1/4 Hr.	40.00	38.00	36.00

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

1 Hr.	105.00	99.75	94.50
1/2 Hr.	55.00	52.25	49.50
1/4 Hr.	35.00	33.25	31.50

(11:00 P. M. to 12:00 Midnight)

1 Hr.	95.00	90.25	85.50
1/2 Hr.	50.00	47.50	45.00
1/4 Hr.	30.00	28.50	27.00

(Continued on page 50.)

(9:00 A. M. to 11:00 A. M. and 1:30 P. M. to 5:00 P. M.)			
1 Hour.....	90.00	85.50	81.00 76.50
1/2 Hour.....	47.50	45.18	42.75 40.38
1/4 Hour.....	30.00	28.50	27.00 25.50
(6:00 A. M. to 9:00 A. M.)			
1 Hour.....	75.00	71.25	67.50 63.75
1/2 Hour.....	40.00	38.00	36.00 34.00
1/4 Hour.....	25.00	23.75	22.50 21.25

Announcements.

(None after 6:15 P. M.)

(7:30 A. M. to 6:15 P. M.)

1 Tl. 26 Tl. 52 Tl. 100 Tl. 300 Tl.

75 Words or less (1 Minute)	\$15.00	\$14.25	\$12.75	\$12.00	\$11.25
150 Words or less (2 Minutes)	17.50	16.63	14.88	14.00	13.13
300 Words or less (3 Minutes)	25.00	23.75	21.25	20.00	18.75

Special Feature Periods.

Electrical Transcriptions.

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

IOWA

Marshalltown

K F J B

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.	39 Tl.	52 Tl.
1 Hour.....	\$85.00	\$80.00	\$57.00	\$54.00	\$51.00
1/2 Hour.....	40.00	36.00	33.25	31.50	29.75
1/4 Hour.....	30.00	25.00	23.75	22.50	21.75

Announcements.

	1 Tl.	13 Tl.	26 Tl.	52 Tl.	100 Tl.
1 Min.....	4.00	3.80	3.00	3.40	3.00
2 Min.....	5.00	4.75	4.50	4.25	3.75
3 Min.....	6.00	5.70	5.40	5.10	4.50
5 Min.....	7.75	7.36	6.97	6.50	6.20

(One announcement daily except Sunday.)

	1 Tl.	13 Tl.	26 Tl.	52 Tl.
1 Min.....	\$22.50	\$21.38	\$20.25	\$19.13
3 Min.....	34.00	32.80	31.60	28.00

Special Feature Periods.

Electrical Transcriptions.

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

KANSAS

Topeka

WIBW

1,000 Watts. CBS 580 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	\$140.00	\$150.00
1/2 Hour.....	100.00	90.00	85.00	80.00
1/4 Hour.....	60.00	60.00	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.

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

(After 6:00 P. M.)

	1 Tl.	13 Tl.	26 Tl.	52 Tl.
1 Minute.....	7.00	6.00	5.50	5.00
2 Minutes.....	15.00	12.50	11.50	11.00
5 Minutes.....	40.00	35.00	32.50	30.00

(Before 6:00 P. M.)

Special Feature Periods.

Electrical Transcriptions.

33 1/2 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-

Wichita

KFH

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

Contract Regulations.

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

Sponsored Programs.

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

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

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

	1 Tl.	13 Tl.	26 Tl.	52 Tl.
1 Hour.....	125.00	100.00	95.00	90.00
1/2 Hour.....	75.00	60.00	57.00	54.00
1/4 Hour.....	40.00	35.00	32.25	31.50

Announcements.

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

(Before 6:00 P. M.)

	1 Tl.	13 Tl.	26 Tl.	52 Tl.
1 Minute.....	8.00	6.00	5.00	4.00
2 Minutes.....	10.00	8.00	7.50	6.50
3 Minutes.....	12.00	10.00	8.50	7.50
5 Minutes.....	15.00	12.00	10.00	8.00

Special Feature Periods.

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

Electrical Transcriptions.

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

LOUISIANA

New Orleans

WDSU

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

Contract Regulations.

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

Sponsored Programs.

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

	1 Tl.	13 Tl.	26 Tl.	50 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

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

	1 Tl.	13 Tl.	26 Tl.	50 Tl.
1 Hour.....	65.00	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	6.65	6.30	5.95

Announcements.

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

50 Words daily, per month.....\$150.00

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

50 Words daily, per month.....\$125.00

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

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

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

Co-operative pick-up Musical Programs only.

1/2 Hour (6 nights weekly), per month...\$500.00

Special Feature Periods.

Electrical Transcriptions.

Shreveport

KTBS

1,000 Watts. 1,450 Kc.
Washington-Youree Hotel, Shreveport, La. John Paul Goodwin, Studio Director; John C. McCormack, Commercial Manager. Owned and operated by Tri-State Broadcasting System.

Contract Regulations.

*General.

Sponsored Programs.

(After 6:00 P. M.)

	1 Tl.	13 Tl.	26 Tl.	39 Tl.	52 Tl.
1 Hour.....	\$100.00	\$85.00	\$80.00	\$85.00	\$80.00
1/2 Hour.....	60.00	57.00	54.00	61.00	48.00
1/4 Hour.....	40.00	38.00	36.00	34.00	32.00

(Before 6:00 P. M.)

	1 Tl.	13 Tl.	26 Tl.	39 Tl.	52 Tl.
1 Hour.....	50.00	47.50	45.00	42.50	40.00
1/2 Hour.....	30.00	28.50	27.00	25.50	24.00
1/4 Hour.....	20.00	19.00	18.00	17.00	16.00

Announcements.

(After 6:00 P. M.)						
1 Min..	7.50	7.12	6.75	6.48	6.00	5.62
2 Min..	9.00	9.22	8.64	8.16	7.68	7.20
5 Min..	20.00	19.00	18.00	17.00	16.00	15.00

(Before 6:00 P. M.)

	1 Tl.	13 Tl.	26 Tl.	39 Tl.	52 Tl.
1 min..	5.00	4.75	4.50	4.25	4.00
2 Min..	7.50	7.12	6.75	6.48	6.00
5 Min..	15.00	14.25	13.50	12.75	12.00

Special Feature Periods.

Electrical Transcriptions.

MASSACHUSETTS

Boston

WBZ-WBZA

15,000 Watts. NBC 960 Kc.
Statler Hotel, Boston, Mass., Hotel Kimball, Springfield, Mass. Owned and operated by the Westinghouse Electric & Manufacturing Co.

Contract Regulations.

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

Sponsored Programs.

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

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

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

	1 Tl.	13 Tl.	26 Tl.	52 Tl.
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 1/2 and 78 r.p.m. turntables.

WNAC and WAAB

See 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. Kleindienst.

Contract Regulations.

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

Sponsored Programs.

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

	1 Tl.	13 Tl.	26 Tl.	39 Tl.	52 Tl.
1 Hour.....	\$150.00	\$120.00	\$114.00	\$108.00	\$102.00</

Announcements.

(After 6:00 P. M.)

	100 or more				
1 Tl.	13 Tl.	26 Tl.	39 Tl.	52 Tl.	Tl.
1 Min.	\$20.00	\$15.00	\$13.00	\$12.50	\$12.00
2 Min.	25.00	22.50	20.00	19.00	18.00
3 Min.	30.00	27.50	24.00	23.00	21.00
4 Min.	40.00	30.00	28.00	25.00	24.00
5 Min.	60.00	50.00	48.00	45.00	44.00
15 Min.	75.00	65.00	61.00	60.00	59.00

(Before 6:00 P. M.)

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

Special Feature Periods.

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

WTAG

250 Watts NBC 580 Kc.
18 Franklin St., Worcester, Mass. John J. Storey, Director. Owned and operated by Worcester Telegram and Gazette.

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

Sponsored Programs.

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

	1 Tl.	13 Tl.	26 Tl.	52 Tl.
1 hour	\$175.00	\$168.25	\$157.50	\$148.75
1/2 hour	100.00	95.00	90.00	85.00
1/4 hour	60.00	57.00	54.00	51.00

(All other hours.)

One-half above rates.

Announcements.

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

	1 Tl.	13 Tl.	26 Tl.	52 Tl.
1 min.	\$10.00	\$ 7.50	\$ 6.50	\$ 6.00
2 Min.	15.00	12.50	11.50	11.00
3 Min.	20.00	17.50	15.00	13.00
5 Min.	25.00	22.50	20.00	18.00

Special Feature Periods.

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

MINNESOTA

St. Paul

KSTP

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

Contract Regulations.

*General.

Sponsored Programs.

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

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

(6:30 A. M. to 6:00 P. M. and 11:00 P. M. to 6:30 A. M. to 6:00 P. M. and 11:00 P. M. to 1:29 A. M.)

1 Hour	200.00	190.00	180.00	170.00
1/2 Hour	100.00	95.00	90.00	85.00
1/4 Hour	50.00	47.50	45.00	42.50
10 Min.	40.00	38.00	36.00	34.00
5 Min.	25.00	23.75	22.50	21.25

Sundays

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

1 hour	400.00	380.00	360.00	340.00
1/2 Hour	200.00	190.00	180.00	170.00
1/4 Hour	125.00	118.75	112.50	106.25

(10:00 A. M. to 6:00 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	96.00	90.00	85.00

*Consecutive times, one or more broadcasts per week.

Announcements.

(Daily except Sunday. Minimum program after 6:00 P. M. 1/4 hour.)
(One minute or 125 words)

Single announcement	\$15.00
2 to 23 announcements, per announcement	12.00
24 to 77 announcements, per announcement	10.00
78 to 155 announcements, per announcement	9.00
156 or more announcements, per announcement	8.00

The above rates are based on one or more announcements on consecutive week days. Rates for longer announcements multiples of above per minute.

Special Feature Periods.

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

(Daily except Sundays.)

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

Electrical Transcriptions.

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

MISSISSIPPI

Vicksburg

WQBC

500 Watts 1,360 Kc.
Hotel Vicksburg, Vicksburg, Miss. C. A. Lacy, Director; L. P. Cashman, President. Owned and operated by Delta Broadcasting Co.

Contract Regulations.

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

Sponsored Programs.

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

	1 Tl.	13 Tl.	26 Tl.	52 Tl.
1 hour	\$72.90	\$48.60	\$43.55	\$39.85
1/2 hour	40.50	27.00	24.30	21.85
1/4 hour	22.50	15.00	13.50	12.15

Announcements.

150 Words	\$ 5.00
75 Words	3.00
Six 75-word announcements	15.00

Electrical Transcriptions.

3 3/4 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 Tl.	13 Tl.	26 Tl.	52 Tl.	100 Tl.	300 Tl.
1/2 Hr.	187.50	160.00	142.50	127.50	120.00	112.50
1/4 Hr.	112.50	90.00	85.50	76.50	72.00	67.50
10 Min.	100.00	80.00	78.00	69.00	64.00	60.00
5 Min.	67.50	50.00	47.50	42.50	40.00	37.50

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

1/2 Hr.	150.00	120.00	114.00	102.00	96.00	90.00
1/4 Hr.	90.00	72.00	68.40	61.20	57.60	54.00
10 Min.	80.00	64.00	60.80	54.40	51.20	48.00
5 Min.	54.00	40.00	38.00	34.00	32.00	30.00

(All Other Hours.)

1/2 Hr.	93.75	75.00	71.25	63.75	60.00	56.25
1/4 Hr.	56.25	45.00	42.75	38.25	36.00	33.75
10 Min.	50.00	40.00	38.00	34.00	32.00	30.00
5 Min.	31.25	25.00	23.75	21.25	20.00	18.75

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

Per week	13 Weeks	26 Weeks	52 Weeks
	\$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 Tl.	6 Tl.	24 Tl.	78 Tl.	200 Tl.
1/4 Minute	\$22.50	\$18.00	\$16.50	\$15.00	\$13.50
1/2 Minute	30.00	24.00	22.50	21.00	19.00
1 Minute	45.00	36.00	33.75	31.50	27.00
2 Minutes	75.00	60.00	56.25	52.50	45.00

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

1/4 Minute	15.00	12.00	11.00	10.00	9.00
1/2 Minute	20.00	16.00	15.00	14.00	12.00
1 Minute	30.00	24.00	22.50	21.00	18.00
2 Minutes	50.00	40.00	37.50	35.00	30.00

(Before 6:00 P. M.)

1/4 Minute	7.50	6.00	5.50	5.00	4.50
1/2 Minute	10.00	8.00	7.50	7.00	6.00
1 Minute	15.00	12.00	11.25	10.50	9.00
2 Minutes	25.00	20.00	18.75	17.50	15.00

Special Feature Periods.

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

Electrical Transcriptions.

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

St. Louis

KWK

1,000 NBC 1,350 Kc.
Hotel Chase, St. Louis, Mo. Thomas Patrick Convey, President; C. G. Cosby, 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 Per.	13 Per.	26 Per.	50 Per.	100 Per.
1 Hour	\$350.00	\$280.00	\$265.00	\$252.00	\$238.00
1/2 Hour	200.00	160.00	152.00	144.00	138.00
1/4 Hour	112.50	90.00	85.50	81.00	76.50

	1 Per.	13 Per.	26 Per.	50 Per.	100 Per.
1 Hour	175.00	140.00	133.00	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.

(5:30 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.

3 3/4 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	\$190.00	\$180.00	\$170.00
1/4 Hour	187.50	110.00	104.50	99.00	93.50
3 Min.	50.00				

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

1/2 Hour	125.00	100.00	95.00	90.00	85.00
1/4 Hour	63.75	55.00	52.25	49.50	46.75
5 Min.	25.00				

MONTANA

Butte

KGIR

500 Watts. 1,

NEBRASKA

Omaha

KOIL

1,000 Watts CBS 1,260 Kc.
The "Hilltop Studios," Council Bluffs, Iowa, and "The Brandels Bungalow Studios," Omaha, Nebr. Don Searle, Director; George Roessler, Commercial Manager. Owned and operated by the Mona Motor Oil Co.

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

Sponsored Programs.
(8:00 P. M. to 11:00 P. M.)

	1 Tl.	13 Tl.	26 Tl.	39 Tl.	52 Tl.
1 Hour.....	\$200.00	\$190.00	\$180.00	\$170.00	\$160.00
1/2 Hour.....	125.00	118.75	112.50	106.25	100.00
1/4 Hour.....	75.00	71.25	67.50	63.25	60.00

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

	1 Tl.	13 Tl.	26 Tl.	39 Tl.	52 Tl.
1 Hour.....	150.00	142.50	135.00	127.50	120.00
1/2 Hour.....	100.00	95.00	90.00	85.00	80.00
1/4 Hour.....	60.00	57.00	54.00	51.00	48.00

One-half hour program, 6 days per week, daytime and between 11:00 P. M. and 1:00 A. M.—no less than 13 week contract, per week \$250.00.

Announcements.
(10:00 P. M. to 12:00 midnight.)

1 Minute.....	\$15.00
2 Minutes.....	30.00
3 Minutes.....	45.00
5 Minutes.....	50.00
10 Minutes.....	65.00

Station will not quote prices after 6:00 P. M. (6:00 A. M. to 6:00 P. M.)

1 Minute.....	\$10.00
2 Minutes.....	20.00
3 Minutes.....	30.00
5 Minutes.....	40.00
10 Minutes.....	50.00

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

NEW YORK

Rochester

WHEC

500 Watts CBS 1,440 Kc.
New Rochester Savings Bank Bldg., Rochester, N. Y. G. O. Wilg, 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 Tl.	13 Tl.	26 Tl.	39 Tl.	52 Tl.
1 Hour.....	\$100.00	\$95.00	\$90.00	\$85.00	\$80.00
1/2 Hour.....	67.00	63.65	60.30	56.95	53.60
1/4 Hour.....	42.00	39.90	37.80	35.70	33.60
10 Minutes.....	30.00	28.50	27.00	25.50	24.00
5 Minutes.....	20.00	19.00	18.00	17.00	16.00
2 Minutes.....	15.00	14.25	13.50	12.75	12.00
1 Minute.....	8.50	8.08	7.65	7.23	6.80

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

	1 Tl.	13 Tl.	26 Tl.	39 Tl.	52 Tl.
1 Hour.....	90.00	87.00	84.00	81.00	78.00
1/2 Hour.....	60.00	58.50	57.00	55.50	54.00
1/4 Hour.....	40.00	39.00	38.00	37.00	36.00
10 Minutes.....	28.00	27.50	27.00	26.50	26.00
5 Minutes.....	17.50	17.03	16.57	16.10	15.63
2 Minutes.....	12.00	11.40	10.80	10.20	9.60
1 Minute.....	8.50	8.08	7.67	7.23	6.80
1 Minute.....	5.00	4.75	4.50	4.25	4.00

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

Syracuse

WFBL

1,000-2,500 Watts. CBS 1,360 Kc.
Onondaga Hotel, Syracuse, N. Y. Charles F. Phillips, Manager. Owned and operated by The Onondaga Radio Broadcasting Corp.

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

Sponsored Programs.

(After 6:00 P. M.)

	1 Tl.	13 Tl.	26 Tl.	39 Tl.	52 Tl.
1 Hour.....	\$100.00	\$95.00	\$90.00	\$85.00	\$80.00
1/2 Hour.....	62.50	59.37	56.25	53.12	50.00
1/4 Hour.....	39.00	37.05	35.10	33.15	31.20

(Before 6:00 P. M.)

	1 Tl.	13 Tl.	26 Tl.	39 Tl.	52 Tl.
1 Hour.....	50.00	47.50	45.00	42.50	40.00
1/2 Hour.....	31.25	29.69	28.12	26.56	25.00
1/4 Hour.....	18.53	17.60	16.68	15.75	14.82

Announcements.
(7:30 A. M. to 6:00 P. M.)

10 Min.....	17.50	16.62	15.75	14.87	14.00
5 Min.....	13.00	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 1/3 and 78 r.p.m. turntables.

NORTH CAROLINA

Asheville

WWNC

1,000 Watts 570 Kc.
815 Flatiron Bldg., Asheville, N. C. G. O. Shepherd, President and Director; C. H. Smith, Commercial Manager. Owned and operated by Citizen Broadcasting Co., Inc.

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

Sponsored Programs.
(6:00 P. M. to 12:00 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.....	63.00	57.00	54.00	48.00	48.00
1/4 Hour.....	35.00	33.25	31.50	28.00	28.00

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

	1 Tl.	13 Tl.	26 Tl.	39 Tl.	52 Tl.
1 Hour.....	50.00	47.50	45.00	40.00	40.00
1/2 Hour.....	30.00	28.50	27.00	24.00	24.00
1/4 Hour.....	17.50	16.65	15.75	14.00	14.00

Announcements.
(Prior to 7 P. M. Nothing less than 15 minutes sold after 7 P. M.)

1 Minute.....	\$ 7.00
2 Minutes.....	8.50
3 Minutes.....	10.00
5 Minutes.....	11.50
Talks, time limit ten minutes.....	18.00

Discounts, announcements and talks, if used consecutively: 13 times, 10%; 26 times, 15%; 52 times, 20%.

Electrical Transcriptions.
23 1/3 and 78 r.p.m. turntables.

Charlotte

WBT

5,000 Watts. CBS 1,050 Kc.
Wildier Bldg., Charlotte, N. C. Earle J. Gluck, Manager; C. D. Taylor, Commercial Manager. Owned and operated by WBT, Inc.

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

Sponsored Programs.
(6:00 P. M. to 2:00 A. M.)

	1 Tl.	13 Tl.	26 Tl.	39 Tl.	52 Tl.
1 Hour.....	\$200.00	\$190.00	\$180.00	\$170.00	\$160.00
1/2 Hour.....	125.00	118.75	112.50	106.25	100.00
1/4 Hour.....	75.00	71.25	67.50	63.75	60.00

(2:00 A. M. to 6:00 P. M.)

	1 Tl.	13 Tl.	26 Tl.	39 Tl.	52 Tl.
1 Hour.....	125.00	118.75	112.50	106.25	100.00
1/2 Hour.....	75.00	71.25	67.50	63.75	60.00
1/4 Hour.....	50.00	47.50	45.00	42.50	40.00

Announcements.
\$15.00 each. Limited to 100 words. No period discounts on announcements.

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

(6:00 P. M. to 2:00 A. M.)

	1 Tl.	13 Tl.	26 Tl.	39 Tl.	52 Tl.
1 Hour.....	\$250.00	\$237.50	\$225.00	\$212.50	\$200.00
1/2 Hour.....	150.00	142.50	135.00	127.50	120.00
1/4 Hour.....	90.00	85.50	81.00	76.50	72.00

(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

Bismarck

KFYR

2,500 Watts 550 Kc.
320 Broadway, Bismarck, N. D. P. J. Meyer, Manager; Stanley M. Lucas, Director; C. F. Draham, Commercial Director. Owned and operated by Meyer Broadcasting Co.

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

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

	1 Tl.	13 Tl.	26 Tl.	39 Tl.	52 Tl.
1 Hour.....	\$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.....	35.00	33.25	31.50	29.75	28.00
10 Min.....	25.00	23.75	22.50	21.25	20.00

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

	1 Tl.	13 Tl.	26 Tl.	39 Tl.	52 Tl.
1 Hour.....	90.00	87.00	84.00	81.00	78.00
1/2 Hour.....	60.00	58.50	57.00	55.50	54.00
1/4 Hour.....	40.00	39.00	38.00	37.00	36.00
10 Min.....	30.00	29.25	28.50	27.75	27.00
5 Min.....	20.00	19.50	19.00	18.50	18.00
10 Min.....	15.00	14.25	13.50	12.75	12.00

(Full time station, excepting from 12:30 P. M. to 2:00 P. M. week days.)

Announcements.
(100 words or less.)
Between 6:00 p. m. and 7:00 p. m. \$7.50 Each
Between 7:30 p. m. and 8:30 p. m. \$5.00 Each
Between 9:00 a. m. and 11:30 a. m. \$3.00 Each
Sponsoring of miscellaneous service feature announcements, daily except Sunday:

Evening—50 words—per week.....	\$45.00
Daytime—50 words—per week.....	30.00

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

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.	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.....	35.00	33.25	31.50	29.75	28.00

(Before 6:00 P. M.)

	1 Tl.	13 Tl.	26 Tl.	39 Tl.	52 Tl.
1 Hour.....	60.00	57.00	54.00	51.00	48.00
1/2 Hour.....	40.00	38.50	37.00	35.50	34.00
1/4 Hour.....	25.00	24.00	23.00	22.00	21.00
10 Min.....	15.00	14.25	13.50	12.75	12.00
5 Min.....	12.50	11.85	11.25	10.60	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.	1:30-3:30 P. M.
Daily, except Sun., per mo. \$100.00	\$70.00	\$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	8.30
.....	1:15 P. M.	6:15 P. M.

Daily, except Sun., per mo. \$140.00	\$90.00
3 times a week, per mo.	75.00
Daily, except Sun., per wk.	37.50
Less than week, per announcement.....	7.00
.....	5.00

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-

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.

OHIO

Cincinnati

WKRC

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

Contract Regulations.

*General.

Sponsored Programs.

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

	1 Tl.	26 Tl.	52 Tl.	100 Tl.
1 Hour.....	\$200.00	\$190.00	\$170.00	\$160.00
1/2 Hour.....	110.00	104.50	93.50	88.00
1/4 Hour.....	60.00	57.00	51.00	48.00

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

1 Hour.....	100.00	95.00	85.00	80.00
1/2 Hour.....	55.00	52.25	46.75	44.00
1/4 Hour.....	32.50	30.88	27.63	26.00

Commercial Announcements.

\$20 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 1/3 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.)

	13 Tl.	26 Tl.	52 Tl.
1 Hour.....	\$1,152.00	\$940.00	\$804.00
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.....	\$64.00	720.00	648.00
1/2 Hour.....	486.00	405.00	364.50
1/4 Hour.....	342.00	285.00	256.50

(11:00 P. M. to Sign Off.)

Rates on application.

(All other hours.)

1 Hour.....	576.00	480.00	432.00
1/2 Hour.....	324.00	270.00	243.00
1/4 Hour.....	228.00	190.00	171.00

Announcements.

(Not accepted between 7:00 P. M. and Midnight.)

Special Feature Periods.

Electrical Transcriptions.

33 1/3 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.)

9:30 to 9:50 A. M.—Betty Brown's Rambles.

1 announcement, \$7.50; Monday to Saturday (6 times), \$57.50.

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 1/3 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.

See above.

Electrical Transcriptions.

33 1/3 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

	1 Hr.	1/2 Hr.	1/4 Hr.
8:00 A. M.-10:00 A. M.	\$125.00	\$62.50	\$35.00
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	35.00
4:15 P. M.-6:00 P. M.	150.00	75.00	40.00
6:00 P. M.-Sign off.....	200.00	100.00	50.00

Announcements.

(7:00 A. M.-8:00 A. M.)

\$7.50 per announcement.
(10:00 A. M.-11:00 A. M.; 12:15 P. M.-1:15 P. M.; 2:00 P. M.-2:45 P. M.; 4:30 P. M.-5:00 P. M.)

\$12.50 per announcement.

Special Feature Periods.

See above.

Electrical Transcriptions.

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

OKLAHOMA

Enid

KCRC

250 Watts 1,370 Kc.

Convention Hall, Enid, Okla. Tom F. Campbell, Manager; L. R. Parkerson, Advertising Manager; William Davis, Program Director; Wade Spear, Chief Engineer. Owned and operated by Enid Publishing Co.

Contract Regulations.

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

Sponsored Programs.

(Advertising and announcements accepted for week days only.)

(10:00 A. M. to 2:00 P. M. and 3:45 P. M. to 7:45 P. M.)

	1 Tl.	13 Tl.	26 Tl.	52 Tl.
1 Hour.....	\$54.00	\$44.00	\$40.00	\$36.00
1/2 Hour.....	28.00	23.00	21.00	19.00
1/4 Hour.....	14.50	12.00	11.00	10.00

Announcements.

(Limited to 100 Words.)

6 Times.....	\$2.50 Each
12 Times.....	2.25 Each
24 Times.....	2.00 Each
48 Times.....	1.75 Each
100 Times.....	1.50 Each
312 Times.....	1.00 Each

Announcements twice daily, discount 10%.

Electrical Transcriptions.

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

Oklahoma City.

KFJF

See Southwest Broadcasting Co.

Tulsa

KVOO

5,000 Watts NBC 1,140 Kc.

Wright Bldg., Tulsa, Okla. Leonard Byars, Commercial Manager; H. A. Hutchinson, General Manager. Owned and operated by the Southwestern Sales Corp.

Contract Regulations.

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

Sponsored Programs.

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

	1 Tl.	13 Tl.	26 Tl.	52 Tl.	200 Tl.
1 Hr.....	\$229.00	\$213.75	\$202.50	\$191.25	\$168.75
1/2 Hr.....	140.63	133.00	126.37	119.54	105.47
1/4 Hr.....	87.89	83.50	79.10	74.71	65.92

(6:00 A. M. to 6:00 P. M. local time.)

1 Hr.....	112.50	106.88	101.25	95.63	84.38
1/2 Hr.....	70.32	66.80	63.28	59.77	52.74
1/4 Hr.....	43.95	41.75	39.55	37.35	32.06

Announcements.

Daylight Broadcasting.

Except by special arrangement, announcements of a commercial character are handled only in daylight hours.

100 words..	\$10.00	\$ 9.50	\$ 9.00	\$ 8.50	\$ 7.50
200 words..	15.00	14.25	13.50	12.75	11.25
300 words..	18.00	17.10	16.20	15.30	13.50

Night Rate.

Minimum night rate, if acceptable, \$25.00. Maximum 200 words.

Special Feature Periods.

Electrical Transcriptions.

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

PENNSYLVANIA

Pittsburgh

KDKA

50,000 Watts. NBC 1,290 Kc.

Wm. Penn Hotel, Pittsburgh, Pa. Owned and operated by the Westinghouse Electric & Manufacturing Co.

Contract Regulations.

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

Sponsored Programs.

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

	1 Tl.	13 Tl.	26 Tl.	52 Tl.
1 Hour.....	\$900.00	\$810.00	\$765.00	\$720.00
1/2 Hour.....	500.00	450.00	425.00	400.00
1/4 Hour.....	350.00	315.00	297.50	280.00

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

1 Hour.....	450.00	405.00	382.50	360.00
1/2 Hour.....	250.00	225.00	212.50	200.00
1/4 Hour.....	175.00			

Announcements.
(6:00 P. M. to 12:00 Midnight Weekdays and all day Sunday)
13 Weeks. 26 Weeks. 52 Weeks.
100 Words..... 30.00 28.50 24.00
One minute announcements are limited to 100 words. Copy submitted in excess of this limit will be broadcast but will be charged at higher rate.

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

RHODE ISLAND

Providence
WEAN
See Yankee Network

SOUTH CAROLINA

Columbia
WIS
500-1,000 Watts. CBS 1,010 Kc.
Jefferson Hotel, Columbia, S. C. Van H. Burkin, Commercial Manager; H. P. Danforth, Production Manager. Owned and operated by Geo. T. Barnes, Inc.

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

Sponsored Programs.
(After 6:00 P. M.)
1 Tl. 13 Tl. 26 Tl. 39 Tl. 52 Tl.
1 Hour... \$85.00 \$90.75 \$76.50 \$72.25 \$69.00
1/2 Hour... 45.00 42.75 40.50 38.25 36.00
1/4 Hour... 25.00 23.75 22.50 21.25 20.00
(Before 6:00 P. M.)
1 Hour... 65.00 61.75 58.50 55.25 52.00
1/2 Hour... 37.50 35.03 33.75 31.88 30.00
1/4 Hour... 21.25 20.19 19.13 18.06 17.00

Announcements.
(Until 8:00 P. M. only)
Under 100 words, per word..... \$.08
100-200 words, per word..... .07
200-300 words, per word..... .06
300-400 words, per word..... .05
Minimum, 50 words; Maximum, 400 words.
Consecutive announcements bear discounts as follows: 12 times, 5%; 26 times, 10%; 39 times, 15%; 52 times and over, 20%.

Special Feature Periods.
Electrical Transcriptions.
33 1/2 and 78 r.p.m. turntables.
(After 6:00 P. M.)
1 Tl. 13 Tl. 26 Tl. 39 Tl. 52 Tl.
15 Minutes \$25.00 \$23.75 \$22.50 \$21.25 \$20.00
10 Minutes 18.00 17.10 16.20 15.30 14.40
5 Minutes
or less 15.00 14.25 13.50 12.75 12.00
(Before 6:00 P. M.)
15 Minutes 21.25 20.19 19.13 18.06 17.00
10 Minutes 16.00 15.20 14.40 13.60 12.80
5 Minutes
or less 12.50 11.88 11.25 10.63 10.00

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

TENNESSEE

Memphis
WNBR
500 Watts. CBS 1,420 Kc.
Elk's Hotel, Memphis, Tenn. Mallory Chamberlin, General Manager; Francis B. 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.

*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-

Sponsored Programs.
(After 6:00 P. M.)
1 Tl. 13 Tl. 26 Tl. 39 Tl. 52 Tl.
1 Hour... \$100.00 \$95.00 \$90.00 \$85.00 \$80.00
1/2 Hour... 60.00 57.00 54.00 51.00 48.00
1/4 Hour... 36.00 34.20 32.40 30.60 28.80
(Before 6:00 P. M.)
1 Hour... 90.00 87.00 84.00 81.00 78.00
1/2 Hour... 56.00 54.20 52.40 50.60 48.80
1/4 Hour... 21.00 20.50 19.40 18.35 17.25

Announcements.
(After 6:00 P. M.)
5 Minutes 25.00 23.75 22.50 21.25 20.00
2 Minutes 18.00 17.10 16.20 15.30 14.40
1 Minute 12.00 11.40 10.80 10.20 9.60
50 Words 7.50 7.13 6.78 6.40 6.02
25 Words 5.00 4.75 4.50 4.25 4.00
(Before 6:00 P. M.)
5 Minutes 15.00 14.25 13.50 12.75 12.00
2 Minutes 10.80 10.26 9.72 9.18 8.64
1 Minute 7.20 6.84 6.48 6.12 5.76
50 Words 4.50 4.23 4.00 3.78 3.50
25 Words 3.00 2.85 2.70 2.55 2.40

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

TEXAS

Fort Worth
KTAT
See Southwest Broadcasting Co.

Houston
KTRH
500 Watts. CBS 1,120 Kc.
Rice Hotel, Houston, Texas. J. G. Belcher, Commercial Manager; B. F. Orr, Station Supervisor. Owned and operated by the Rice Hotel.

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

Sponsored Programs.
(6:00 P. M. to 12:00 Midnight.)
1 Tl. 13 Tl. 26 Tl. 39 Tl. 52 Tl.
1 Hour... \$150.00 \$135.00 \$127.50 \$120.00
1/2 Hour... 80.00 72.00 68.00 64.00
1/4 Hour... 45.00 40.50 38.25 36.00
(7:00 A. M. to 6:00 P. M.)
1 Hour... 75.00 67.50 63.75 60.00
1/2 Hour... 40.00 36.00 34.00 32.00
1/4 Hour... 22.50 20.25 19.13 18.00

Announcements.
(Not to exceed 100 words.)
(7:00 A. M. to 6 P. M.)
Single announcement..... \$10.00
Daily: 6 announcements, \$50.00; 24 announcements, \$180.00; 78 announcements, \$520.00; 156 announcements, \$910.00.
(Rates for two minutes or more upon request.)
(Night announcements.)
(On daily news feature containing national, local and sport news, together with local merchandise news. Goes between 6:30 and 10:00 P. M.)
Single announcements..... \$17.50
Nightly: 6 announcements, \$90.00; 21 announcements, \$300.00; 78 announcements, \$780.00; 156 announcements, \$1,304.00.

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

San Antonio
KTSA
See Southwest Broadcasting Co.

Tyler
KGKB
100 Watts CBS 1,600 Kc.
Tyler Commercial College, Tyler, Texas. J. M. Gilliam, General Manager; Evan Rives, Local

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-

Manager. Owned and operated by the Tyler Broadcasting Co.

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

Sponsored Programs.
(After 7:00 P. M.)
1 Tl. 4 Tl. 13 Tl. 26 Tl. 52 Tl.
1 Hour... \$75.00 \$70.00 \$60.00 \$55.00 \$52.50
1/2 Hour... 42.50 40.00 35.00 32.50 30.60
1/4 Hour... 27.50 25.00 21.00 20.00 19.00
10 Min... 19.00 17.50 15.00 14.50 13.50
5 Min... 11.00 10.00 8.50 8.00 7.50
(6:00 A. M. to 7:00 P. M. daily, except Sunday.)
(These rates include studio talent. Special talent extra.)

1 Hour... 50.00 47.50 42.50 40.00 37.50
1/2 Hour... 35.00 32.50 27.50 25.00 22.50
1/4 Hour... 20.00 17.50 13.50 12.50 11.00
10 Min... 16.50 14.50 11.50 10.50 9.50
5 Min... 9.50 8.50 7.50 6.50 5.50

Announcements.
(6:00 A. M. to 7:00 P. M.)
1 Tl. 4 Tl. 13 Tl. 26 Tl. 52 Tl. 156 312
1 Min... \$7.50 \$6.50 \$5.00 \$4.00 \$3.00 \$2.50 \$2.25
2 Min... 13.50 12.50 9.00 7.50 6.50 5.00 4.00
3 Min... 19.25 18.25 14.50 12.25 8.50 8.00 7.10
4 Min... 25.00 24.00 19.00 15.00 11.50 9.50 8.50
5 Min... 31.25 30.00 24.00 18.50 17.00 11.50 10.50

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

Waco
WACO
See Southwest Broadcasting Co.

WASHINGTON

Spokane
KFPY
1,000 Watts CBS 1,340 Kc.
Symons Bldg., Spokane, Wash. Arthur L. Bright, Manager; T. W. Symons, Jr., President. Owned and operated by The Symons Broadcasting Co.

Contract Regulations.
*General.

Sponsored Programs.
(7:00 P. M. to 10:00 P. M.)
1 Tl. 13 Tl. 26 Tl. 52 Tl. 101 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
5 Min... 25.00 23.75 22.50 21.25 20.00
(Before 7:00 P. M. and after 10:00 P. M.)
1 Hour... 50.00 47.50 45.00 42.50 40.00
1/2 Hour... 30.00 28.50 27.00 25.50 24.00
1/4 Hour... 20.00 19.00 18.00 17.00 16.00
5 Min... 12.50 11.88 11.25 10.63 10.00

Electrical Transcriptions.
3 Minute transcriptions only, minimum 3 times weekly.
(7:00 P. M. to 10:00 P. M.)
5 Min... \$15.00 \$14.25 \$13.50 \$12.75
(Before 7:00 P. M. and after 10:00 P. M.)
5 Min... 7.60 7.13 6.75 6.38

Announcements.
Maximum of 125 words per minute.
(6:00 P. M. to 10:30 P. M.)
1 Tl. 100 Tl. 200 Tl. 300 Tl. 500 Tl. 1,000 Tl.

50 Wds. \$10.00 \$9.50 \$9.00 \$8.50 \$8.00 \$7.50
1 Min. 15.00 14.25 13.50 12.75 12.00 11.25
2 Min. 20.00 19.00 18.00 17.00 16.00 15.00
5 Min. 50.00 47.50 45.00 42.50 40.00 37.50
(Before 6:00 P. M. and after 10:30 P. M.)
50 Wds. 5.00 4.75 4.50 4.25 4.00 3.75
1 Min. 7.50 7.13 6.75 6.38 6.00 5.63
2 Min. 10.00 9.50 9.00 8.50 8.00 7.50
5 Min. 25.00 23.75 22.50 21.25 20.00 18.75

Special Feature Periods.
Electrical Transcriptions.

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.

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
Fox West Coast Theaters, Inc.
Owl Drug Co., Inc., Los Angeles. (Local Store).
Pay 'n' Takit Stores, Inc. (Chain Store).
Reed & Bell (Root Beer Distributors).

CALIFORNIA
KHJ—Los Angeles
Signal Oil Co. (Gas and Oil).
L. A. Soap Co.
Hoyt Water Heater Co. (Water Heaters).

KFRC—San Francisco
Lewis Miller Co.
Phillips Milling Co. (Flour).
Morgan Jewelry Co.
Ames-Harris & Neville (Dish-Shine Towels).
Blue Bird Potato Chip Co.
George E. Keith Co., Brockton, Mass. (Walk-Over Shoes) (Local dealer).

CONNECTICUT
WICC—Bridgeport
Hecker Beauty Shops, Chicago.
Kathleen Mary Quinlan, New York City (Beauty Products).
Morrison Electrical Supply Co., New York (Majestic Refrigerators).
New York, New Haven & Hartford R. R. Co., New Haven.

DISTRICT OF COLUMBIA
WJSV—Washington
A. W. Abbott, Rye, N. Y. (Frozen Custard).

FLORIDA
WFLA—Clearwater
Perfection Stove Co., Cleveland, Ohio (Superflex Refrigerators).
National Fan Co., Tampa.
Hav-a-Tampa Cigar Co., Tampa.
IGA Stores, Tampa (Grocery Chain Store).
Gruen Watchmakers' Guild, Cincinnati, Ohio (Local Distributor).
Philadelphia Storage Battery Co. (Philco Radios) (Local Distributor).
Chevrolet Motor Co., Detroit.
Florida Brogdex, Dunedin, Fla. (Orange Preserving).

ILLINOIS
WBBM—Chicago
Blatz Brewing Co., Milwaukee (Beer).
Lake Side Packing Co., Milwaukee (Meats).
Rit Products Co. (Dyes).
Kaempfer's (Bird Seed).
Mosso Laboratories (Oil of Salt).
WMAQ—Chicago
General Mills, Minneapolis (Flour).
Golden Peacock, Inc., Paris, Tenn. (Toilet Preparations).
International Bible Students' Association, New York.

INDIANA
WOWO—Fort Wayne
City of Lima, Ohio (Community Promotion).
Winona Lake Association, Winona Lake, Ind. (Resort).
Citrus Juice & Flavor Co., Los Angeles, Cal. (Beverages).

IOWA
WMT—Waterloo
Coca-Cola Bottling Co., Atlanta, Ga. (Local dealer).
Golden Glow Co. (Golden Glow Brew).
O'Gara Coal Co., Chicago.

LOUISIANA
KTBS—Shreveport
Monogram Coffee Co.
Rumford Chemical Works, Rumford, R. I. (Baking Powder).
Walker Properties Ass'n., Austin, Tex. (Canned Goods).
Philadelphia Storage Battery Co., Philadelphia (Radios) (Local dealer).
Crosley Radio Corp., Cincinnati (Radios) (Local dealer).
Crazy Water Hotel, Mineral Wells, Tex.

MASSACHUSETTS
WNAC—Boston
May Oil Burner, Baltimore, Md.
Ocean Spray Co., South Hanson, Mass. (Cranberries).
Barnstable Fair, Barnstable, Mass. (Fair).
Monogram Oil Burner Co.
Templeton's, Inc., Detroit (Raz-Mah Medicine).

WBSO—Needham
Eagle Oil & Supply Co., Boston.
Alden Knit Mills, Inc., Waltham, Mass. (Knit Goods).
U. S. Automatic Box Machinery Co., Newton, Mass. (Machinery).
Nonantum Knitting Co., Newton, Mass. (Knit Goods).
Cando Corp., Cambridge, Mass. (Silver Polish).
E. Howard Clock Co., Waltham, Mass.

WORC—Worcester
Colt Shoe Co., Boston.
United Dairy System, Springfield, Mass.
Philadelphia Storage Battery Co., Philadelphia (Philco Radios).
Ball Bros. Co., Muncie, Ind. (Glassware).

MICHIGAN
WBCM—Bay City
Independent Grocers' Alliance of America, Chicago (Prosperity Sale).
George E. Keith Co., Brockton, Mass. (Walk-Over Shoes) (Local dealer).
John Schmelzer Co., Saginaw, Mich.
Robbins Furniture Co., Owosso, Mich.
Harris Sample Furniture Co.
The Arthur Ward Co., Owosso, Mich.

WXYZ—Detroit
Annis Fur Post.
Chevrolet Motor Co.
Sears, Roebuck & Co., Chicago (Local Branch).
Century Air Lines, Chicago (Local Branch).
Grinnel Bros. Music House (Music and Musical Instruments).
Blue Valley Creamery Co., Chicago (Butter).
WOOD—Grand Rapids
Dethol Co., Baltimore, Md. (Moth Destroyer).
Buick Motor Co., Flint, Mich. (Local dealer).
Chicky Mfg. Co. (Peanuts and Candy).
Blue Valley Creamery Co., Chicago (Butter).
Templeton's, Inc., Detroit (Raz-Mah Medicine).
Frigidaire Corp., Dayton, Ohio (Local branch).

MINNESOTA
WEBC—Duluth and Superior, Wis.
Rumford Chemical Works, Rumford, R. I. (Baking Powder).
Zinsmaster Bread Co.
Charis Corp., Allentown, Pa. (Foundation Garments).
Publix Theaters.
Northern Navigation Co.
Firestone Tire & Rubber Co. (Local dealer).
Royal Typewriter Co., New York (Local dealer).
Manchester Biscuit Co.
Blue Valley Creamery, Chicago (Butter).
Montgomery Ward & Co., Chicago (Local branch).

MISSOURI
WMBH—Joplin
Lehn & Pink, New York (Formula L-F).
Purity Baking Co.
Empire Dist. Electric Co.
American Serv. Ice Co. (Refrigerators) (Local branch).
Economy Oil Co. (Thermol D'st.) (Local)

MONTANA
KGIR—Butte
Royal Typewriter Co., New York (Local dealer).
C. H. Robinson Co., Minneapolis (Fruits).

NEBRASKA
WJAG—Norfolk
O'Gara Coal Co., Chicago.
Uncle Sam Breakfast Food Co., Omaha (Vanilla Sweeties).

WOW—Omaha
Assn. of American Soap & Glycerine Producers, New York (Radiator Glycerine).
Illinois Central R. R. Co., Chicago.
National Refining Co., Cleveland (Oil).
National Home Furnishings Association.
Shaft-Pierce Shoe Co., Faribault, Minn.
KGZB—York
Gooch Milling Co., Lincoln (Pancake Flour).
Dempster Mill Mfg. Co., Beatrice, Nebr. (Windmills, etc.).

NORTH CAROLINA
WBT—Charlotte
J. W. Dorman, Louisville, Ky. (Medicine).
The Curran Laboratories, Inc., Brooklyn (Jo-Cur Waveset, etc.).

WPTF—Raleigh
Murry Rubber Co., Trenton, N. J. (Tires).

NORTH DAKOTA
KFYR—Bismarck
Mandan Creamery & Pro. Co., Mandan, N. D. (Poultry and Produce).
Manchester Biscuit Co., Fargo, N. D.
National Carbon Co., New York (Ever-ready Radio Batteries).
O. H. Will & Co., Bismarck, N. D. (Seeds).
Frigidaire Corp., Dayton, Ohio (Elec. Refrigerators).
Powdered Malt Co., Lima, Ohio.
Nash-Finch Co., Bismarck, N. D. (Fruits, Canning).
National Home Furnishings Association.

WDAY—Fargo
Fargo Foundry Co. (Oil Heaters).
Manchester Biscuit Co.
Concordia College, Moorhead, Minn.
Federal Radio & Ry. Institute, Milwaukee.
Crescent Credit Jewelers, Fargo, Ia.
Crosse, Wis., etc.

OHIO
WGAR—Cleveland
Olman Music Corp., New York (Music Pub.).
Hy-Way Food Stations, Inc.
Estelle Cosmetic Co., Detroit.
Kronheim Furniture Co.
Fred G. Clark Co. (Salad Oil).
E. W. Rose Co. (Zemo).
C. W. Brand Coffee (Salad Dressing).
Allen S. Olmsted, LeRoy, N. Y. (Allen's Foot Ease).
Fawcett Publications, Minneapolis.

WHK—Cleveland
The Fontana Co. (Macaroni).
Harshaw Essential Food Co., Inc. (Vizoy Health Food).
Natural Bridge Shoemakers, Lynchburg, Va.
Charis Corp., Allentown, Pa. (Foundation Garments).

WCAH—Columbus
The Ath-Leet's Co., Covington, Ky. (Foot Treatment).
J. R. Watkins Products Co. (Toilet Preparations) (Local branch).
United Screen Stars, Inc., Terre Haute, Ind. (Screen Star Pictures).

WSPD—Toledo
Electro Vita Sales Service Co. (Mineral Water).

OKLAHOMA
KFJF—Oklahoma City
Sears, Roebuck & Co., Chicago (Local branch).
Pedogene Co. (Foot Preparation).
Beta-Dress Mfg. Co., Anadarko, Okla. (Auto Polish).

PENNSYLVANIA
WGAL—Lancaster
National Pine Tree Products, Inc., New York (Soap).
Montgomery Ward & Co., Chicago (Baltimore, Md., branch).
G. F. Plitt & Son, Inc., York, Pa. (Beverages, etc.).

KDKA—Pittsburgh
McCrary-Rodgers Co. (Coal, Coke, etc.).

RHODE ISLAND
WEAN—Providence
Charis Corp., Allentown, Pa. (Foundation Garments).

SOUTH DAKOTA
KGCR—Watertown
Jennison's Milling Co., Appleton, Minn.

TEXAS
KWWG—Brownsville
The Studebaker Corp., South Bend, Ind. (Local dealer).
Champion Spark Plug Co., Toledo, Ohio (Local dealer).
Chevrolet Motor Co., Detroit (Local dealer).
Faultless Starch Co., Kansas City, Mo.

KTAT—Fort Worth
Iodone Co. (Iodone).
Worth More Products (Worth-More Cleaner).

KPRC—Houston
Gulf Concrete Pipe Co.
Peter Paul, Inc., Chicago (Candy).
Faultless Starch Co., Kansas City, Mo.
B. V. D. Co., New York (B. V. D's).
Walker Properties Association, Austin, Texas (Chile).

Use the DIXIE NETWORK

National advertisers who want to increase sales in sections of, or thruout the entire South with broadcast advertising or—

Those who want to test the ability of network programs to gain consumer response—

Should use the Dixie Network. Basic and supplementary networks offer coverage where wanted. Branch of Columbia Artists Bureau assures finest talent.

Ask for the facts!

Station WBT, Inc.

Key Station—Executive Offices of
THE DIXIE NETWORK

Charlotte, N. C.

III
MOST

POPULAR?

Of course WDAY is the most popular station in its territory. Any survey will show that!

WDAY covers thoroughly,—and is the ONLY station which does,—the prosperous Red River Valley of the North, with its million and a half population.

Use WDAY if you want RESULTS!

WDAY, Inc.
FARGO, N. D.

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

KTLC—Houston
Coca-Cola Bottling Works, Atlanta, Ga. (Local dealer).
Metzgar's Dairies (Milk).
Walker Properties Association, Austin, Texas (Chile).

KTRH—Houston
Airmade Hosiery, Dallas.
Peaslee-Gaubert Corp., Fort Worth (Gloritone Radio).

UTAH
KSL—Salt Lake City
Smithfield Implement Co., Smithfield, Utah.
Silver Traders, Inc. (Silver).
Sunrae Heating Co.

WASHINGTON
KJR—Seattle
Northwest Oil & Gas Assn.
Capt. L. E. Chase (Yachting Trips).
General Motors Truck Co. (Used Trucks).
Flaming Geyser Park, Auburn, Wash. (Resort).

Therma Coal Co., Renton, Wash.
Peter Pan Cosmetics, San Francisco.
Wm. R. Rogers Silverware Co., San Francisco.
Bulck Motor Co., Flint, Mich. (Local dealer).
Won-Sue-Fun, New York (Cosmetics).
Florsheim Shoe Co., Chicago (Local dealer).

WEST VIRGINIA
WSAZ—Huntington
Philadelphia Storage Battery Co. (Philco Radios) (Local dealer).
B. C. Remedy Co., Durham, N. C.
Montgomery Ward & Co., Chicago (Local branch).
Earle Chemical Co., Wheeling, W. Va. (Robene Remedy).
National Pine Tree Products, Inc., New York (Soap).

WISCONSIN
WIBA—Madison
Pearsall Butter Co., Elgin, Ill. (Mayonnaise).
WTMJ—Milwaukee
Beaver Chemical Works, Beaver Dam, Wis. (Soap Products).
May Oil Burner Corp., Baltimore, Md.

Increase in Canadian Radio Sets

ADVERTISERS using radio to reach the Canadian market will be interested in a recent official report, showing that in November, 1930, there were 444,676 receiving sets in the Dominion, or one for every 22 people. Ontario is first with 228,480 sets; Quebec second with 81,033; then comes British Columbia with 36,904; Manitoba with 27,929; Saskatchewan, 25,921; Alberta, 19,445; Nova Scotia, 14,052; New Brunswick, 9,746; Prince Edward Island, 1,053, and Northwest Territories, 113.

Toronto, the capital of Ontario, is first city, having 71,143 sets. In Western Canada, Vancouver leads with 17,830. Winnipeg is second with 16,953.

Picnics for Listeners

AS a novel tie-up to their radio programs, Brook Hill Farms, near Milwaukee, Wisconsin, recently entertained 250 of the juvenile listeners to the Brook Hill Certified Milk programs at a picnic at the farm. Here the children met Betty and Bob and other characters of the daily programs over WGN, Chicago, and also inspected the cows and equipment of the dairy. This excursion was so successful that the sponsors have planned more of them.

NEBS Appoints Gillis

JOHN A. GILLIS, formerly with the United States Daily, has been made manager of the New York office of the New England Broadcasting System, Inc., a network including WEEI, Boston; WTAG, Worcester; WCSH, Portland; and WJAR, Providence.

Classified Advertisements

Rates: 5c a word per insertion. No order accepted for less than \$2.00. Cash must accompany order.

Broadcast Advertising,
440 South Dearborn St., Chicago.

TALENT WANTED

Talent—For a series of nightly programs with sustained interest is wanted by a reputable advertising agency. Any good act will be satisfactory which has a general appeal and can hold interest from night to night. May be musical, dramatic, humorous—any type as long as it is first-class. Address Box 910, Broadcast Advertising.

SITUATIONS WANTED

Radio Showman—Air show productions, management, and representative to advertisers and clients on radio chain broadcasting in New York. Ten years' radio experience, including both New York chains and two of the highest powered radio stations in the United States. Director—air show construction—program building—talent assembling—announcer, etc.—comprising thorough experience in modern radio showmanship. This man may also be available to any radio station. Address Box 911, Broadcast Advertising.

At Liberty—A man who has been a musical director for 10 years; master of ceremonies for 5 years; a program director and a producer. Has appeared for Publix, Warner Bros. and Fox. Has played every principal key city in the United States. He desires an immediate association with high type radio station. He is a violinist of great ability and owns a \$70,000 music library. A good man for some local or chain radio station. Age 36 years. For further information address Box 912, Broadcast Advertising.

Denmark Second to U. S. in Sets Per Thousand Population

THE tiny country of Denmark has more radio sets per thousand population than any other country in the world, except the United States. This country has 83 sets per thousand people, while Denmark has 63 sets to the thousand. Sweden is third with 60.

Carpet Sweeper to Go on Chain

THE Bissell Carpet Sweeper Company, Grand Rapids, Mich., will inaugurate a radio series over an NBC chain hook-up in October, it has been announced by Lord & Thomas and Logan, Chicago, advertising agency in charge of the Bissell advertising account.

AXEL CHRISTENSEN

MASTER MIRTH MAKER
PIANIST—ENTERTAINER



Available for commercial programs.

Humorous character impersonations, comedy or serious pianologs, monologues, novelty piano solos, etc.

Has over 100 15-minute programs ready to go—ideal for recording.

Address AXEL CHRISTENSEN,
717 Kimball Bldg., Chicago
Phone Harrison 5670