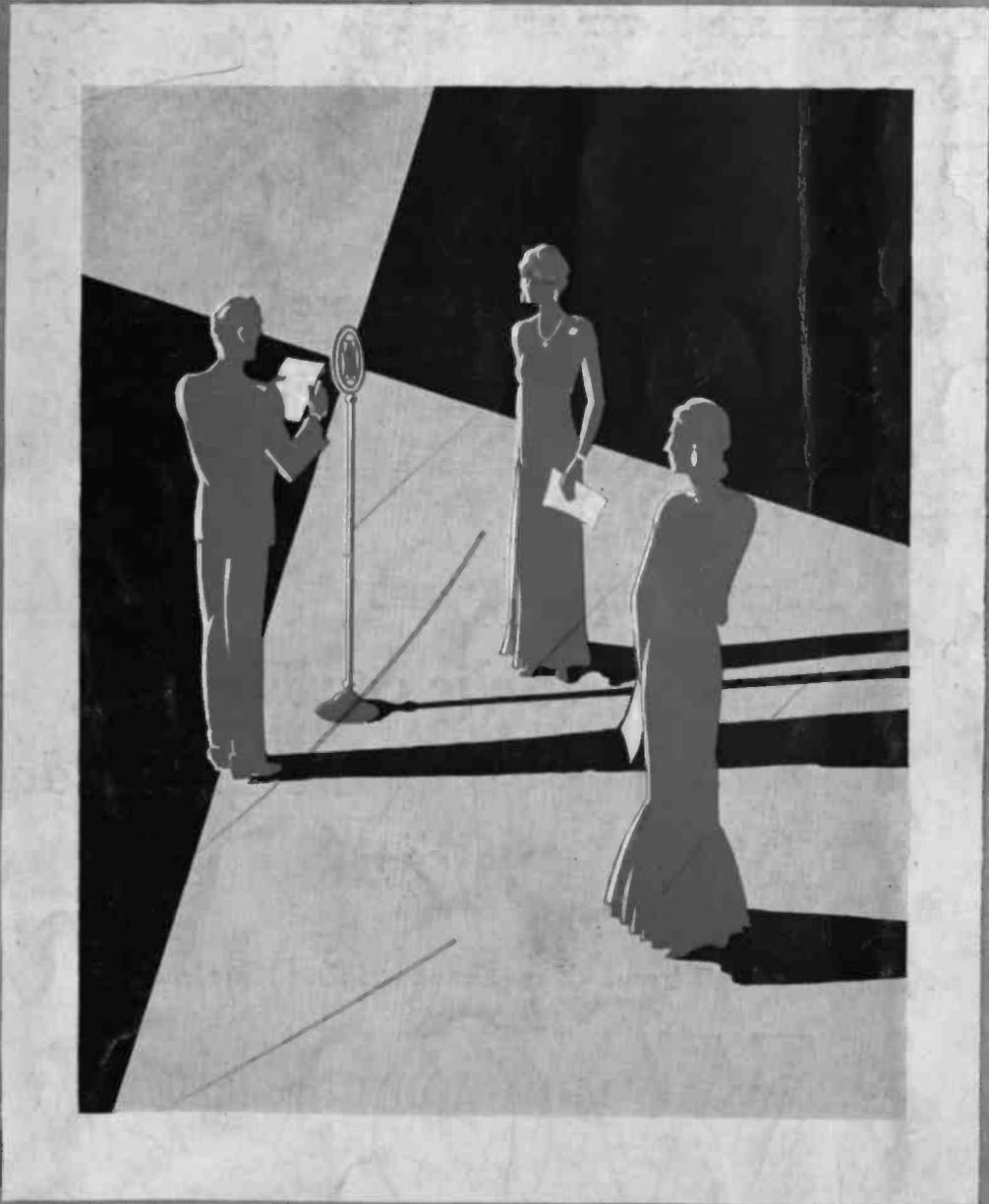


AK II '32

# Broadcast Advertising



MARCH, 1932

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

1929 increased over 1928 . . . .	52.98%
1930 increased over 1929 . . . .	63.04%
1931 increased over 1930 . . . .	41.00%



(Note---1931 over 1929 increased 104.04%)



**Persistent co-operation**

**Popular programs**

**Public confidence**

**Perfect modulation**

**did it.**

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

# WOL

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

# WLW

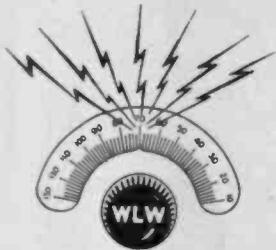
"the Nation's Station"

## Think

what 50,000 watts can do for you in the Mid-West!

WITH such tremendous power WLW thoroughly and completely covers the rich Mid-West section of the country. In conjunction with its power, consider its strategic location—"Near the Center of Population." WLW knows no physical or geographical boundaries.

Near the Center of the Dial



Near the Center of Population

This set-up—POWER and LOCATION—enables WLW to place your advertising message before an unusually large and appreciative radio audience. For details, send for our free, 48-page brochure.

More than 20,000 letters were received at WLW in one day on a single children's broadcast. This is proof of the popularity and effectiveness of WLW.



**THE CROSLY RADIO CORPORATION**  
**Powel Crosley, Jr., President** **CINCINNATI**

# SERVING AMERICA'S GREAT CENTRAL MARKET



## WMAQ Serves a Market Worth Reaching

U. S. Census Reports show:

### METROPOLITAN MARKET

5,000,000 population within 50-mile radius of WMAQ.  
3,200,000 listeners within 50-mile radius of WMAQ.

### PRIMARY MARKET\*

10,800,000 population in WMAQ's primary sales area.  
6,300,000 listeners in WMAQ's primary sales area.

### MAJOR MARKET\*

23,300,000 population in WMAQ's zone of major influence.  
12,200,000 listeners in WMAQ's zone of major influence.

\*Based on mail returns.

670 Kcs.  
Cleared Channel  
100% Modulation

# WMAQ

Daily News Plaza,  
400 W. Madison St.,  
Chicago, Illinois

G. W. STAMM  
Publisher and General Manager

# Broadcast Advertising

440 So. Dearborn Street, Chicago

R. B. ROBERTSON  
Editor  
C. A. LARSON  
Eastern Representative  
254 W. 31st St., New York City

Volume 4      20c a Copy      MARCH, 1932      \$2.00 a Year      Number 12

## Let Your Entertainment Suggest Your Product

A Properly Planned Program Will Tell Your  
Story without Objectionable Over-Plugging

Says Arthur V. May

VAN SANT, DUGDALE & CORNER, INC.

SOMETHING will have to be done about it. The father, the mother, the son, the daughter, all are becoming restless. Advertising by radio is being criticized by all and sundry. A bad thing for broadcasting, and a bad thing for the program sponsors.

People are beginning to tire of crooners and of men with clerical voices. They are becoming critical and wondering why so much hooey is thrust down their ears. A good period of dance music is interrupted by an unctuous voice trying to sell something. As soon as one gets settled to enjoy a number, commerce is forced into the entertainment, with the result that the audience is brought up short with a jerk like having a tooth pulled.

Radio, as we are so often told, is still in its infancy. Even so, isn't it about time it was outgrowing some of its childish tricks and learning how to behave in front of company?

There are, of course, many excellent programs on the air—excellent, that is, from an entertainment point of view—but how many programs really tie-up with the advertised article, beyond interrupting the show to announce the quality of so-and-so's products? As advertising in the press has refuted the old idea

that art and commerce cannot mix, so radio should go one further and prove that *all* the arts and commerce can mix. But, there's the rub.

How can one satisfactorily advertise a given product over the air and at the same time entertain without being too commercial and thus killing one's ends? At present the usual practice is to associate a product with a certain program, letting the sponsorship carry the burden by "an association of ideas." Mr. Average Man and Mrs. Ordinary Housewife are assumed to think of a given symphony orchestra in connection with the article advertised by the sponsor of this orchestra. They are to associate a comedy-act, playlet or cross-patter with some given advertised article in the same way.

Are we not a little presumptuous in assuming that our audiences are thus so impressionable in regard to our association of ideas theory *as now practiced*? An investigation on this subject would probably prove that countless thousands of radio listeners rarely associate certain products with certain programs. This writer was astonished, in his investigation in private homes and during casual conversation with all types, at the ignorance of so many



Arthur V. May

people as to who sponsors a certain well-known pair of blackface comedians on the NBC network—an entertainment claimed to be the finest in the field of radio advertising. If ever so few are thus disinterested in such a prominent sponsorship, imagine the case with smaller concerns!

NOW, the obvious answer to the above statement is that this program pays, regardless. But,

(Continued on page 30)

# IS YOUR RADIO COVERAGE

## An Inquiry into the Subject of Time Buying

By Russell Byron Williams



Map No. 1—The radio audience in the city of Chicago is larger than that of the ten southern states blocked out.

THE map of the United States is an interesting thing to look at—but does it mean anything? From the standpoint of radio station coverage, I mean. We have all seen such maps embellished with pretty circles drawn around selected towns, the circles indicating the “coverage” or the “sphere of influence” of the radio stations located in those towns. It is on this basis of geographical coverage that we (or many of us, at any rate) are still buying radio station time.

This is not to infer that the radio stations do not “cover” the indicated territory. They do. But in metropolitan areas, or in territories that are highly competitive in radio programs, that coverage is comparable to a quarter-tone Ben Day laid over a line drawing. The geographical coverage is there, but the actual audience coverage is thin. And the radio advertiser cannot sell his merchandise to people who do not hear his program.

There is precious little geography in sales. Sales—and that’s what we are after—don’t follow geographical lines. Sales always follow population and per capita earning power. Never geography.

If we had a *population* map of the United States, New York City

alone would cover an area larger than the entire state of Texas; Baltimore would be larger than North Dakota, and Waterbury, Connecticut, would be larger than the state of Nevada. By the same token, if we had a retail map of the United States, the city of Chicago would be larger, in area and importance, than the states of Oregon, Washington, Montana, and the two Dakotas combined. Richmond, Virginia, would be larger than New Mexico, and



Map No. 2—New York City's receiving set population is larger than the radio audience in all the shaded states.

Buffalo would be as large as Louisiana.

This being true, shouldn't we abandon a host of our geographical fetishes and do more buying of radio time on the basis of population and sales areas? And if we are to employ radio advertising on the basis of sales areas—doesn't that lead us straight to “spot” broadcasting?

There are many advertisers who, for a variety of reasons, employ only one newspaper in a town. They put all of their advertising eggs in the *Cleveland Plain Dealer*, the *Minneapolis Tribune*, or the *St. Louis Post-Dispatch*, and rely upon those three newspapers to “cover” those three centers. And all of the three papers *will* cover their respective towns geographically.

The *Plain Dealer*, for instance, will be read from Cleveland Heights to Lakewood. But the advertiser knows, if he stops to think, that if he wants to cover Cleveland in a way that will reach *all* potential customers, he must also use the *News* and the *Press*, since each of Cleveland's three papers has a definite circulation of from 175,000 to 212,000. In like measure, if the advertiser wants to reach the 120-odd-thousand receiving sets in Cleveland

3/32

# GEOGRAPHICAL OR ACTUAL?

he must use all Cleveland broadcasting stations, since—station salesmen to the contrary—each of the three has its following. He must pile, one on top of the other, the thin, gray Ben Days before he can actually cover Cleveland's radio audience.

Then, if the advertiser's product be a department store item, for instance, and he knows that the city of Cleveland turns well over 32 per cent of all the department store sales in the state of Ohio, this intense coverage of Cleveland might be the thing to do, even to the exclusion of a number of smaller cities.

**A**NALYZING radio station coverage on the basis of radio-receiving set population and retail sales is both interesting and illuminating. We find, for example, that the state of Alabama, as it appears on the map, is a good-sized state, larger in square mileage than Pennsylvania, with a population of over 592,000 families, but only 75,000 of these families own receiving sets. This means that, for the radio advertiser in Alabama, the population of that state is 75,000 families. That's all there is, and there isn't any more—for we can't sell merchandise by radio to folks who haven't receiving sets.

On the other hand, here is an excellent example of the necessity for not only abandoning the old familiar geographical coverage, but also going beyond the receiving set popula-



Map No. 3—The ten indicated cities have, collectively, a larger number of receiving sets than are found in the entire United States west of the Mississippi River.

tion to the point of per capita earning power. For, in the state of Alabama, accurate analyses have it that those 75,000 receiving sets (about 15 per cent of the population) control over 60 per cent of the retail purchases of the state.

Speaking of the South, it is interesting to know that the City of Chicago (*not* Cook County, but merely the city) offers the radio advertiser a larger audience than is found in the ten southern states shaded on Map No. 1. Now there isn't a radio station in Chicago that doesn't far more than cover the city—*geographically*. You can hear any station in

Chicago, whether you are in Rogers Park or Hyde Park. But where the advertiser has a geographical obstacle to overcome in broadcasting to the ten southern states—he also has the obstacles of population density and station preference and program competition in Chicago.

It is true, of course, that an outstanding radio show will command a larger Chicago audience than a mediocre one. Just for the sake of argument, let us assume that the six big stations in Chicago divide equally amongst themselves 90 per cent of the Chicago audience. Because the public does follow shows, doubtless Amos and Andy command far more than one-sixth of the Chicago audience each evening. But it should be remembered that the other five stations don't shut down merely because Amos and Andy are on the air—and that three nationally prominent radio stars have gained their start in radio right here in Chicago with shows that were on the air at 10 p. m.

This means that the radio advertiser using only one station in Chicago is getting only a fractional coverage of the Chicago audience; that if he wants to reach the 700-odd-thousand receiving sets in Chicago he must, perforce, use more than one station. Returning to my engraving analogy, in addition to the Ben Day coverage provided by WMAQ, he must also have that of

(Continued on page 24)



Map No. 4—California's radio population is greater than that of the entire solid south with Texas thrown in.

# Maybe *Your* Product Is a Radio Natural

## Dog Food Turned out to Be Although Experts Said "No"

Reports Everett George Opie

ROGERS & SMITH ADVERTISING AGENCY

"IS my product a radio natural?" is a question that confronts every radio advertiser.

In most cases the answer is obvious. If it is a product in which a large portion of the public is interested, it may be successfully advertised by radio. A study of the number of advertisers using the networks and local stations shows a leadership in food products. This is quite logical because food has a universal appeal.

However, in the case of specialized products which appeal to a specialized audience, it becomes more difficult to answer the above question. At first glance many people would say that a dog food is not a "radio natural." Indeed that was the reaction of the chain experts when program ideas for Ken-L-Ration Dog Foods were first discussed. They seemed to feel that the subject would be unpleasant to the average listener, and that it was not a suitable air feature.

But there is certainly no subject of conversation more interesting to many of us than that of dogs. Next to the love of children, love of dogs is probably the most common human emotion. Where there are children in the home the dog is closely associated with them, and where there are no children the dog often takes their place.

The Ken-L-Ration programs tie up this emotion with their product in a way that is neither forced nor offensive. If you love your dog, you naturally want to treat him in the best possible way, which means feeding him a scientifically prepared food, and not just whatever scraps happen to be left over from dinner.



Everett G. Opie

Not only was there this doubt as to the radio possibility of a dog food, but there was also the feeling that only in pictorial advertising could the dog be shown to advantage. Off-hand, both of these conclusions might seem to be true, but the fact that Ken-L-Ration Dog Foods have had two years of successful broadcasting and are beginning a third points to a flaw some place in these arguments.

Broadcasting is a mobile, changing form of advertising. It is possible to create over the radio something no static pictorial advertising can give you—a real dog hero. A dog

is a creature of action, and there is no limit to the action possibilities in radio. With the use of sound effects, the dog can be pictured in any location or in any situation. Although he cannot talk, and although you cannot see his silky coat, his expressive eyes and his wagging ail, you can hear through the loud speaker his barks and whimpers.

THE dramatized dog stories, the Rin Tin Tin Thrillers, which carry the message of Ken-L-Ration Dog Foods, are melodramas with plenty of action, but they are based on the actual deeds a dog can do and has done many times. He has a keen sense of danger and works well in a time of crisis. How many of us have seen or read stories of dogs saving families from fire, driving away marauders, finding lost children, bringing help to skaters who have fallen through the ice, leading the blind.

The stories of dog heroism are countless. After a Rin Tin Tin Thriller featuring a fire rescue, thousands of letters arrived from listeners telling how their dogs have saved them from fire. This is true of other events.

The programs also appeal to the vanity of the listener. Every dog owner would like to have his dog a hero and also have his dog look as handsome as Rin Tin Tin and be as healthy and peppy. The natural inference is that this will happen if he treats his dog the way Rin Tin Tin is treated, if he feeds him Ken-L-Ration Dog Foods.

The endorsement or testimonial idea is always effective in advertising, and Hollywood seems to be the popular place to look for celebrities.

*Broadcast Advertising*

As motion picture actresses endorse cosmetics, what is more natural than that the world's greatest motion picture dog, Rin Tin Tin, should endorse Ken-L-Ration Dog Foods. As a matter of fact, Rin Tin Tin's master, Lee Duncan, made his connection with Ken-L-Ration Dog Foods years ago, when he was looking for a safe balanced food for a priceless dog.

Rin Tin Tin's signature is on each radio program. "Rin Tin Tin, Action, Camera," followed by dog barks means that a Thriller is on the air. This is intended to excite the radio listeners and give him the feeling of action.

The programs are also a means of increasing the Ken-L-Ration market by increasing the number of dog owners, and accordingly the number of prospective buyers of Ken-L-Ration Dog Foods. The Rin Tin Tin Thrillers not only revive memories in older people of beloved dogs and encourage them to buy another, but what is still more important they encourage youngsters to ask for dogs.

During the holidays this year, a direct stimulus to this demand was given. The little girl in the Christmas program asks for a puppy. Her brother, dreaming that he is in Santa Claus Land, sees and hears a whole kennel of puppies waiting for Christmas distribution. The excited barking of the little dogs was broadcast very effectively. Before the Thriller ends, we learn that there is an attractive little dog waiting for Alice on Christmas morning.

Other ideas are also brought into the programs which will encourage people to own dogs, such as the need for protection of companionship. Where the home is dogless through the dislike of the woman of the house toward dogs, this resistance is broken down in several ways. The mother begins to realize that the dog may protect her children. She may have dreaded owning a dog because this would mean more work for her. Ken-L-Ration offers her a simple method of dog feeding, and a scientific one.

The programs are given in the evening at a time when not only the man and the woman of the household may be reached but also when the older children can exert their influence on the purchase of dog food

*(Continued on page 28)*

## Radio, Like the Railroads, Should Stay on Standard Time

**A** MOVE to do away with the "inevitable confusion resulting from the shifting of all station line-ups twice a year, due to the beginning and end of the daylight saving period" has been started by Samuel C. Gale, director of advertising of General Mills, Inc., who calls this "the principal internal problem in connection with radio as an advertising medium."

In a letter to Paul B. West, managing director of the Association of National Advertisers, and chairman of its Radio Committee, Mr. Gale urges that this question be given "the gravest consideration within the next few weeks."

"You have unquestionably given much thought," he continues, "to the turmoil, misunderstanding, loss of time and efficiency, and frequent distortions in coverage of national programs resulting twice a year from the change from standard to daylight saving time and back again. We have been using radio broadcasting now for nearly eight years, in increasing volume each year, and the one big drawback concerning this medium that we have discovered has been this condition of affairs.

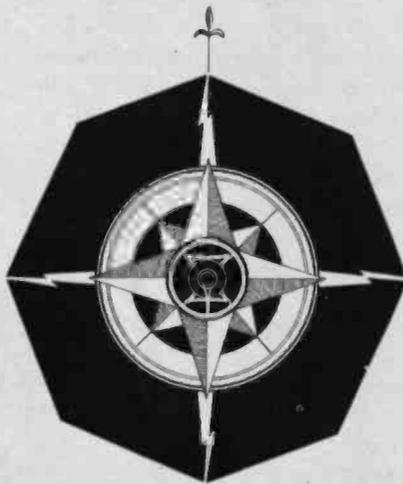
"The more we have studied the question from all angles, the more convinced we are that the only solution is for all broadcasting to remain, just as railroads do, on standard time the year around. This probably will work a hardship on a few sponsors having late evening hours because it will make their period sixty minutes later local time in

those areas where daylight saving is observed. However, roughly speaking, it seems to us that 90 per cent of all broadcasters will directly benefit from such a policy, and that all broadcasters, networks and individual stations will greatly benefit through keeping their schedules and programs intact and not having frantic readjustments, with the loss of certain programs and the crippling of others, caused twice a year by the shifts which have been current.

"In a variety of ways this is a very critical period for radio broadcasting. The inquiries going on at Washington and elsewhere concerning the commercial use of radio unquestionably have given many interested in this field considerable cause to think. Anything which can be done to eliminate the confusion, the loss of popular programs in certain areas due to conflicts which are unavoidable in connection with these changes, caused by the coming and going of daylight saving, arguments between stations, networks and advertisers which are bound to result, I should think would be doubly desirable at this time.

"With the exception heretofore noted I cannot see any possible disadvantage of leaving all programs on standard time the year through, this applying both to local programs and to chain programs. It will mean no upsets, no reallocation of time; it will mean that in the majority of the United States programs will continue in the same local time the year through. In those areas where daylight saving is observed it will mean that during the five months of daylight saving, programs will be one hour later, but as the days are longer during those five months, this, except in rare instances, should not be a serious drawback.

"We feel so very strongly on this point that we sincerely hope you will enlist your famed energy in following it through and getting a consensus of opinion of the A. N. A. on this matter in ample time so that it can be presented to the networks and the National Association of Broadcasters considerably before the daylight saving time comes this year."



# COMMERCIAL ANNOUNCEMENTS

## *Must Be Interesting or They Won't Be Heard*

Says Howard Angus

Batten, Barton, Durstine & Osborn

Radio Chairman, A. F. A., A. A. A. A., Advertising Club of New York



Howard Angus

A FEW resolutions by Senators and a questionnaire by the Radio Commission have brought commercial announcements to the fore as the main topic of conversation by broadcasters. And yet, it is my impression that the public has said less on this subject during the last few months than at any time since my acquaintance with broadcasting.

There is no doubt that advertising is much more direct over the air now than it used to be. When the Brown Derby Company first began advertising, about six years ago, all the broadcasting company would let the announcer say was, "This program comes to you through the courtesy of the Brown Derby Company."

A few years later he said, "This program has come to you through the courtesy of the Brown Derby Company, makers of *fine* brown derbies."

Today the announcer stops the

program long enough to remark that the Brown Derby Company's particular kind of Brown Derby never smashes, and never gathers any dust. He catches his breath and reads a statement by the leading motion picture hero, who never amounted to anything on the screen until he appeared in a Brown Derby, and another statement from a prominent society lady who will not let anyone come to her house who doesn't wear a Brown Derby.

I think there are only two questions really involved in commercial announcements and they are: Are the statements truthful?, and, Are they interesting?

On the matter of truthfulness the stations have a responsibility toward their audiences that they cannot afford to neglect and which perhaps they have neglected in many instances. I think all stations ought to be a little more strict in making certain that the facts presented to their audiences are correct to the best of their knowledge, and that any action that awakens them to this responsibility is good—providing it does not take control out of their hands.

THE listeners themselves are at the present time exercising a censorship by carrying on the entire evening's conversation during commercial announcements. That is the most effective kind of censorship. It means no results for the advertiser, nor have I ever been quite able to see how an advertiser expected to sell his products by irritating a listener.

The problem that the Brown Derby Company—in fact every advertiser—has to learn is to make his commercial announcements as interesting as his entertainment.

For years he has been writing ad-

vertisements for the printed page where he had to catch the eye of somebody who was reading an interesting love or murder story or some exciting happening. However, the problem on the air is entirely different. The listener bumps his ear right into the commercial announcement and there is no way he can avoid it if the radio is turned on. That is a great advantage to the advertiser.

But this changes the question from, "How can I get this man's attention?" to "How can I hold his interest?" That calls for a commercial announcement as interesting as his entertainment. Otherwise, it simply interferes with the entertainment and irritates the listener.

You do not measure interest by number of words nor by the number of seconds a speech takes. In my opinion, if a commercial announcement is objectionable it is because the advertiser has nothing of interest to talk about or does not know how to talk interestingly.

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### *roundabout--*

ROUNDABOUT way of attracting new customers was resorted to by the Franco-American Baking Company in a broadcast over KFWB, Hollywood. Bakery was after the restaurants to buy its rolls but could make no special appeal to them in a broadcast.

Company, instead, offers free tickets to witness the broadcast, which has about 15 acts, to any listener, but the listener can get them only by applying at a restaurant.

First week after the announcement there were over 2,000 applications, which impressed the restaurants.—Variety.

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# “RIGHT YOU ARE, MR. ANGUS,” Says WHEATENA “And We Know, because Our Announcements Are Interesting!”

THE clock struck the hour. The man of the house finished the page of the book he was reading, laid it down, lighted a cigarette, walked over to the radio and turned it on, and then returned to his chair and settled back with a look of pleasant anticipation to listen to that evening's installment of his favorite radio serial. The loud speaker came to life just as a voice was saying "...and here they are."

For the next eleven or twelve minutes the family group listened intently to the voices of their radio friends. Then, as these faded into silence, and the announcer started: "Friends, there is no other soap as fine as..." there came another click, and again the set was silent.

Scenes like that—which, unfortunately, are all too common—are the nightmares of every advertiser on the air. "Is that," he asks himself, "happening to my program? Are people listening regularly to the entertainment I send them, and tuning out my sales talks? And if they are, what can I do about it?"

This problem is particularly pressing in the case of a daily broadcast. After a listener has tuned it in regularly for a while he begins to be annoyed by the announcements.

"I don't like the announcer's voice," he will say. "And he always says the same silly slogan. Why don't they give him something else to talk about, or leave him out altogether? I'd know it was the Perfect Products hour without any announcement. I can't hear the theme song or the characters in the Perfect Story without thinking of Perfect Products. Isn't that enough for the sponsor?" And so the announcements are not tuned in.

Where the programs are musical, this difficulty may be avoided by placing the announcements after the opening number and before the closing one. Then, to hear all of the entertainment, the listener must also

get the advertiser's message. If he tunes that out he also loses a part of the program.

But where the continuity is dramatic this scheme does not work. The commercial credits must come at the beginning and end of the period because there is no place else for them to go. To interrupt the action of the drama by inserting a sales talk would be to irritate the audience, spoiling the effect of both the entertainment and the advertising.

WHEN the Wheatena Corporation began sponsoring "Raising Junior" six evenings a week over NBC's Blue network those in charge of the program were quick to sense the danger of distasteful advertising, and they began to experiment with their announcements. From September, 1930, to the present time they have used practically every kind and type of commercial credit.

Finally they came to the conclusion (pointed out by Mr. Angus on the opposite page) that the only way to get listeners for your sales talks is by making those talks as interest-

ing as the entertainment itself. Working on this idea, Arthur R. Wendell, vice-president of the Wheatena Corporation, conceived a new form of commercial announcement, which was tried out on December 10, 1931, and has been used on every broadcast since that time.

Instead of the usual announcer's greeting, the Wheatena period now opens with a surprise scene made up of sound effects, silences and one or more speaking characters. The entire scene does not last more than a minute and a half; its objective is to dramatize a single selling point or use of Wheatena. For example:

A freight train is stopped by a signal and the flagman, guarding the rear of the train, meets a track-walker. They begin to talk about the train and its destination.

"Headed for Harrisburg?" asks the trackwalker.

"No, we're bound for Highspire, P-a." answers the flagman. "We got a load o' wheat for the Wheatena mill there. By the way, buddy, did j'ever eat Wheatena for breakfast? It sure gives yer a good start on a cold day like this."

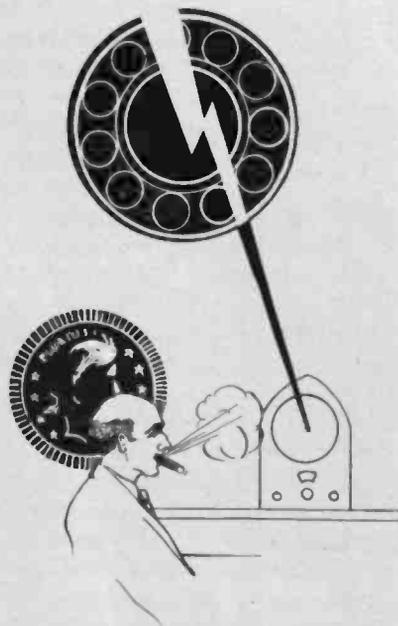
"Yeah, and it's a nice radio program they put out, too."

"You mean 'Raising Junior'? Say, if that bozo gives us the high ball, I'll be back in the caboose tuning it in on my portable set in just about two minutes."

Often the preliminary skit serves as a frame for the "Raising Junior" episode. Kelvin Keech, the announcer, appears in his own personality and the names of Ken, Joan, Bobby, et al, are brought in through the conversation between Keech and his friends. Then when the main program is finished, Keech and his companions resume their talk about the doings of the Lee family.

No two opening scenes are alike, creating an element of mystery or surprise that not only removes any

(Continued on page 33)



## *The Letters of an Advertising Agent*

# Broadcasting in the Good Old Summer Time

Royal Palms Hotel  
Seaside, Florida.  
February 15, 1932

Mr. John Jones, President,  
Jones Gadget Mfrng. Co.,  
Chicago, Ill.

Dear Jack:

It's a great thing to get away from business for a while and not to have to listen to a lot of clients like yourself beefing about how bad times are and kicking about their advertising. I'm playing 18 holes every day and shooting better than ever. When the old foursome gets together this summer, you boys will wish you'd come down here with me. At my present speed, I figure that it won't take more than three or four rounds with you dubs to get back my expenses.

And say, speaking of summer, Clark writes me that you've decided to economize by cutting out your broadcasts during June, July and August. You say that nobody listens in the summertime and that you can go back on the air in the fall when the folks start tuning in again and save the cost of three months on the air.

If you really said that, I think you need a vacation even more than the doctor said I did. Now, listen to me. I know times are bad and that business isn't what it was in '29. If it was I'd let you stop broadcasting just to prove how silly you are. But not today. You need radio, and I need the 15 per cent.

In the first place, you don't save the cost of 13 broadcasts by giving them up. You're on once a week, and the discount for 52 weeks is 15 per cent as compared with five per cent for fewer broadcasts. Figure it out and you'll find that you only have to pay for seven programs to get all 13. Even when you figure talent costs, you still only pay for two months to get three.

Now, don't start talking about your fan mail, I know that last summer it fell off until in July it was only about 40 per cent of what it was in the winter. I ought to know it; didn't I spend the next week convincing you not to drop radio entirely? And wouldn't you be sore now if I had, after the results you got this winter?

What if your mail does drop in the summer? You know yourself how easy it is to put off writing letters when it is hot; but that doesn't stop you from keeping the radio going when it's too warm even to read. And

statistics show that the summer audience is about 90 per cent of the winter one.

Remember the survey I showed you a few weeks ago, made by some college prof. down in Philadelphia? Yes, I know that Philadelphia isn't the whole country. And I also know your pet saying about lies, damn lies and statistics. Nevertheless, there are more people listening in than you think, especially in these times, when the price of even a neighborhood movie is enough to keep a lot of folks at home.

And another thing. Do you remember when you first went on the chain? How we decided that 15 stations was about right, and how we finally were able to get eight lined up for the opening broadcast? And how it took us nearly six months to get our present hook-up perfected? You certainly don't want to go through all that again, and it would be practically impossible to get our present spot back if we once let it go, with the number of advertisers that are fighting to get better time.

Let me also remind you that your competition is weaker in the summer. You know that the Gray boys always stop all the advertising for their "glittering gadgets" on June first. Which is one of the reasons your sales consistently top theirs.

So, even if a part of your present audience does drop out, you'll be hammering away at the rest of them at a time when your chief competitors, who weren't as smart as you were in picking a good agency, are out of the picture altogether. And before they come back you'll have a large share of their regular customers asking for your goods.

I've been handling your advertising since the days when you made your gadgets in your basement work-room mornings and peddled them afternoons, and my office was desk space. Back in those days I nearly had to beat you up to get you to place that first newspaper ad. And now, when I'm supposed to be forgetting business and resting, I have to waste a whole hour to tell you that as an advertising man you're a swell gadget maker.

Go on running your factory and leave your advertising problems to me, as you have been doing for the last twenty years.

I'll be seeing you in a month or so. And tell Clark that if he lets you drop even one broadcast he's fired.

As ever,  
Bob.

*Broadcast Advertising*

# Broadcasting Makes Sale A Smashing Success for Washington Merchant

Says Courtland D. Ferguson  
Director of Radio, KAL ADVERTISING, INC.

IT was 9 o'clock on a Saturday morning. Rain was pouring down. Men and women were scurrying in a last second effort to get to work on time. Business men gloomily opened their stores and prepared for a dull, dismal day, minus the click of the cash register.

Then the story broke. . . . Special editions of one newspaper were hurriedly put to press and rushed to the newsstands. . . . A scarehead flashed out in a second paper, a two column story in another, front page news in all three of the evening newspapers.

This sounds rather sensational, doesn't it? Well, it was sensational. And the interesting part of it all is that the story was the result of radio advertising.

The proprietor of the Leonce Shop in Washington, D. C., decided to use radio advertising exclusively to let the public know that he was selling out. He called us in to prepare a schedule that would put his sale over successfully.

Here was a direct merchandising problem to be solved quickly. He was going out of business. Naturally, he was not interested in a sponsored program creating good will and ultimately selling merchandise over a period of time. He wanted action and he wanted it right away. At 9 o'clock Saturday morning, he was to start his sale.

Here is the schedule that was used. Thursday night, one announcement on station WOL, in Washington, and one announcement on station WJSV, just outside the city. Friday morning, three announcements on WOL's Musical Clock program. Friday night, one announcement on WJSV. Saturday morning, between 7 o'clock and 8:45,

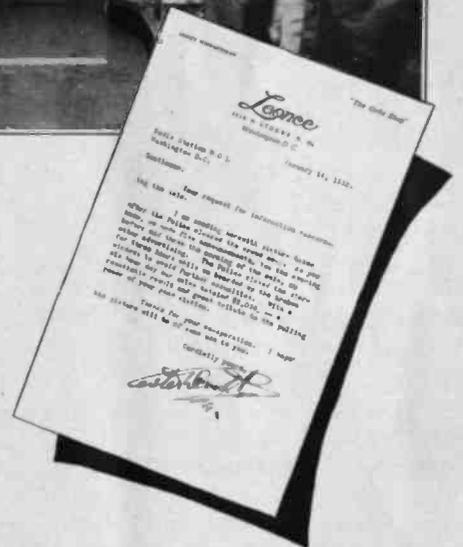
March, 1932



four announcements on WOL. All of these announcements stressed the fact that the sale would start promptly at 9 o'clock Saturday morning, and carried the suggestion to be there at that time.

What happened? In a downpouring rain, hundreds of women were waiting to get in the store at opening time. They crowded into the areaway, and finally the pressure of the crowd smashed in the windows on both sides of the entrance to the store. Ten women were hurt. Police were called. The fire rescue squad was summoned. Some women were treated for cuts and bruises in the store. Others were placed in ambulances and taken to the hospital. Fortunately, no one sustained any serious injury. However, the story of the sale and the smashing of the windows was given front page space in all the evening newspapers.

Police held the crowds out onto the sidewalk while a carpenter boarded up the windows so that no one else would be injured. No one was admitted to the store for about three hours while the windows were be-



The police guard, the broken windows, the crowd waiting to buy the bargains are, as the letter explains, the result of a few broadcast announcements.

ing carefully boarded up. Yet, approximately \$2,000 was paid by customers who were able to get into the store to purchase merchandise.

And what caused it all? Less than \$50 worth of radio advertising. Why were such phenomenal results obtained? These reasons may explain it. All of the spot announcements that were used were pointed directly to get a crowd at 9 o'clock Saturday morning. All of the announcements were written with a

"hunch"; they were instant attention getters.

Nor was the merchandising angle overlooked. Dresses and coats were advertised at really low prices as "leaders," magnets that would draw the crowd. In other words, genuine values were offered, and enough of these "leaders" were stocked to make good on the offer. Women were not disappointed; they bought the "leaders," but they purchased higher priced merchandise as well.

The announcements that were scheduled on WJSV were placed there to reach the country audience in nearby Maryland and Virginia. These Thursday and Friday night announcements, in conjunction with the announcements on WOL Friday morning, were part of the build up. The four announcements on the "Musical Clock" program Saturday

morning were directed right at the Washington audience and at the exact time of desired action, approximately one hour in advance of the beginning of the sale.

I CAN hear exponents of other advertising mediums say, "Oh, well, it was a going out of business sale. Women are crazy about bargains. They'd go to any sale like that." To a certain extent, that is true. However, women have to learn about the sale before they can attend it, and they were informed of this one exclusively through broadcast advertising.

Which reminds me . . . there have been plenty of other going out of business sales in Washington, yet prior to this time, no windows had been smashed by crowds trying to get into a store . . . no police patrols had been called . . . and no rescue

squads summoned . . . no people carried to hospitals in ambulances. And, in the history of Washington, no other advertising medium has produced such great results with such a small expenditure of money.

By the way, the Leonce Shop had been in business 15 years without using any form of advertising. It was a small, practically unknown store. If it had been a widely advertised store that would have been something altogether different. And here's another point to consider. When I said in a preceding paragraph that \$2,000 worth of merchandise was sold during the first day I want you to consider that the store was so small that the police could only allow 25 women to enter at one time. When you count out three hours that people were held out while the windows were being boarded up you will realize that \$2,000 worth of dresses and coats sold in a few hours represents a lot of buying.

The second day of the sale people were held out of the store all day, only twenty-five being admitted at one time. As the crowds began to fall away about a week later two announcements were used in the morning on the "Musical Clock" program of WOL to bring in the business, and they did not fail to do it.

Results were keyed definitely the second week. For two days no announcements were used, and little business was done. The third day two announcements were used, and the result was a good day's business.

About two weeks after the smashing of the window in the Leonce Shop another merchant down the street wanted to run a sale. He had had a fire in his store and his stock of dresses and coats had been damaged by fire and smoke. We spent \$16 for spot announcements advertising his sale for him, and again it was necessary to call the wagon.

This time eight policemen with a heavy rope held the crowds away from his windows and the windows of adjoining stores so that the Leonce Shop crash would not be repeated. Figuring on the basis of the business this merchant did the first day, his advertising cost was about one-half of one per cent.

I could go down the line, naming stores that have achieved really re-

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## NEWSPAPER SURVEY DISCLOSES STATION WITH NO LISTENERS

By Michael Lee Corbin

Program Director, WFBG, Altoona, Pa.

AN astounding fact was revealed recently in Altoona, Pa., when the advertising manager of one of that city's leading newspapers made a survey to determine the number of listeners to WFBG, the only broadcasting station in Altoona. Not a single person interviewed was listening to this station.

It seemed that this ambitious exponent of the fourth estate called several hundred people, chosen at random from the telephone directory. Of the number called, 75 per cent owned receiving sets, and on this 77 per cent were based the figures of the survey. Sixty per cent of the people who owned receiving sets were listening to national hookups. They knew the stations to which they were listening, and were sure WFBG was not included. The 40 per cent were listening to stations at random on the dial, but were sure that the station to which they were listening was not WFBG.

Splendid! Great! for the newspaper's advertising manager, but for WFBG—not so good. However, the news was too good to keep, and so the newspaper man picked up the

phone and called the broadcast station. The following conversation ensued:

"Hello. Radio Station? This is the advertising manager of The M ——. I'd like to speak to the station manager."

"This is the manager, Roy Thompson. What can I do for you, Mr. ———?"

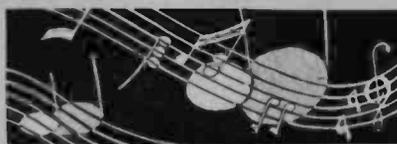
"Say, I've just made a survey to determine the number of listeners to your station, and—you'll pardon my laughing—I'm sorry to say that you haven't a single person listening to your station."

"Thank you, Mr. ———. I admit that we do not have a listener. You see ———."

"So you admit it, eh? Do you know what that will mean when we print it?"

"Go ahead and print it. We couldn't have any listeners as *this is our silent day*. Good-bye!"

And there you are.



# Don't Use All of Your Showmanship in Your Program

Says Martin A. North

Vice-President in Charge of Radio, MCJUNKIN ADVERTISING COMPANY

## Save Some for Your Sales Talks!

IT takes a brave—if unwise—advertiser to venture forth for his first cold plunge into the waves of the air with a program that either (1) merely entertains, (2) oozes with sentiment or is entirely devoid of it, or (3) peddles its sponsor's product mercilessly and obnoxiously to the exclusion of its entertainment value (and of its listeners, who have a cute way of twisting the dial).

But let the sponsor build a program that has complete interest, variety, carefully timed balance, natural and pleasing commercial credits, and *showmanship*, and he will soon find his "cost-per-unit-sale" on the toboggan slide. So few programs (even in 1932) possess showmanship, which is just another way of saying "the ability to" make people pay attention by giving them what they like.

That rather cumbersome definition reminds me of the remark that is credited to Al Jolson, who is said to have explained his choice of gags, or jokes, as follows:

"The old gags are the best ones, because people know where to laugh at them."

It takes time to make a seasoned

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### just folks--

**A**GREEING with Mr. North that broadcasts should be less formal, more human, the National Broadcasting Company has eliminated the overworked "Ladies and gentlemen....." from all programs except events of such dignity as to make it not only proper but imperative.

showman, and if, when you are planning a program, you are smart enough to realize your own inadequacy the next smartest thing to do is to acquire the services of a top-notch showman—a man with years of experience in entertaining the public, ripe in the knowledge of what to do or say to make an audience react properly.

The successful managing editor of a newspaper is generally a trained showman, although he may be the last to admit it. I mean this: he gives the public what they want to see in print in order to get them to buy his papers. Next most important to getting the news first and presenting it with proper sense of balance as to value of respective stories, is "human interest." The editor builds human interest by means of pictures and feature stories, and by this human interest builds his paper's circulation.

Editors even have the human interest values of various topics catalogued and classified. They know, for example, that their subscribers are interested in babies, octogenarians, dogs and other pets, love, marriage and divorce. You will note that *all* of those subjects come *very close* to the subscriber's own home life. So he or she is interested. That is newspaper showmanship.

**N**OW for radio showmanship. Is there any reason why a radio broadcast cannot come at least as close to the family circle as the theater and the newspaper? It certainly should, if properly planned, for the broadcast is an invited guest in each home in which it is heard.

Invited guests in my home generally remove their hats and coats, and



Martin A. North

make themselves comfortable. They talk in my language and attempt to maintain a conversation that is pleasant and entertaining. And, if they are good conversationalists, they try to guide their talk along paths that they know are of interest to me. Of course, as a host, I attempt to entertain them by the same means.

Applying this simile to radio, a commercial program can do almost everything that an invited guest can. But guests have obligations as well as privileges. The well-mannered program will not talk too loudly nor too long. When speaking of its sponsor and his products it will remember to be interesting to its host, and not to bore him with too much detail.

But the program has an obligation to its sponsor as well as to its public. No matter how entertaining, how

(Continued on page 22)

# A DEPARTMENT STORE

## The Aims and Results of Burdine's Radio Campaign

*Are Discussed by G. E. Whitten\**

General Manager, BURDINE'S, Miami, Fla.



G. E. Whitten

THERE has been a great deal of discussion among retailers of all kinds of merchandise as to the share radio broadcasting should have in the advertising budget, what form a radio program should take and what results a radio program may reasonably be expected to produce. Opinions have varied widely, and, so far as I have been able to judge, it is quite impossible to set down any real general conclusions on these three points.

Because the results must depend in large measure on the type of program used, and since the results also must be taken into consideration in setting up an appropriation for radio advertising, let us first discuss the results desired. If the store has been long established and is on a substantial basis I should say that the first result desired is the more intimate contact which can be obtained by the spoken word, and the second result is the direct sales traceable to

the radio programs. If these two results are satisfactory there will necessarily follow a considerable increase in good will which in turn, will naturally bring its own results in a continuing increase of business.

Knowing rather definitely what we want, how shall we get it from a radio program? You have all heard, and probably voiced, objections to so much advertising on radio programs, and yet everyone knows that radio broadcasting would be stopped in a day unless sustained by advertisers. It is a peculiar problem. If the advertiser is to secure results, something must be said about him or his merchandise. If a bit too much is said or if what is said carries too much of the wrong kind of drive or punch, there is objection. Generally when an all talking program is mentioned it is at once frowned upon. That brings out the importance of the program, and there the difficulty begins, for no one can say that a particular type of program will fit all places where conditions are similar, because the artists who put on the program will differ as widely as the stores themselves.

You may be interested in our experience at Burdine's. We had used short radio announcements, which are usually read carelessly by the regular station announcers. Something over a year ago we determined to try a radio program during our winter season. We selected a young Miami woman, gave her the name "Enid Bur" (Burdine) and fifteen minutes daily. We told the public that she was to be the very personification of Burdine's, and then we literally turned her loose.

Frankly, we did not realize in advance the chance we took, but after the first day's program we knew we had nothing to fear, for Enid Bur's success was assured. We were emi-

nently satisfied and gratified. For five months she wrote and delivered her continuity daily without losing a whit of her charm and enthusiasm, and though for seven months succeeding her engagement with us, she wrote and delivered a daily program under her own name—Ruth Robertson—for the local public utility, we had no hesitation in re-engaging her for another season as Enid Bur, and she is now winning new laurels.

Each of her daily talks covers a wide range of subjects, and Miss Bur possesses the knack of making her talks seem like an intimate and personal chat with each listener. The reaction is direct and noticeable daily, but there are two special instances which I wish to mention, because they were in the nature of tests. On one occasion, without any other form of advertising and as the direct result of one broadcast by Miss Bur, we sold 1,000 dresses in two days, and on another occasion under the same conditions we sold in one day 2,100 yards of silk.

We have experienced definite and very satisfactory results, and we believe that a so-called talking program—with a Miss Bur—will produce them anywhere. We have, of course, continued to use a considerable amount of newspaper space, but it is obviously impossible to suggest a general division of the advertising budget because of the wide difference in advertising rates for radio and newspaper space which exists in different localities.

I have given you a page from Burdine's experience, which answers in a manner most satisfactory to us the questions raised in my first paragraph, but the story would not be complete without more detail about the program, and I have asked Enid Bur to add a postscript and tell you of that in her own words.

\*These articles on Burdine's broadcast campaign are reprinted from the February issue of *Dry Goods Economist*.

# TRIES BROADCASTING

## How These Programs Are Built and Broadcast

*Is Told by Ruth Robertson\**  
(\*Enid Bur" to You)

I AM very glad to tell you of my radio work for Burdine's, because every day it has been a pleasant experience renewed. When I was asked last year to put on this program, I'll admit I was a bit scared, oh my, no—not at the microphone, for what women would fear an inanimate thing like that? nor at the prospect of talking for fifteen minutes on a stretch—being a woman—but I knew nothing about a department store except from the shopper's viewpoint, and I had a rather definite notion about radio broadcasting.

The first thing to be determined was the time, and after much discussion we chose 9 a. m., which proved quite satisfactory, although this year we are finding 9:45 a better time. Of equal importance was the selection of signature music, something that would not become a bore through daily repetition and that would typify Burdine's store of "Sunshine's Fashions," fit Miami's sparkling mornings, and strike the right key for a morning chat. That did not prove as difficult as it sounds, for in the chorus of "Beyond the Blue Horizon" I found a selection that might as well have been written for the purpose.

It goes without saying that before one can honestly champion a store and its merchandise, one must have absolute confidence in them. I had that confidence because I had known Burdine's for several years. Next, what to talk about and how to talk about it. I was a rank amateur—and I hope I shall always remain one, for the moment one becomes a professional spontaneity and enthusiasm seem to fly out of the window. I had listened to many and all sorts of advertising programs, but I had never heard one that seemed to be directed to me personally. So

I determined to follow three simple rules: I would never mention the words "radio," "audience" or "listeners"; I would make my talks as personal and intimate as possible, as though I were chatting directly with one or two friends; I would try never to talk at or to them but always *with* them.

The subjects are chosen in consultation with the advertising department and are generally determined several days in advance, but I do not write my talks more than a day in advance, for I want them always to be the latest word on the subject, and before I write, I actually see and study the articles to be mentioned so that I know them at first hand.

All the heads of departments have given me the finest sort of cooperation in bringing out interesting facts about where and how the merchandise is made and obtained, how it is selected, and why. And every day I try to bring in something of



"Enid Bur"

human interest in the city or the store, a bit of humor or pathos or a timely story, just as one would in a friendly chat.

Frequently I interview or—as I call it—I bring along with me for my morning chat, one of the heads of departments, or perhaps the author of a book we have on sale, or sometimes a distinguished visitor to the city, and the talk is then written in dialogue form. One of my pleasantest experiences last year was broadcasting Burdine's International Fashion Show, ad lib, telling the very large and distinguished audience gathered in the Patio of the Roney Plaza Hotel at Miami Beach, something about themselves as well as the fashions on display. On that occasion I wore an eye mask to conceal my real identity.

Many have asked if I regularly talk ad lib or from notes. For my daily talks I write the continuity in full—about 2,200 words—and of course it is written in a conversa-

(Continued on page 38)

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### *no change--*

DO they like our programs?—the question that worries most advertisers on the air, causes no lost sleep for Montgomery Ward & Company, Chicago, sponsors of the daily "Beautiful Thoughts" program, which was selected by listeners from a group of four as the one they would prefer to hear regularly.

This preference has not changed, for during the six months this feature has been broadcast, any attempt to change or vary it has brought so many protesting letters that it has remained the same from day to day—organ music, old fashioned songs, a hymn, and poems. Listeners send in the poems and request the songs.

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# European Broadcasting and American Advertisers

## Feasibility of Using Radio Abroad Is Subject of Government Bulletin

**I**MAGINE that broadcasting in the United States is controlled by the state governments instead of by the national government. Illinois allows advertising on the air. Michigan, Indiana and Kentucky prohibit it. Ohio allows it only at specified times. Missouri allows only those products which are manufactured within the boundaries of that State to be advertised by programs over Missouri radio stations. And the people of each State speak a language unfamiliar to the inhabitants of the neighboring States.

That is a rough comparison with the present status of broadcasting in Europe. In the introduction to "Broadcast Advertising in Europe," a bulletin just published by the U. S. Department of Commerce, the situation is described thus:

"Radio broadcasting in European countries has developed on a basis almost entirely different from that in the United States. Commercial programs are the exception, not the rule. Hence the possibilities of effective coverage of the Continent by broadcasting advertising are limited, and changes from existing systems will probably be infrequent.

"There is uniformity in the 'European system' of radio only in reception, since most Governments require a tax or license fee for receiver-set ownership. As for broadcasting, there is no general practice among European countries, each State having regulations peculiar to its own government.

"Broadcasting is a governmental monopoly in some countries, with operation of the stations either in the hands of an official branch of the Government or a clublike association responsible to the Government. In other countries private and Government stations are operated side by

side, with the private broadcaster accepting advertising and the State radio refusing it. In a few other countries all broadcasting as well as reception is prohibited by law."

Pointing out that reception is limited by the high cost of receiving sets and taxes thereon, and by the language differences that render programs broadcast from one country unintelligible to listeners within range of the station but outside the boundaries of the country, the report nevertheless states that there are "opportunities for exploitation of American products and services over the air, despite a variety of governmental and natural economic limitations."

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### *statistics--*

**T**HE following facts and figures were gleaned from the annual report of President Aylesworth to NBC's advisory council:

Twelve stations were added in 1931 (making a total of 86 NBC outlets).

38,500 wire miles of broadcasting facilities are employed in the transmission of programs.

5,000,000 audience letters were received during 1931, not including mail to associated stations or to NBC clients.

261 employes were added in 1931, bringing the total to 1,488, exclusive of artists and musicians.

231 clients sponsored NBC programs.

NBC's gross income was \$29,500,000.

149 programs originating in 19 foreign countries were broadcast by the chain during the year.

Gross bookings of NBC Artists' Service totaled more than \$10,500,000.

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**D**ETAILED reports are included for 26 countries, collected about the middle of 1931 by the foreign representatives of the Department of Commerce and State. Of these countries, 12 permit the use of radio for commercial advertising and 14 do not. Those in which commercial broadcasting is entirely prohibited are: Austria, Belgium, Czechoslovakia, Denmark, Finland, Greece, Hungary, Latvia, Lithuania, The Netherlands, Portugal, Sweden, Switzerland and the United Kingdom.

In Germany "radio advertising is common, but not available to foreign firms. . . . Exceptions, however, have been made in the case of two large foreign manufacturers, one American, having plants in Germany." Similarly the Irish Free State permits commercial broadcasting, but "programs advertising goods in competition with Irish products are not accepted."

France is described as "one of the most advanced countries in the world in respect to the use of radio." Its climate is good for and its people interested in radio. There are about 500,000 licensed receivers. The French Government has also promoted broadcasting. Stations are both Government-owned, accepting no direct advertising, and privately owned and commercially supported, as in the United States.

"The private stations are remarkably well equipped and appear to enjoy considerable financial means."

Good talent is available, especially in Paris, and some stations will also accept programs of records. However, "the quality of the programs broadcast, with but few exceptions, is such that listeners, including the

(Continued on page 48)

# Radio Try-Outs Make Effective Tie-In for Pontiac Broadcasts

## "Youth of America" Auditions Arouse Interest in Programs, Whiteman and the New Pontiac

**A** NEW tie-in, embodying the idea that almost everyone who can sing or play wants to get into radio plus the fact that promising talent can be discovered only through constant search, is proving profitable for Paul Whiteman and the Oakland Motor Car Company.

Desiring to "put across" their new Pontiac, Oakland selected radio as a co-ordinating medium for their advertising campaign (handled by Campbell-Ewald Company) and began a search for the right attraction.

The automobile buying public that was coveted by Pontiac as a potential market offered a cross-section of American life. The most cosmopolitan type of program, appealing to the "moneyed" class as well as to the fellow with a minimum budget for a car, was needed. Radio experience said off hand that it must be music, but to find the type of music that would "pull" 100 per cent with this mass-class audience, that would carry sufficient prestige to keep dealers as well as public behind the campaign, and that would keep the campaign at white heat, demanded something new and different.

Paul Whiteman, world famous "Master of Modern Music," the man who led the infant jazz from the questionable environment of the gutter to the concert halls and who holds undoubtedly the greatest following of any modern orchestra leader, was their ace in the hole. In addition to being a "natural," as far as exploitation was concerned, he would appeal to the cosmopolitan audience they wanted to reach, and hold it week after week. But more than that, Whiteman himself had an idea that was fundamental in its appeal, an idea that he believed would bring people flocking into the Pontiac showrooms throughout the country.

The plan evolved itself out of Whiteman's constant search for tal-

ent. He had the idea in the back of his mind that if he could only hear personally the aspiring young talent in the country he would surely uncover some promising future headliners.

About the time negotiations were completed for his new radio campaign he also signed a contract with RKO to make a vaudeville tour of the country, during which time he would hit practically all of the key cities east of the Mississippi. The two contracts clicked. Here was a chance to work the idea with dual purpose. It would pull Pontiac prospects or their children into the show-rooms of Pontiac dealers. Also it would be an extra local build-up for Whiteman's vaudeville appearance in each of these towns.

Negotiations were completed to the satisfaction of both parties concerned. In each town it was to be announced that Paul Whiteman, "Dean of Modern Music," would conduct an audition to discover the most promising talent there.

**I**N order for aspiring artists to be eligible for auditions they must fill out application blanks obtainable only at the various Pontiac dealers of the city, hence the automobile

merchandising tie-in. The auditions would (wherever possible) be held in the RKO theater at which Whiteman was playing, and therein was an additional bit of excellent exploitation for the theater and the Dean's appearance.

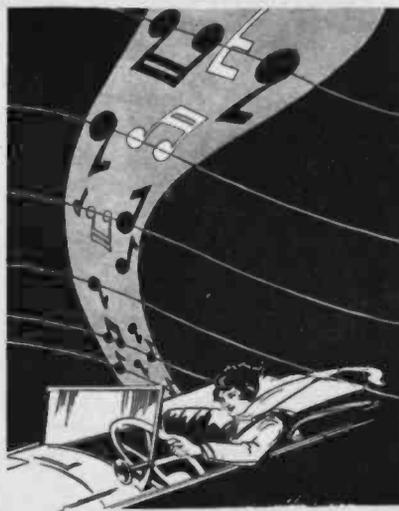
On top of this and further to identify the air show as different and new, it was called "Paul Whiteman's Pontiac Chieftains" and the famous "Rhapsody in Blue" melody which Whiteman has used as his theme song ever since he introduced the number in his first concert, was supplemented with the strains of "Indian Love Call," to tie-in with the "Chieftain" motif.

The auditions themselves were called "Youth of America Auditions," and how well the idea clicked with the youth of America may be judged from the fact that the opening week both of tour and radio campaign in St. Louis, more than 500 vocalists and instrumental hopefuls swarmed to the theater to be heard. The next week in Cincinnati the number jumped to more than 600, and the third week, in Chicago, more than 800 singers alone were heard by Whiteman and his judges.

Sweeping on to Cleveland, Detroit, Buffalo, Albany and the East coast, the multiple hundreds of enthused youths have continued to clamor at the doors of the theaters for a hearing. Much valuable talent has been uncovered and out of each throng of auditions was selected a winner who was (and is) heard the following week with Whiteman's organization on its coast-to-coast NBC broadcast.

The third new idea embodied in the program is using Whiteman as commercial announcer, letting him tell the public about the new Pontiac himself. As he had never talked into the microphone at all before, the novelty of hearing his voice has

*(Continued on page 36)*



# There's Really Nothing Wrong With Radio

## This Advertising Baby Will Get Along Fine If There Isn't Too Much Family Interference

Says Marion H. Clarke\*

IT is not my intention to rhapsodize about radio—that baby genius of the advertising world. Its mother may have been Madame Science, but it's Daddy Advertising who is paying the baby's bills.

Let's look at the Advertising family a moment. There is Out-of-Door Advertising, an athletic youngster that is all over the place. And Newspaper Advertising, terribly talkative, you know. And Magazine Advertising, who rates herself very high but who is getting a bit more sociable lately. Display Advertising, as you know, is a veritable show-off, and Direct-Mail Advertising simply won't stop writing letters. And lastly, the golden-voiced cherub of the family—Radio Advertising.

It's proverbial that the baby of the family is always spoiled by too much attention. Radio is no exception. All his fond relatives feed him lollipops, croon to him, tell him sweet nothings and exploit him on almost every occasion. There is nothing the matter with the baby; the trouble is with his relatives and family.

His nurse, the Federal Radio Commission, knows this and is getting worried about the food the baby is getting. Nurse is discussing remedies right now with old Doctor Law. Baby has the hiccoughs and is being trotted on the old doctor's knee. I suppose the baby will get over this advertising colic. He won't always be a baby. In fact, he is marching right along to the belt and suspender age of his adolescence.

Just as a child's health and habits are guided and formed by his parents so radio will be what the men who control it care to make it. There is nothing the matter with broadcasting, but there is a great

deal the matter with the people who control it—studio heads, manufacturers and advertising agencies. Each one wants this radio baby brought up according to his ideas, and there is a good deal of family disagreement.

It is not easy to produce interesting radio programs. Today's newest song is old tomorrow on the radio. It has been heard dozens of times in a few hours. Take the recent controversy over crooners. The first crooner we ever heard on the radio was a novelty; crooning was different and we liked it. Today you can't turn a dial that you won't hear some musical epileptic croon while you swoon.

Whose fault is that? Everyone connected with radio programs. A

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### unconstitutional--

A BILL to prohibit commercial advertising on the air on Sunday has been introduced by Representative Amle of Wisconsin. Declaring this to be "religious legislation," which the Constitution forbids, C. S. Longacre further attacked the measure as a piece of class legislation.

"If Congress can prohibit commercial advertising by means of radio on Sunday," he said, "it can, with equal propriety, prohibit commercial advertising by means of the newspapers on Sunday; or by means of the billboards; or by means of display windows; or by means of films; in fact, by any means whatsoever. To single out radio stations, and radio stations only, to the exclusion of all other means of commercial advertising on Sunday, brands the proposed legislation as class legislation, and therefore unconstitutional."

manufacturer hears that crooning has increased sales for the Whosis Company, so he presents a crooner. The agency thinks it's a great idea, and the studio heads—well, it's a fat contract. Why fight with your bread and butter?

Does anyone about to present a radio program ever check up and see how many programs just like it are already on the air. As a word of advice, "Count your crooners." Suppose you went to the theater to see a variety program. You'd expect variety, wouldn't you? If almost every act was a crooner, or a blues singer, you'd get up and go out, and in the words of the old song, "You'd never go there any more." Think of that when you plan a radio program.

A question that is often asked is: "Where can I get good programs?" I wish I could tell you. This much I can tell you—you won't get good programs from any single source. The studios produce some, but the greatest number at present come from the advertising agencies. There is a reason for this. Radio studios do not pay large salaries. A first class agency copy man or woman gets much more than a continuity writer with a broadcasting studio.

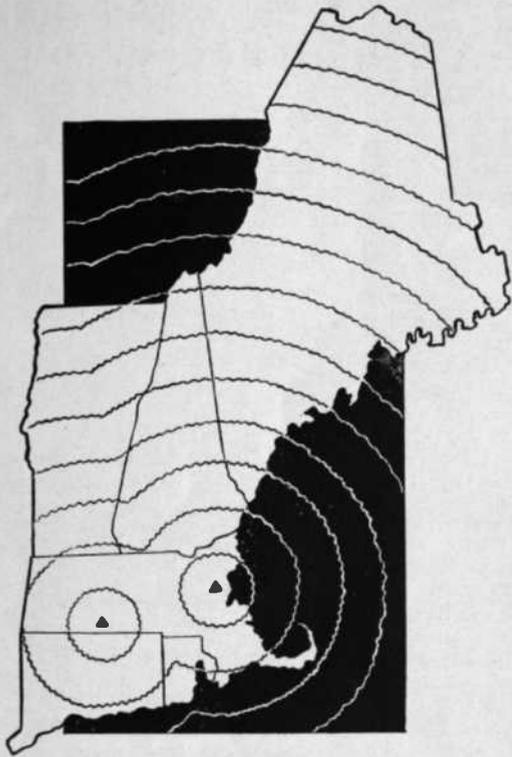
As advertising people, you know that money talks. You get what you pay for whether it's a product or a person. But even advertising agencies do not always produce good programs. They have dressed things up for publication so long they think they can do it on the air, but they don't always hit it right. And if you have a good program idea of your own, like Diogenes and his lantern, you'll have quite a hunt to find either a studio or an agency to take it.

Another question you may ask is,

(Continued on page 42.)

Broadcast Advertising

\*Excerpts from an address before the Women's Advertising Club of Providence, R. I., on January 25, 1932.



ALL RIGHT!  
 ASK US ANOTHER  
 . . . . ABOUT THE

## WBZ-WBZA NEW ENGLAND AUDIENCE

Ask us what the WBZ-WBZA audience is. We have the figures at our finger tips—daily average audience of stations WBZ-WBZA, in New England alone, is more than 421,000.

Ask us where this audience is—ask how you can reach every trading area in the fertile New England market with Broadcast Advertising. Specific facts prove that only through WBZ-WBZA will you reach, with a single group of stations, an audience in every trading area in this desirable market.

Ask what the Westinghouse Yardstick of Audience Value means to you as a purchaser

of time on the air. We will tell you about this proved measuring method developed by Westinghouse Radio stations to determine the Audience Value of broadcasting time, that you may know what your Broadcast Advertising dollars are buying.

Coverage may be interesting to know, but it is audience that makes broadcasting time pay its way.

Ask us about the audience of WBZ-WBZA—ask us about the KDKA audience.

We'll answer you with facts—not adjectives.

## BROADCAST ADVERTISING—A PRIMARY ADVERTISING FORCE WESTINGHOUSE RADIO STATIONS

**WBZ-WBZA**  
 990 Kilocycles

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

**KDKA**  
 980 Kilocycles

—COMMERCIAL OFFICES—  
 Pittsburgh, Pa., Hotel William Penn

**KYW-KFKX**  
 1020 Kilocycles

New York, N. Y., 50 E. 42nd St.  
 Chicago, Ill., 1012 Wrigley Bldg.

## Advertising Is Best Way to Support Radio, Klugh Tells Manufacturers

CALLING advertising a "logical, practical, workable and business-like" way to support broadcasting, Paul Klugh, vice-president of the Zenith Radio Corporation, described the Senatorial investigation of radio as "wasted time" in an address before the National Federation of Radio Associations, meeting recently in Chicago. As their sales depend almost entirely on the quality of programs broadcast, receiving set manufacturers are intensely interested in who shall control broadcasting.

"The government, the listeners and the radio industry should encourage advertisers to continue their excellent programs," said Mr. Klugh, pointing out that the alternatives are bequests, which are "remote," or the British system of taxation. "If we want listeners to lose interest in radio, the British system will do it in the shortest time."

"I don't mean to say that all English programs are uninteresting. This would be far from true. As a matter of fact, their broadcasting of grand opera and symphony orchestras is as well done as any broadcast I have heard in this country. Outside of these important British broadcasts which, in my experience, were all too infrequent, the balance of the programs were largely of mediocre talent.

"I said to one of the leading sopranos of the world, while in London recently, 'Why don't you broadcast over here?' Her answer was, 'The English broadcasting people seem to have a maximum payment to individual artists of ten pounds

(\$50.00). In the United States, I receive \$2,000 for a broadcast. Naturally, I cannot broadcast here.' The only reason American listeners have ever heard this superb artist is because the cost was paid by an advertiser.

"The English system of announcing, which is entirely devoid of advertising, gets on the nerves of an American. Announcements are ice cold. For instance, an announcer will say, 'Mary Brown will now sing "Oh, Promise Me."' Then Mary sings and when she has finished, there are some few seconds of pause when the same sombre voice will say, 'John Smith will now sing. "I Want What I Want When I Want It."' Then John sings and after a little pause, the same uninspirational voice states that there will be an intermission of thirty minutes. Then you sit and wait or go over to your set and try to tune in the other one of the two programs put out by the BBC. There are no independent stations to turn to.

"After listening to this for some weeks, I said to Mrs. Klugh, 'I wish somebody would try to sell me some toothpaste over the air,' and on returning to this country and hearing the enthusiasm of our announcers, I resolved never to complain again and to do my best to convince American listeners that we are living in an entertainment paradise.

"Uncounted millions of dollars of the best entertainment in the world is being furnished to us absolutely free of charge by advertisers. The advertisers comb the earth for program material. They take justifiable pride in the quality of their broadcasts and compete with each other in giving better broadcasts. Listeners risk nothing. The advertiser risks all and depends upon selling his products. If he doesn't he loses. The listener can't lose."

## Cultural Growth of Broadcasting Stressed by Aylesworth in Report

RAPID growth of the infant industry of organized broadcasting, which in its first years was marked principally by physical expansion, branched out during 1931 into an artistic and cultural development of paramount importance, it was stated in the annual report to the advisory council of the National Broadcasting Company, meeting Feb. 16, by M. H. Aylesworth, president.

Four new members elected during the past year and welcomed to the council were Newton D. Baker, former Secretary of War; Reverend Henry Sloane Coffin, noted theologian; Robert M. Hutchins, president, University of Chicago; and Felix M. Warburg, international banker of New York. Other members are Paul D. Cravath, Walter Damrosch, John W. Davis, Francis D. Farrell, William Green, General James G. Harbord, Morgan J. O'Brien, Henry S. Pritchell, A. W. Robertson, Henry M. Robinson, Elihu Root, Mrs. John D. Sherman, and Owen D. Young.

Three members died during the year. They were Dwight W. Morrow, Julius Rosenwald and Dr. Edwin A. Alderman.

"In his report, President Aylesworth said: "Probably the greatest development during the past year has been in the direction of refining and broadening the scope of programs. Features of distinctly informational, educational and public service value took a more important place among our programs than ever before."

## Gladioli Wizard on Air in U. S. and Canada

THE A. E. Kunderd Gladioli Wizard Company of Goshen, Indiana, started their spring radio campaign on some sixty stations throughout the United States and Canada on February 1st. The account is being placed by the Radio Publicity Company of Chicago.

# WMCA

570 Kc.  
"AT THE TOP  
OF THE DIAL"

NEW  
YORK  
CITY

REPEATED TESTS HAVE PROVED THAT THE NEW YORK  
PUBLIC HAS FAITH IN WMCA

PUT YOUR PRODUCT IN TUNE WITH THE TIMES. REACH  
THE TYPICALLY COSMOPOLITAN BUYING PUBLIC OVER  
WMCA, THE RADIO STATION TYPICAL OF NEW YORK

KNICKERBOCKER BROADCASTING COMPANY, INC., 1697 Broadway, New York City

SCOTT HOWE BOWEN, Inc.

presents

# MUSICAL VARIETIES



Featuring Louis Katzman and his famous Colonial Club Orchestra—Norman Brokenshire, master of ceremonies—and many radio and recording stars.



To the advertiser who desires the best in radio presentation but whose appropriation or distribution will not permit the high talent cost, we recommend "Musical Varieties."

Here is a series combining the genius of one of America's foremost directors and musical arrangers with personalities and talent found only on the better radio programs.

Consider the following,—The famous sixteen-piece Colonial Club Orchestra, featuring Murray Kellner and Bert Hirsch, violinists; Charles Magnante and Cornell, accordionists; Herbert Borodkin, viola; Harry Breuer, xylophonist; John Cali, banjoist; Bob Effros, trumpeter.

Dick Robertson, Victor and Columbia vocal star; the Serenaders, male quartet; Nell Barnes and Margaret Schilling, sopranos; Reis and Dunn, vocal comedy team; Nell Roy, musical comedy star; Jack Williams, Victor recording artist. These stars and others combine to make "Musical Varieties" an outstanding program of melody and rhythm.

Norman Brokenshire, master of ceremonies on the first ten programs, is gifted with that intimate touch that makes any program he is on a success. In "Musical Varieties", he is at his best. James Clemenger acts in a similar capacity on the last three programs.

"Musical Varieties" is easily adapted to commercial sponsorship. Thirteen fifteen-minute units are now available at a price any advertiser or radio station can afford.

Wire immediately for open territories and full details.



Recorded by: BYERS RECORDING LABORATORY, INC. - N. Y. C.  
Produced by: RADIOCASTING SERVICE, INC. - N. Y. C.



Distributed by:

**SCOTT HOWE BOWEN, Inc.**

1436 CHRYSLER BLDG.,  
NEW YORK CITY

## USE SHOWMANSHIP IN YOUR SALES TALKS

(Continued from page 13)

welcome a guest it may be, if it isn't also a good salesman it will not continue its calls for long.

And that is where so many advertisers fall down. When the time comes to mention their products they grow suddenly bashful and speak so timidly that they seem to be ashamed of whatever they have for sale. They get self-conscious and their language becomes drab and stilted.

The commercial credits of the radio-invited-guest should *not* be drab or stilted. They should approximate the language and style of the audience to whom they are addressed. For the most part, this important point has been overlooked by star continuity writers and omitted generally from texts on writing for radio.

Most commercial credits make another bad mistake. They fail to have enough human appeal—the same thing I called “human interest” when discussing the showmanship of newspaper editors. The mechanical precision and razor-like diction of too many announcers are not human. How many times have you, in desperation and exasperation just previous to twisting the dial to another station, hoped and prayed that the announcer would only cough or sneeze once to let you know that he was a man?

Frankly, I believe that many announcers (and continuity writers) would do well to throw away their tuxedos and tune in on the corner drug store gang to get their vocabulary, mannerisms and pet phrases.

And while we are on the subject of commercial credits, here is something else to paste in your hat. The radio audience is made up of millions of small units. Each loud speaker has its audience. It may be one lone listener, two, three, or a family group. Keep that picture in mind when planning continuity. Make your appeal more personal, intimate and almost individual. The minute you begin to talk to *millions* you lose the personal touch that only radio can give—that contact with one or several members of a family in their own home.

If, then, a program is entertaining, interesting, personal—if it possesses both showmanship and good manners—it is reasonably sure of an invitation to return to its listeners. In other words, a well-constructed program will be tuned in time and again; its audience will grow with each broadcast.

Where program material is concerned, radio is not lacking in showmanship. The production departments of stations and networks are putting on any number of splendid programs, programs which are welcome guests in thousands of homes. As far as entertainment goes, radio is tuned to its audience. That's why it succeeds.

And where the same thought is spent on advertising copy as on entertainment—where the message is written for a radio audience and not merely copied from the publication advertising—where, in other words, the commercial credit is tuned to its audience—that program will be a success for its sponsor as well as for its audience.

### Charlot Joins Adams Broadcasting Service

HARRY CHARLOT, creator of “The Shadow” and other novel dramatic ideas in broadcasting, has joined the Adams Broadcasting Service's scenario department.

T. A. D. Hildenberger, who joined the broadcasting concern only two months ago, has been made sales manager. He has been an advertising and sales executive for important companies for many years.

Josef Pasternack, noted orchestral leader and head of the music department of the company, has moved with his entire staff to another floor in the Chanin Building, allowing the dramatic and production departments more room in their fifth floor headquarters.

### Picture Offer Pulls Good Response

LISTENERS to “Painted Dreams,” a daytime dramatic program sponsored by Mickleberry's Food Products Company, Chicago, over station WGN of that city, were recently offered pictures of the two principals in the series, Irene and Mother Moynihan, played by Irene Wicker and Irma Phillips. In three days more than 800 requests had been received at the station, each being accompanied by the top of a Mickleberry's Sausage package, representing a 30 cent purchase.



## BISQUICK

In 13,272 Wichita Homes in 30 Days

RESULTS, such as those detailed in the following letter from the Red Star Milling Co. (General Mills) are not accidental when K F H is used.

“Thank you for your recent Merchandising Survey Report on Bisquick. It coincides perfectly with our own records in reporting virtual 100% distribution in the Wichita district. This distribution has all been obtained during the thirty-day period our programs have been broadcast from your station.

“We also wish to thank you for the hearty co-operation of your entire staff in aiding us to obtain the phenomenal results received from the Bisquick programs over your station. In our experience K F H has proved itself a most excellent medium.”

To prove that they are not accidental, let us send you our “results file”, detailing the things we have done for others and can do for you.

RADIOSTATION **K F H**  
WICHITA, KANSAS

3/32

## Will Produce Foreign Language Programs

THE General Radio Programs Company has been organized for the production of foreign language programs and transcriptions for use in the U. S. and foreign countries. The company will service agencies, advertisers, and radio stations with sustaining and commercial programs.

W. A. Timm, formerly head of the foreign divisions of the RCA Victor Co. and the Columbia-Okeh Co., will direct the new organization. The company occupies the offices of the General Phonograph Manufacturing Co. at 25 West 45th Street in New York City.

Henry Rossi, former Columbia-Okeh Co. director of Italian and Spanish recordings, will be the musical director. Arthur Kopp, former RCA Victor Co. special representative, will assume the same duties for the new company. Miss Lucille Devore, formerly of the Dept. of Commerce, will be in charge of statistics and research.

George Rosenberg, of the Commercial Dept. of WOV and formerly commercial manager of WFBH and WPCH and station manager for WNJ, will act as advisory counsellor for radio station time contracts and program presentation.

## Columbia Will Base Rates on Local Time

EFFECTIVE March 15, day rates over the Columbia Broadcasting System will be on the basis of local instead of current New York time.

This means that if a program is broadcast between 6 p. m. and 9 p. m., New York time, day rates will apply on all stations from which the program is broadcast prior to 6 p. m., local time.

During the summer period of daylight saving time, this will affect programs broadcast up to 10 p. m., New York time, as they will reach the Pacific Coast stations before 6 p. m., local time, providing that standard time remains in effect as usual on the Coast.

## New Program Weekly Distributed by Grocery Chain

A NEW program weekly, *Radio Fan*, has made its appearance in New York City. Containing programs of metropolitan stations and articles about radio stars, this paper differs from other fan weeklies mainly by being retailed through the stores of the James Butler Grocery Company. L. A. Nixon, head of a New York publicity firm, is the publisher.

## Launch Test Series on KTM

HOLLYWOOD Dry Co., Hollywood, soft drink manufacturers, have signed with KTM, Los Angeles, for a 30-day test program three times a week with 15 minutes evenings featuring piano and organ duets. The feature will be known as Tom and Jerry. C. J. Fisher, of the KTM commercial staff, acts as contact man.

March, 1932

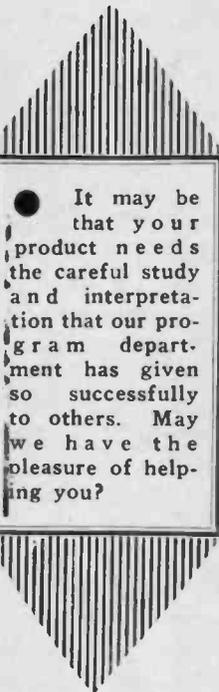
# Listener Confidence

Clean, wholesome programs and conscientious service over a period of years have attained for WLS a listener confidence that is directly reflected in its value as an advertising medium.

This confidence is carefully guarded. Sponsored programs that might in any way undermine it, are not accepted, often to the immediate financial loss of the station.

Advertisers over WLS derive the benefit of this high standard of operation. The radio audience knows that products or services advertised over WLS must be as represented. In consequence the station enjoys an unusually large mail response. A letter for every 16 seconds on the air—734,000 in all—were received by WLS during 1931.

A few highly desirable spots are still available for commercial programs.



● It may be that your product needs the careful study and interpretation that our program department has given so successfully to others. May we have the pleasure of helping you?

*Affiliated Station of the National Broadcasting Co. Network*

# WLS

## The Prairie Farmer Station

### 50,000 Watts - 870 Kilocycles

### 1230 W. Washington Blvd., Chicago, Ill.

BURRIDGE D. BUTLER, President

GLENN SNYDER, Station Manager

## IS YOUR COVERAGE MEASURED IN MILES OR IN RECEIVERS?

(Continued from page 5)

WGN, KYW, WBBM, etc., etc. Those dotted coverages, piled up one on top of the other, would then give 90 per cent coverage of the Chicago market—which, incidentally, is not only equal to the entire solid south, but is a market that totals from 7 to 11 per cent of the entire retail sales of the United States, depending upon the line.

The most spectacular comparison between receiving set population and geographical coverage is, of course, with New York City. (See Map No. 2.) The island of Manhattan, it will be seen from this map, affords a radio audience equal to that residing in all the shaded states.

Another map that is perhaps equally astonishing, if the reader will stop long enough to understand that nothing outside the several city limits is included, is No. 3, which shows the ten individual cities of Boston, New York City, Philadelphia, Baltimore, Buffalo, Pittsburgh, Cleveland, Detroit, Milwaukee and Chicago. Those ten cities (*not* counties) have a radio audience larger than the total audience to be found in the entire country west of the Mississippi River. Incidentally, those ten cities provide an aggregate retail sales considerably in excess not only of the shaded area but of this territory with the solid south thrown in.

For the radio advertiser seeking metropolitan sales these three maps clearly indicate the necessity for employing more than one station in each city, just as it is necessary to use more than one daily in each city for space advertisements.

Another interesting map is No. 4, which shows that the state of California offers a radio audience equal to that found in the entire solid south plus the state of Texas. But by the same token more than half the radio receiving sets in the state of California are to be found in the five cities of San Francisco, Oakland, Los Angeles, Long Beach and San Diego, and half of these are in the city of Los Angeles.

THE above analyses would seem to concern only those advertisers who are principally concerned with metropolitan markets. And so they do. But spot broadcasting, whether by individual talent shows or by transcription, is not only the most flexible and positive method of radio advertising, but is frequently more economical for the advertiser who wishes to reach the 5,270 towns and cities of from 1,000 to 10,000 population, or the 52 per cent of the total population which live in those urban and rural districts.

Let us assume, for instance, that an advertiser wants geographical coverage in order to reach the smaller towns and rural areas. His problem may be one of selling housewives, and so he takes thirteen quarter-hour periods in the daytime. The

difference between a 45-station, coast-to-coast, chain hook-up, and those identical stations (with the exception of using WOR in Newark instead of the chain's key station in New York City) on an electrical transcription basis would be over \$3,600 in favor of spot transcriptions—or a saving of about 15 per cent. That saving would pay the mechanical cost of recording and pressings, and if good judgment was exercised on the talent end the cost of thirteen 15-minute shows would be less than the same talent on the chain, since the entire job could be done in three or four days.

The true value of spotted transcription shows, however, comes not in using the same stations. It lies in the possibility of substituting stations here and there, and employing affiliates of both chains in order to get the best stations for the particular advertiser.

On this same 45-station network hook-up, therefore, let us substitute affiliates of the other chain in cities where they are admittedly superior. On this basis: 45 cities—coast-to-coast—some of them Columbia stations, some of them NBC stations, and WOR an independent—the spot-time charges are still \$3,000 less than chain-time costs—or about 11.5 per cent in favor of transcriptions.

If the advertiser did not care very much for New York City coverage and could, merely for dealer influence, employ a good local city station instead of WOR—and if he would

# 75 HOURS PER WEEK of COLUMBIA CHAIN FEATURES

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

*That's Why*

The Rice Hotel  
Station

## KTRH

"Houston's Welcome to the World"

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

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

*Associate Station of the Southwest Broadcasting Company*

For schedules,  
rates, etc.  
Address

J. G.  
BELCHER  
Commercial  
Mgr.

3/32

buy his recording talent on the basis of a three or four-day job and thereby save enough on talent to pay his mechanical charges—there would be enough saving to add twelve more stations to his list—and all of them well recognized affiliates of one chain or the other.

It should be remembered that the comparative chain and spot time costs set forth in this article apply only where the advertiser has national coverage and where his product is sold to farmer and city dweller alike. For products peculiar to any one locality or region, and for products sold only to farmers or any other particular group, the stations to use are obviously those that are listened to by members of that group.

In other words, a manufacturer of tractors would be wasting his money if he purchased metropolitan stations, even though they might have some rural listeners. Here again, the *prospect audience* can be successfully covered only by applying the Ben Days of the several local stations serving each farm territory.

Likewise, a company manufacturing Panama hats would certainly not find it advantageous to advertise them over a Minneapolis station in January, whereas it *would* be profitable to use a Florida station at that time, even though the Minneapolis audience were greater in actual listeners reached.

There are plenty of reasons why many advertisers should employ chain broadcasting. Its effect on competition: its stimulus of the sales force and distribution channels; the concomitant publicity; its uniform hour of broadcast; not to speak of a multitude of other reasons, are all in favor of chain work. But the advertiser who wants *actual* coverage, either metropolitan or urban, and who wants to buy radio receiving set population instead of geography, should consider carefully the use of spot broadcasting, either as his sole medium or as a supplementary effort to his chain broadcasts.

#### WERE and KNOW Are New Names of WEDH and KUT

RADIO stations WEDH, at Erie, Pa., and KUT, Austin, Texas, have changed their call letters to WERE and KNOW, respectively.

March, 1932

#### Radio for Corsets

I. NEWMAN & SONS, INC., New York, makers of P. N. Practical Front Corsets, will sponsor a series of fashion talks by Mrs. Evelyn Tobey, style authority and lecturer on fashions at Columbia University. "Fashions and Figures" is the title of the series, which will be broadcast each Friday morning, beginning March 11, over an NBC network. The agency is the Charles W. Hoyt Company, New York.

#### Broadcast from Auto Show

THE Associated Spotlight, weekly radio program of the Associated Oil Company, San Francisco, will be broadcast from the stage of the Seattle Automobile Show on Saturday, March 5.

#### A. & P. Gypsies on Air 8 Years

ON March 3, the A. & P. Gypsies, radio program of the Great Atlantic & Pacific Tea Company, will celebrate the eighth anniversary of its advent on the air. At that time the Gypsies were a string quintet directed by Harry Horlick. Today they are a 35-piece orchestra, still under Horlick's direction.

#### Chocolate Account to Ingalls

INGALLS-ADVERTISING, Boston, has been appointed to direct the advertising of the Rounds' Chocolate Company, of Newton, Mass., makers of Rounds' Cocoa. Radio and newspapers will be used.

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



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

Affiliated with the Pittsburgh Sun-Telegraph

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

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

Field intensity tests WITHIN CITY LIMITS show WCAE strongest signal.

• WCAE Incorporated •

Sixth Avenue and Smithfield Street  
PITTSBURGH  
PENNA.

# Don't Experiment with Radio Buy Station-Tested Programs

*Says* Walter Neff  
Assistant Sales Director, WOR

THE average business man would never think of buying unproved merchandise for his trade. He cannot afford to experiment unless the worth of that merchandise is so apparent as to be beyond dispute. If he is a business man, he allows the manufacturer to assume the cost of experiment.

However, when purchasing radio entertainment he throws to the four winds all sound business principles and dives into waters whose depth and temperature are unknown to him. Why? All major stations spend thousands of dollars on programs in the hope of finding one program out of each ten tried that the public will accept. Why not allow the station to assume the risks?

I wonder if it can be possible that the vanity of the average advertiser will not permit him to take something that has already been built and proved, or is it that radio is such a personal thing that he feels he knows more about radio than do those who have given their lives to it?

In this day and age when every penny counts, if a program exists which will fit the needs of the advertiser, can any rational reason be given why a true and tried product cannot be used as against something which remains to be proved? In the last analysis, is it not true that the ultimate aim of all businesses that utilize radio as one of their means of telling of their product, is to draw the greatest possible audience to which to tell their story? If this is true, any program which has been on the air long enough to determine its merits should be a good program for the advertiser, for only those programs which have merit are allowed to remain on the air for any length of time by the station broadcasting them.

It has been our experience, in the few instances in which advertisers did avail themselves of programs on which the station spent thousands of dollars in time and talent costs, that those advertisers invariably received a very quick and satisfactory reaction in sales. We could almost liken so-called new programs of an advertiser to the hundreds of Broadway productions, born on Broadway only to pass quickly and quietly out of existence. Only one or two remain, which have stood the test of time.

A radio station urges the sale of a sustaining program to an advertiser not because it lessens station expense, but because it increases the efficiency of radio broadcasting for the client. The station is put to the expense of creating new sustaining programs as rapidly as they are sold commercially, which means that the station does the experimenting, and not the advertiser.

Now a few examples of what station programs do commercially: We had a rural sketch known as "Main Street." We knew from the mail response, 'phone calls and general comment that it was popular. Two firms were interested, one decided to buy. The other, when informed of this, negotiated for the purchase of the one performance remaining before the other contract was to start, which was agreeable to all concerned.

An announcement was made to the effect that a picture of the Main Street cast would be sent to anyone writing for it. In preparing for the possible demand for these pictures, this concern asked us for our best estimate of what could be expected and took the wildest guess made, that of 75,000 replies, as their printing estimate. They were exactly 100 per cent

under the estimate. The mail reached the stupendous amount of over 150,000 replies. Just imagine one program producing this on one station. Have you ever heard of a new, untried program of any kind equaling or approaching it?

Here is another. The morning exercise periods have a remarkable history. The latest sponsor, a clothing establishment, with three active stores in New York, had to decide whether to use radio or newspapers. They decided in favor of radio and selected the morning exercise periods as their vehicle for a three month test campaign. Results were so good that a fifty-two week contract was signed before two months of the test had expired. They credit one out of every two new customers to radio.

Compare this with one of New York's best advertised popular priced clothing houses who have been broadcasting over a period of three years with programs of their own creation and make the positive statement that not one sale could be traced to radio. I doubt this statement very much, but what is important is that here we have two concerns conducting like businesses who used radio. One purchased an air-tested article and swears by it. The other chose a new, untried article, couldn't market it and swears at it. What is your conclusion?

## 30,000 Letters Is One Day's Mail for Quaker Early Birds

ALL records for mail at WTAM, Cleveland, were broken a few weeks ago when 30,000 letters arrived in a single day. The reason for this mail, which was addressed to Gene and Glenn, Quaker Early Birds, whose daily broadcasts emanate from Cleveland, was their offer to send a toy airplane to any child sending them a request and the weight measures from two boxes of Quaker Oats.

## Reeves Joins McCord Company

KNOX REEVES, recently advertising manager of the Minneapolis-Honeywell Heat Regulator Company and previously head of his own advertising agency, has joined the McCord Company, advertising agency, in Minneapolis.

# MARCH WINDS are TRADE winds

New cars, new clothes, new cottages . . .  
and new advertisers are selling new things  
to new people—via WKRC. Right at the  
top of the dial, we say top o' the morning to  
a million listeners in and around Cincinnati.

# WKRC

"THE ONLY COLUMBIA BASIC STATION IN THE RICH OHIO VALLEY"

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# ***The Short (and Sweet) Story of WBBM***

**Reading time: 15 seconds**

# **W B B M**

**Carries More Local Commercial Hours\* Than All Other Major Chicago Stations Combined. This Is the *Final* Answer to All Questions of Relative Station Coverage, Popularity and Effectiveness, Because the Local Merchant *Knows*.**

***Western Key Station  
of the  
Columbia Broadcasting System***

**\*Figures taken from program schedules issued by the 6 clear-channel Chicago Stations for week ending January 23, 1932.**

## IS YOUR PRODUCT A RADIO NATURAL?

(Continued from page 7)

and the purchase of dogs. The Thrillers appear over NBC's Blue network on Thursday evenings at 8:15 p. m., E. S. T., and Wednesdays evenings at 9 p. m., P. S. T., Pacific Network.

The programs are also given at a time when the dealer can listen. Broadcast at first on Saturday evenings, when most of the dealers are at their stores, they were moved to Thursday for this very reason. For the program not only keeps Ken-L-Ration fresh in the dealer's mind, but also gives him something to talk to dog-owners about, leading up to a sale.

In every program this statement appears. "You may purchase Ken-L-Ration Dog Foods at your neighborhood quality dealer." There are 150,000 stores, including grocers, druggist, pet shops, department stores and many others, carrying Ken-L-Ration Dog Foods.

On Thursday, March 3, when the 100th consecutive broadcast of the Rin Tin Tin Thrillers is broadcast, President P. M. Chappel, of Chappel Brothers, Inc., will open the program with a greeting to the dealers and dog owners.

Rin Tin Tin Thrillers as a vehicle for Ken-L-Ration Dog Foods have proved to be a radio natural. They create a mood in the listener which makes him listen willingly to the selling message.

## Coffee Company Launches Trial Campaign

"JUDY and Jane" is the name of a new radio serial, which J. A. Folger & Company, San Francisco coffee company, is trying out on three middle western stations. When this company decided to invade the territory east of the Rockies with Folger's Coffee, it was thought better to use a new program, although the team of comedy detectives, "Black and Blue," are proving successful in stimulating sales on the Pacific Coast. Blackett-Sample-Hummert, Chicago, is the agency in charge.

## Statesman Calls Radio Greatest Public Forum

RADIO'S "high and fair level" of freedom of speech has made it the greatest public forum in history, said Representative La Guardia, New York, in a recent radio address. When he protested against the series of talks broadcast over the NBC by the American Taxpayers' League "the president of the National Broadcasting Company, Mr. Aylesworth, offered me the opportunity, as he stated, in accordance with the company's policy always to permit the presentation of the other side of the question. Thanks, National Broadcasting Company. As long as the freedom of the air is maintained on such a high and fair level radio will be the greatest public forum ever known in the history of the world."

## More Stations for Pepsodent

"THE Rise of the Goldbergs," Pepsodent's early evening program, will go out over an expanded network after March 14, on which date the Swift program, "The Stebbins Boys," moves up 15 minutes to make way for the Goldbergs. Under the new arrangement, "The Stebbins Boys" will be broadcast only once for the East and Midwest, and repeated for the West Coast several hours later.

## Mary and Jean Are Typical Columbia Artists

WHERE do radio artists come from? How old are they? What does the average artist look like? What is his height, weight, education?

To answer these and all of the other questions fans want to know about the stars of the air, Columbia surveyed its actors and actresses and took an average. Even the names were averaged, by writing them out and using the predominate letters.

Mary E. Mearns, average woman entertainer, was born in St. Louis 27 years ago. She weighs 127 pounds, is 5 feet 5 inches tall, and has brown hair and blue eyes. She is single, university educated and the daughter of an engineer.

Jean F. Barneen, average Columbia man, was born farther east, in Akron, Ohio. His age is 32, weight 161, height 5 feet 10 inches, and he also has brown hair and blue eyes. He is the son of a merchant, university educated, and is married.

## Whitmar Joins WLW

M. J. WHITMAR, winner of the 1930 "Unfinished Story" contest of *Collier's Magazine*, has joined the continuity staff of station WLW, Cincinnati. Mr. Whitmar has been a member of the advertising and publicity department of the Union Gas and Electric Company of Cincinnati for the past three years.

## New Hampshire Station Goes on Air

ON March first, station WFEA, Manchester, N. H., will go on the air as the second station in that state, the tenth member of the Yankee Network, and the 91st affiliate of the Columbia Broadcasting System. WFEA is owned by the New Hampshire Broadcasting Company. Its power is 500 watts.

# W O R C

**1**

In one of the most valuable and prosperous trading areas of the United States.

**2**

Listened to regularly by three-quarters of the entire population of Worcester. (Price Waterhouse Survey).

**3**

And so, chosen by a majority of local and regional advertisers.

Columbia  
Broadcasting  
System

MEMBER  
Yankee Network

National  
Association  
of Broadcasters

## WORCESTER, MASS.

## It Takes a Man to Sell Beauty to Women

**B**ELIEVE Eileen Douglas, whose job it is to advertise "Nivea" face cream over the radio, it takes a man to sell beauty to a woman.

It is Robert Griffin, actor, baritone and "heart interest" of the Everyday Beauty program, who pulls the big feminine mail returns and not her own hints on loveliness, according to Miss Douglas, who writes, produces and appears with Griffin in the program sketches.

"Do women dress and powder their noses just to please men? You bet they do," says Miss Douglas. "When I added Robert Griffin to my program and showed the women why a man thought they should stay young and attractive, responses jumped 300 per cent in a week."

Miss Douglas and Mr. Griffin are heard each Monday and Friday morning over an NBC network under the sponsorship of P. Biersdorf & Company, Inc., New York. The Federal Advertising Agency, of New York, is directing the programs.

## Form Radio Program Service

**B**OB WHITE, veteran radio actor and producer, and Andres Selkirk, orchestra manager, have formed a partnership under the name Radio Program Service for the production of radio programs for advertisers and advertising agencies. Mr. White has resigned his position with the production staff of station WMAQ, Chicago, to devote his time to the new enterprise, which has taken offices at 333 N. Michigan Avenue, Chicago.

## Esso Programs Star Elsie Janis

**R**EPLACING Robert Ripley, who has gone on a long planned cruise around the world to collect more strange "believe-it-or-not" facts, Elsie Janis is now the star of the Wednesday and Friday night Esso broadcasts, sponsored by the Standard Oil Company of New Jersey, over an NBC chain.

## New Series for Pebecco

**L**EHN & FINK Products Company, New York, makers of Pebecco toothpaste, are sponsoring a series of weekly broadcasts entitled "Stories of the Living Great" over a CBS network. The histories of such men as Einstein, Lindbergh and other present day heroes will be related. In addition to the Columbia broadcasts, Pebecco is also being advertised with programs over a number of spot stations.

## Thexton Joins Seinsheimer Company

**A.** L. THEXTON, formerly head of the radio department of Procter & Collier Company, Cincinnati agency, has joined the Seinsheimer Paper Company as vice-president.

## KDFN Gets More Power Shorter Wave

**P**ERMISSION has been given to station KDFN, Casper, Wyo., to increase its power from 100 to 500 watts, and to change its frequency from 1210 to 1440 kilocycles, by the Federal Radio Commission.

## Oatmeal on Air

**P.** H. GRAHAM & Sons Company, New York, have contracted for a series of 13 weekly broadcasts over station WLWL, New York City, to advertise McCann's Irish Oatmeal. Adams Broadcasting Service is handling the Graham account, and the time was placed through Kiernan-Lauder Associates.

## New Station Planned in Portugal

**B**IDS for a 20-kilowatt station, which will lend itself to an increase to 80,000 watts, have been opened by the Portuguese Government, it is reported by Marshall T. Jones, chief of the Electrical Equipment Division of the Bureau of Foreign and Domestic Commerce. The new station will probably be ready for operation by March of next year.

## RADIO MAKES SALE A SMASHING SUCCESS

(Continued from page 12)

markable results from spot announcements, stores that are not going out of business, but are using radio advertising for daily merchandising.

Thus, we feel that we have proved conclusively that radio advertising can be used successfully for direct merchandising. Advertise the special in the morning, and get results before the day is over. Naturally, prices must be mentioned in such announcements. Is the mention of price objectionable? No. It is valuable to the listener, and it positively intrigues the advertiser's cash register.

May I say that this agency is not just a "spot announcement" agency. We are placing sponsored programs; we appreciate the good will and the results that are obtained from such programs. However, we are glad to know that we can accomplish immediate, direct merchandising for stores through the medium of radio.

## Reading to Have New Station

**A** NEW radio station will be erected at Reading, Pa., by the Berks Broadcasting Company, who recently obtained permission from the Federal Radio Commission.

## Wonder Mineral Water to Gleeson

**T**HE Wonder Mineral Water Company has appointed W. L. Gleeson & Company, Oakland, Calif., radio station representatives, to handle its radio campaign in eleven western states.

**K  
M  
B  
C**

# helping the Advertiser ...CUT COSTS!

## KMBC Announces "Run of Schedule" 40% Reduction in Rates

A Key Station of the Columbia Broadcasting System, originating regular daily programs to stations west of the basic network.

### WHAT "RUN OF SCHEDULE" IS:

The Client may order the CLASS OF TIME desired at 60% of Program Rates, but may not specify definite time. The station will select favorable time from open periods available, and is not obligated to furnish the Client advance information as to the time any broadcast will be made. The Station will, however, if requested by Client, furnish certificate of performance giving actual time broadcast was made. "Run of Schedule" rates apply only on Program Rates, Classes "A", "B", "C" and "D".

**MIDLAND BROADCASTING CO.**  
KANSAS CITY, MO.

## LET THE PROGRAM SUGGEST THE PRODUCT

(Continued from page 3)

surely, the aim of advertising by radio is to get bigger and better sales right along the line until one has arrived at what would seem the saturation point.

Surely, *everybody* normal who listens to a program should be made to remember who sponsored it. Does a man go to a legitimate show without knowing who produced it? Not often! Our point, which will make radio advertising more difficult but much more fruitful of results, is this:

A program should be gotten up in such a way that all through the entertainment there is a direct link with the goods advertised, without dragging in the advertiser's signature and ad-plugs every few minutes. Direct selling talk should be left to the newspaper advertising which this phase supports and vice versa.

For example, in advertising the Pedis Shoe on the air all that is necessary is to announce the signature once or at most twice, thus obviating boring your entertainment-minded audience. It should be the program which makes your audience Pedis Shoe minded. Marching songs, tap dancing, hints on deportment, the history of the deterioration of the foot since its prehensile days, are random shoe thoughts for a varied program.

Some of my readers might say that shoes lend themselves to asso-

ciated thoughts in entertainment more readily than other products. But, surely, there are as many subjects (generic in nature) in song, story, poetry and music as there are articles to be advertised. Surely, the muses have almost covered every subject. And we must not overlook the fact that today's latent genius can create entertaining programs that are appropriate to the subject being advertised without appearing to be commercial.

If such procedure were to be followed by firms with initiative the Storm Scene from William Tell would be used by a rain-coat manufacturer, instead of heralding a face-cream or what not. A manufacturer of a hand-lotion could carry almost indefinitely a program on "The Character of Hands" or even on palmistry, two topics of perennial interest. A hat manufacturer could discourse for months on phrenology, and so forth.

Better to talk about the cranium than croon! Crooners will not last forever. Now is the time to give this subject some thought. Manufacturers will soon have to sing a different tune and the sooner the better. Anyhow, a stronger association between entertainment and product, and less direct "commercialism" in radio entertainment is worth trying.

### Higgs Leaves WBAL

HAROLD C. HIGGS has resigned his position as commercial manager of radio station WBAL, Baltimore.

### Gives Away Puppy

AN Airdale puppy whose name begins with the letter "T" will be given to the listener guessing what this name is by the makers of Three Minute Oat Flakes and sponsors of the Three Minute Oat Flake Club programs broadcast over the Yankee Network.

### New Series for Pratt & Lambert

PRATT & LAMBERT, Inc., Buffalo, N. Y., makers of "61" varnish, lacquers and enamels, are sponsoring a new series of musical programs over a CBS network each Tuesday evening. Known as the "Voice of a Thousand Shades," the programs feature a symphony orchestra and vocal soloists.

### New Program for Kre-Mel

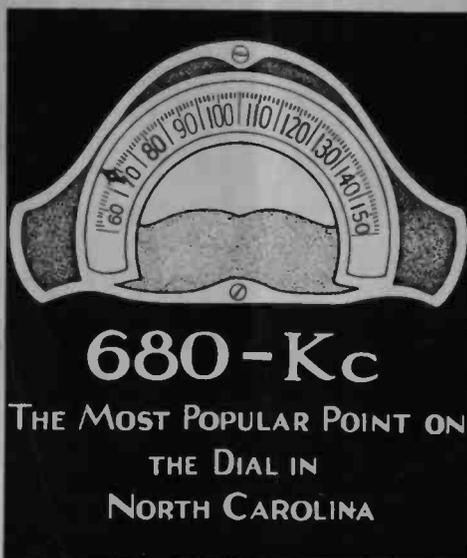
REPLACING Uncle Olie and his Kre-Mel Gang, a late afternoon program for children, the Corn Products Company, New York, is now sponsoring a three-times-a-week noonday series over a CBS hookup, featuring the Singing Chef.

### Beech-Nut Sponsors Recorded Serial

THE Beech-Nut Packing Company, of Canajoharie, N. Y., is sponsoring a series of 52 electrical transcriptions made by the Freeman-Lang Laboratories, in a new radio campaign. The programs are a mystery serial called "Chandu, the Magician."

### Broadcaster for Congress

DR. FRANK W. ELLIOTT, Davenport, Ia., member of the board of directors of the National Association of Broadcasters and former president of that organization, has announced his candidacy for Congress from the second Iowa district. He is running on a "wet" Republican ticket.



**680-Kc**  
THE MOST POPULAR POINT ON  
THE DIAL IN  
NORTH CAROLINA

## WPTF—The Radio Gateway to Central and Eastern Carolina

Radio Station WPTF, Raleigh, N. C., blankets the rich Piedmont Section of central Carolina and the great agricultural section of eastern North Carolina—two markets of proved responsiveness to radio broadcasting. You can cultivate these markets during 1932 with promise of profits.

Equipped to handle programs of electrical transcription, using single or double 33 1/3 and 78's.

**WESTERN ELECTRIC EQUIPMENT**

Power 1,000 Watts

Frequency 680 Kc.

## WPTF—RALEIGH, N. C.

H. K. Carpenter, Manager

R. L. Bridger, Commercial Mgr.

New York Office: Lincoln Bldg., 60 E. 42nd Street

# Triumphant Again!

*and with drastically lower prices*

Just as Majestic, in 1928, astounded the radio world with the *first* moderately priced, all-electric radio with dynamic speaker, so now Majestic values are sweeping to *new* leadership, with a refrigerator of such outstanding beauty, such unparalleled performance, at such drastically lower prices, that it is setting the pace for an entire industry!

## once more Majestic wins

*this time with*

# Majestic

## REFRIGERATOR

Already tens of thousands of satisfied owners are attesting the perfection of the Majestic refrigerator. And once more, engineers the country over are marveling at the manufacturing genius of Majestic — a genius that now can point to a production record without equal in the industry: *more than twice as many electric refrigerators as were ever turned out by any other entrant in the same period of time!*

You'll be delighted with the Mighty Monarch of the Arctic, just as *more than three million families* have thrilled and continue to thrill at the Mighty Monarch of the Air. For this modern refrigerator, backed by a 3-year factory guarantee, is priced many dollars below what you might reasonably expect to pay for such an outstanding value.

Majestic Electric Refrigerators are made in six sizes. All have Elasto or porcelain exterior finish, porcelain-on-steel interior, positive air circulation, a factory sealed unit and 26 other great features, all tested and approved by Good Housekeeping Institute. Visit your nearest Majestic dealer. Examine the Mighty Monarch of the Arctic. Note its beauty, its amazing efficiency, its remarkably low price.

Don't buy until you see Majestic. Then match it, point by point and dollar for dollar — if you can!

GRIGSBY-GRUNOW COMPANY, CHICAGO,  
and affiliates, with factories at Chicago, Toronto, London,  
Bridgeport, Oakland, and Sao Paulo, Brazil



**MIGHTY  
MONARCH  
OF THE  
ARCTIC**

## MADE BY THE MAKERS OF MAJESTIC RADIO

The Majestic Electric Refrigerator programs are being broadcast over 135 stations throughout the United States, Hawaii, South Africa and Japan by means of Electrical Transcriptions, prepared and released by:

# Record-O-Cast, Inc.

410 N. MICHIGAN AVENUE

CHICAGO, ILLINOIS

March, 1932

### Uncle Sam Runs School for Radio Speakers

OFFICIALS of the United States Department of Agriculture are being trained especially for radio speaking, and voice tests are held daily in a special studio in the department's headquarters. Morse Salisbury, chief of the radio division of the department, who has trained more than 1,000 men and women to face the microphone, says that the results of the department's activities along this line have been very gratifying.

"Speakers representing this department go on the air fully prepared," he says. "Their talks are written especially for radio, and their delivery is in the most accepted radio style."

In writing radio speeches, Salisbury advises the elimination of all co-ordinate conjunctions.

"After you have written your speech, go over it," he says. "Break your sentences in two ruthlessly, until you get the knack of writing short, pile-driver sentences that drive home your idea."

Salisbury has this general advice about preparation of radio talks:

"Greet your audience pleasantly with 'Hello, Folks,' 'How do you do, everybody,' or some such phrase. Get an interest-gaining opening paragraph in your talk. Follow this with a summary of what you are going to say. Then swiftly, but interestingly, develop your summary outline. Next give a final summary to clinch your points in the mind of the listener. And last, direct your listeners to how to get copies of your talk or supplementary information."

### New Program for Gilmore Oil

KOLB and Dill, well known theatrical comedy team, are featured as "The Dinglebenders" in the new serial of that name broadcast three nights a week over a Pacific Coast NBC chain, sponsored by the Gilmore Oil Company, of Los Angeles. Botsford, Constantine & Gardner, Los Angeles, is the agency.

### Breakfast Food on Spot Series

FOOD Town Kitchens, Chicago, makers of Wheat Pops and Rice Pops, breakfast foods, are sponsoring a new series of 15-minute electrical transcriptions, broadcast twice weekly. Designed to contain something of interest for everyone in the family, each program contains music from H. Leopold Spitalny's orchestra, songs from soloists and a chorus, an interlude for children and a guest artist. The programs are created and produced under the direction of the McJunkin Advertising Company.

### Station Fights Hoarding

AN anti-hoarding campaign has been launched over WMAQ, Chicago. A daily dramatic series of events in the lives of Mr. Wrong and Mr. Right, points out the dangers of hoarding and the advantages of putting money where it can be used to help industry.

### Robert Burns Hour Adds Comedy Team

BURNS and Allen, popular vaudeville team who have recently gone radio, are now a regular part of the Robert Burns Panatela broadcasts each Monday night over a CBS network. This does not mean any less work for Guy Lombardo and his orchestra, however, as they play through the entire period, furnishing a background for the comedy and announcements, as well as playing their quota of tunes for dancing.

### Super Suds Programs Change Time, Add Stations

THE Super Suds Girls, Clara, Lu 'n' Em, whose chatter about the affairs of the world or of their neighbors has been sponsored for the past year by the Colgate-Palmolive-Peet Company over 13 NBC stations five nights a week, are now doing their gossiping in the mornings, and over 42 NBC stations, for the same sponsor.

### Caldwell Comments on Source of Attacks on Radio

"WHERE do the present attacks (on radio) come from?" asks O. H. Caldwell, editor of *Radio Retailing*, in an editorial in the February issue of that publication. He proceeds to answer his own question as follows:

"From certain newspaper interests which eye radio enviously as competition.

"From 'bloes' claiming places in the air to disseminate their own propaganda.

"From politicians eager to fix their own political fortunes, by utilizing radio's popularity, and by getting closer control over stations back home through the 15 per cent grab of 'educational' wavelengths.

"From small stations envious of the greater service and popularity of the successful broadcasters."

### Slingo Joins NBC Merchandising Staff

THE addition of Herbert J. Slingo to the merchandising staff of NBC, New York, has recently been announced. Mr. Slingo has been engaged in the management of sales and advertising for manufacturing and distributing organizations, and will assist NBC clients in the preparation of merchandising campaigns, built around radio.

### Coolidge Enters Agency Partnership

PHILIP COOLIDGE, formerly of the Yankee Network, has joined forces with George A. Wells to form the Wells-Coolidge Advertising Agency of Worcester, Mass. Mr. Coolidge is treasurer of the new firm, and will be in charge of the broadcasting activities of its clients.

### Pennzoil Parade on CBS

THE Pennzoil Company, Oil City, Pa., is sponsoring a musical program, The Pennzoil Parade, each Sunday afternoon over a CBS network, featuring Harry Sosnik and his orchestra.

# WSPD — WWVA

Toledo—Ohio

1000 Watts—1340 Kilocycles

• • •

**Local Creamery Increases Sales 160 Per Cent in Four Weeks.**

Our full merchandising service will help solve Your Problem.

Wheeling—West Virginia

5000 Watts—1160 Kilocycles

• • •

**Will Give You Extensive Coverage in Eastern Ohio, Western Pennsylvania, West Virginia.**

Columbia-local programs provide listeners for your message.

3/32

## OUR ANNOUNCEMENTS ARE INTERESTING

(Continued from page 9)

objection to the advertising but actually increases the interest of the audience. Numerous letters from listeners have proved this point satisfactorily. The closing announcement seldom exceeds 25 words. Often it is omitted entirely.

In response to a request from the Federal Radio Commission, asking "whether it would be practicable and satisfactory to permit only the announcement of sponsorship of programs by persons or corporations," McKee & Albright, Wheatena's advertising agency, describe the way Wheatena has replaced the commercial credit with a dramatic or humorous scene. Their letter closes with the following paragraphs:

"Our experience with the Wheatena Corporation's broadcasting and that of our clients, leads us to believe that it would not be practicable or satisfactory to permit 'only the announcement of sponsorship of programs by person or corporation.' It is obvious that the radio advertiser must get a satisfactory return in sales for his expenditure in radio broadcasting. We are convinced that 'only announcement of sponsorship' will not bring this return.

"Further, we are convinced that it is not 'the amount of sales talk which is injected into radio programs' that is open to criticism, but rather *the way in which it is presented*. Here again, we call your attention to the pioneer work of the Wheatena Corporation."

### Relay Station Authorized in Florida

TO promote good will and commerce between the countries of Central and South America and the United States, the Federal Radio Commission has issued a construction permit for a relay broadcasting station to the Isle of Dreams Broadcasting Corporation, at Miami Beach, Fla., owners of station WIOD. The relay station will broadcast 12 hours each day and three hours each night with 2,500 watts power on a frequency of 6,040 kilocycles.

### Lone Wolf Tribe Numbers 65,000

THE world's largest Indian clan is undoubtedly the "Lone Wolf Tribe." Young "palefaces" who listen regularly to the afternoon programs sponsored by Wrigley have applied for membership in the tribe so rapidly that the roster now shows 65,000 names.

March, 1932

## "Red Book" Will Publish Radio Section

BEGINNING with the April issue, the *Redbook*, monthly magazine, will publish a "Radio Review" section, listing chain programs for the month, and devoting the rest of the space to pictures of and chatter about the various radio celebrities.

"Why have magazine and newspaper publishers thought of radio as an enemy — sort of dragon to be slain?" asks the publisher's announcement of the new service, and continues, "Largely, we suppose, because in ten short years radio has attracted so many listeners to its national programs, and because so many advertisers have found radio a profitable medium to employ in selling.

"But is there anything to be gained by this attitude? We don't think so. Our answer is 'Redbook's Radio Review'—which, beginning in April, every month will supply a large national audience of magazine readers with something that they have hitherto lacked: the latest printed news, the most interesting camera angles having to do with radio—its artists, sponsors, programs, scientists and executives. Its purpose is to tell what goes on behind the microphone.

"Radio talent costing \$20,000,000 a year is eagerly listened to by 60,000,000 people. A billion letters a year are written to stations, artists and sponsors. But this vast new public has not yet been noticed by national magazines. *Redbook* will fill this void. Every month it will bring to its readers the freshest news, the best pictures, dealing with radio. And it will give its readers also a Reference Time-Table of important national programs, so that they can quickly select the times, days of week, artists, chains, sponsors and programs which appeal to them.

"We're doing this selfishly. We think it will add one more point of interest for *Redbook's* present readers, and attract new ones at the newsstands. The National Broadcasting Company and the Columbia Broadcasting System and the radio directors of the largest agencies agree with us; all have given us invaluable cooperation in the presentation of this new section."

### Danderine Uses Chain

STERLING Products, Inc., Wheeling, W. Va., manufacturers of Danderine, are sponsoring a new series of programs, "The Movie Star Revue," broadcast twice weekly over a CBS chain.

### U. S. Has Nearly Half of World's Radio Stations

THERE are 1,423 broadcasting stations in the world today, says a statement of the Electrical Equipment Division of the Bureau of Foreign and Domestic Commerce, of which 617, or nearly half, are in the United States. The remaining 806 stations are divided among 70 countries. In number of stations Canada follows the United States, there being 85 in the Dominion; Russia is next, with 78; Cuba has 53; Mexico, 47; Argentina, 38; Sweden, 33, and France, 31.

# WXYZ

1000 WATTS 1240 KC.

BASIC STATION

COLUMBIA BROADCASTING SYSTEM

## The Success of A Radio Advertising Campaign » »

CAN BE NO GREATER THAN THE ENTERTAINMENT CHARM IN EACH PROGRAM

Twenty-five years of successfully creating and selecting entertainment for Detroit Theatre patrons, is the enriched experience of the owners of Station WXYZ.

Knowing what the public wants, and how to present it, is the reason why WXYZ dominates the Radio audience of Lower Michigan and Greater Detroit.

KUNSKY-TRENDLE  
ANNOUNCE

A NEW COMBINATION

# WOOD- WASH

in GRAND RAPIDS

AND WESTERN MICHIGAN

500 WATTS

1270 KC.

# WOOD

# HEINL

Supplies the only

## Confidential

semi-weekly  
radio information service.

405 Insurance Bldg.  
Washington, D. C.

# PALEY REPLIES TO *TIME'S* ATTACK ON BROADCASTING

BROADCAST ADVERTISING takes pleasure in presenting the answer of William S. Paley, CBS president, to *Time's* "question of responsibility":

IT is common practice for advertisers to publicize their entrance into radio. *Time*, weekly news-magazine, was no exception, when, last year, it began sponsoring "The March of Time" over Columbia.

The day of the first broadcast newspaper radio editors in cities where the program would be broadcast were given lunch by their local CBS stations, and were treated also to a pre-audition of that evening's program, piped from New York studios for their exclusive benefit. As radio's first "private showing," this stunt resulted in ample publicity and a large audience for the program.

Leaving radio after an admittedly successful campaign, *Time* saw an opportunity for more publicity, saw nothing wrong in ballyhooing itself at the expense of radio. Listeners were asked to write in if they wished the broadcasts continued. In its issue of February 29, *Time* printed a double page spread of excerpts from these letters, also two columns of caustic comment. The following quotations are typical:

The letters received last week were distinguished not by their volume, but by their insistence—in some cases indignant—that the program be retained for its educational value, its adult mentality.

Naturally gratifying to *Time*, the letters constituted an indict-

ment of radio on a charge of failure-to-provide. That tens of thousands of listeners should protest so violently against the disappearance of any one commercial program as one of the few fit for adult consumption, was testimony to the leanness of radio fare.

For all its blatant claim to being a medium for education, radio contributes little of its own beyond the considerable service of bringing good music to the millions. (Yet radiomen sputter with rage when the radio is called "just another musical instrument.")

*Time* bought the series of half hours on CBS at \$4,200 per period (plus \$1,800 for actors, music, etc.) to perform a definite piece of advertising: to acquaint a larger public than its own logical readers with the existence of *Time*, *The Weekly Newsmagazine*. (Theory: a magazine profits from general reputation.) In the opinion of *Time's* publishers the advertising purpose was well accomplished; further expenditure on radio at this time would not justify itself. Thus was raised a question of responsibility: Should *Time*, or any other business, feel obliged to be the "philanthropist of the air," to continue paying for radio advertising it does not want in order to provide radio with something worthwhile? Or is it up to the radio chains to improve the quality of broadcasts even at some reduction in their fat profits?

The popularity of "The March of Time" program, as evidenced by the thousands of letters received in protest against its withdrawal from the air, is a source of considerable gratification to Columbia. "The March of Time" was one of a number of programs tying in completely with the product it advertised and in our judgment combined effective advertising with extremely capable presentation.

We must answer "no" to *Time Magazine's* editorial board when it asks rhetorically whether it should "continue paying for radio advertising it does not want in order to provide radio with something worthwhile." We must also deny the inference thus raised. Columbia's contributions in worthwhile public service are extensive and are applied to such varied fields as education, science, music appreciation, religion, child care, child training, public health, vocational guidance, public affairs and physical education. Broadcasts on a number of these subjects, as were *Time's* broadcasts on news events, are paid for by advertisers. Most, however, are presented by Columbia as a part of its public service.

Both Columbia and its advertisers feel a deep sense of responsibility to the public and the quick assumption of this responsibility has contributed much to the present high standard of American broadcasting.

# W D R C

full time!

Basic Station  
of the  
Columbia Broadcasting System  
Associated Station  
Yankee Network



## SELL Greater HARTFORD

New England's Rich Test Market

## Over One Million People

Live Within a 30-Mile Radius of W D R C

## B R O A D C A S T I N G

16-Hour Daily Schedule

WRITE FOR BOOKLET

## History of Advertising Is Traced in "America at Work"

### Program

DEVELOPMENT of advertising from the first piece of copy, carved on the Rosetta stone to cry the virtues of an Egyptian king, to the modern-day research and creation of newspaper, publication and radio effort for a client was traced in a recent "America at Work" program. Broadcast over an NBC chain each Saturday, each program in the series characterizes one particular branch of industry.

Examples of two types of radio advertising, The Sisters of the Skillet for comedy, and Douglas Stanbury, noted baritone, and orchestra for the musical type, were given.

Mark Wiseman, partner of The Blackman Company, New York advertising agency, which helped in the creation and production of this program, made a brief talk. He said: "Advertising has simply been the commercial response to our curiosity about the results of our national inventiveness. . . . Advertising has not been created by industry and commerce—you who are listening today have created it. And if your curiosity did not want it, if you did not respond to it, it could not exist a week longer."

Roy Dickinson, associate editor of Printers' Ink, also spoke. He quoted a law by Dibbles of Oxford, "The function of all advertising is to maintain suction during the lapses of natural recurrence of demand." He said that if more great leaders appreciated the significance of that law, more work and wages would now be created by more advertising.

## Smeaton Leaves Manhattan Broadcasting System

NED SMEATON has resigned his position as executive director of the Manhattan Broadcasting System, Inc., his resignation taking effect February 15. His future plans are indefinite.

## KOIL Advances Bailey and Roesler

WILLARD K. BAILEY, who has been associated with the commercial staff of KOIL, Council Bluffs and Omaha, since July, 1931, has been named to fill the newly created position of local advertising manager. George Roesler, formerly head of the advertising staff with the title of commercial manager, becomes national advertising manager, and will spend several weeks of each month on the road.

## Chesterfield Program Heard in Hawaii

TO Chesterfield goes the dual honor of the largest and longest nightly radio network. Five nights a week this program is heard by listeners to 78 stations, from WLBZ, at Bangor, Me., to KGMB, in Honolulu, some 5,641 miles apart. Carried over 13,538 miles of land wire in the U. S., and 2,228 miles of short wave across the Pacific, the program is broadcast in New York at 10:30 p. m., and is heard in Honolulu at 5 p. m. Hawaiian time.

The feature is sent across the Pacific by RCA short wave from KFRC, San Francisco, to KGMB, which in turn remotes it to the military reservation on the Island of Oahu, increasing the audience by some 23,000 people.

## New Radio Agency in Chicago

A NEW advertising agency devoted entirely to radio is the Griffith-Newlin Company, which has opened offices at 720 Rush Street, Chicago. Homer Griffith, head of the new company, has recently come from Los Angeles where he conducted a similar agency. The agency is now directing a five-times-a-week broadcast for J. L. Marks Company, investment bankers of Chicago, over WBBM. Mr. Griffith is heard as the "Friendly Philosopher," chief character of the series.

## NBC Renewals

THE following advertisers have recently renewed their programs for extended periods over NBC stations:

Andrew Jergens Company, Cincinnati, makers of Jergens Hand Lotion, handled by J. Walter Thompson Co., New York; program is Ray Perkins, "The Old Topper."

C. F. Mueller Company, Jersey City, N. J., spaghetti; agency is Thomas M. Bowers, New York; housekeeping talks by Mrs. Goudiss.

Northwestern Yeast Company, Chicago, makers of Yeastfoam; placed by Hayes MacFarland & Company, Chicago; programs are musical.

The Maytag Company, Newton, Iowa, makers of Maytag Washers; agency is the Cramer-Krasselt Co., Milwaukee; orchestral program.

American Kitchen Products Company, New York, makers of Steero Bouillon Cubes; Batten, Barton, Durstine & Osborn, Inc., handle the account; programs feature Jane Grant, Steero Cook, and Russian singers.

D. Ghiradelli, San Francisco; product is chocolates; Erwin, Wasey & Company, San Francisco, is the agency; Women's Magazine of the Air.

## WPAW and WPRO Consolidate

WHEN station WPAW in Pawtucket signed off at 8:30 p. m. Wednesday, February 10, it passed out of existence as a broadcasting station. At 8 o'clock Thursday morning, February 11, WPAW became a part of station WPRO in Providence, operating on full time from 8 a. m. to midnight.

Paul Oury, who has been manager of WPAW, will take over the management of the new consolidated station, which operates on 1210 kilocycles and 100 watts. Under the new arrangement WPRO will be served with Yankee Network programs.

# FOR QUICK ACTION IN THE IOWA-NEBRASKA MARKET



The quickest, surest, *cheapest* way to penetrate the Iowa-Nebraska market is through KOIL advertising. Several independent surveys have proved that KOIL is the most popular station in this active territory.

Recently, KOIL announced a rate reduction . . . in spite of the fact that its audience is rapidly growing. This spells V-A-L-U-E to any advertiser. Write for complete details NOW!

**RADIO STATION K-O-I-L**  
Commercial Dept. Omaha, Nebraska

**ONLY FULL-TIME STATION IN NEBRASKA AND IOWA OF 1,000 WATTS**

## USE AUDITIONS TO SELL AUTOMOBILES

(Continued from page 17)

kept his audiences listening intently to his eulogies of the "Chieftain," which hasn't hurt the campaign a bit.

Just what the sales results of the unique merchandising tie-in will be is too early to estimate. Certainly it is getting people into the dealers' show-rooms, and even if a number of the callers are not prospects now they may be later. And the editorial space the newspapers of each town have given to the auditions has never failed to arouse appreciable interest in the car itself.

So much for the main campaign. The opening shot was big enough to merit more than passing notice and is commendable as a bang-up job of radio exploitation.

It dates back to the New Year's Day Oldsmobile program. In this Whiteman was the central figure, with Bebe Daniels, Marion Harris, Jack Oakie and Eileen Stanley from stage and screen as added attractions. Using a double line, Whiteman talked with these artists in Hollywood and New York as casually as though they were in the studio with him, and accompanied from Chicago Miss Daniels singing on the Coast, a novelty entertainment feat that set a record in response.

For the opening of the Pontiac show the same idea was used, with Marie Dressler and Clark Gable talking from Hollywood and Jeanette MacDonald singing from New

York. Here again the build-up and program brought such a great listener response that there was no question of the new Whiteman show not being followed.

The show, with the present "Youth of America" auditions, will continue to carry on, and radio and advertising executives are agreed that it is a "natural" in radio presentation.

### A & P Broadcast History of Coffee

THE history of coffee, its origins and its part in the legends, literature and fine arts of the world, told by the owner of a coffee plantation in Brazil, make up a new series of programs over WLW, Cincinnati, sponsored by the A. & P. Coffee Service Institute.

### KFOX Celebrates Eighth Anniversary

ON Friday, March 5, KFOX, at Long Beach, Cal., will celebrate its eighth birthday by repeating the program with which it began broadcasting, with the artists and speakers who appeared at that time. The first announcer, now city editor of a local newspaper, will be in charge of the program.

### Pollyanna on Air for Shoe Company

POLLYANNA, the "glad girl" whose fictional and dramatic adventures made her name a household word, has entered radio in a new series of children's programs sponsored by the A. S. Kreider Shoe Company. The programs, which are broadcast each Friday afternoon over a Columbia chain, take the girl and her uncle on a tour of Europe.

### Bishop Buys Station KFJZ

RADIO station KFJZ, Fort Worth, Texas, operating full time with 100 watts power on the 1370 kilocycle channel, has been purchased by R. S. Bishop. The station will be managed by Clyde Kraft, formerly local manager of KTAT, also located in Fort Worth.

### Climalene Appoints W. S. Hill Company

THE Climalene Company, Canton, Ohio, manufacturers of Climalene, Bowlene and Softene, have appointed the W. S. Hill Company, Pittsburgh advertising agency, to direct their account. Radio and newspapers will be used.

### Prescott Goes on Yankee Net

"THE Black Iron Singer" is a new semi-weekly program on the Yankee Network, featuring Ranny Weeks as soloist, and a piano team. The sponsor is the J. L. Prescott Company, Passaic, N. J., makers of stove and metal polishes.

### New Agency in Harrisburg, Pa.

ORGANIZED to represent stations in Pennsylvania, the Pennsylvania Broadcasting System, located in the Payne Shoemaker Building, Harrisburg, Pennsylvania, aims to co-operate with advertisers, advertising agencies and station representatives.

### Charis Sponsors Musical Revue

THE Charis Corporation, Allentown, Pa., manufacturers of women's foundation garments, are sponsoring the Charis Musical Revue, a new series of programs featuring Ben Alley, tenor, and Ann Leaf, organist. The series is broadcast each Wednesday afternoon over a Columbia chain of 54 stations, constituting the largest network thus far assembled for a sponsored program during the daytime. Each broadcast will also include a short talk on fashions by Dorothy Chase.

# MORE POWER INCREASED COVERAGE REDUCED RATES

2500 watts as compared to 1000 watts increased signal strength over a larger area with program competition at a minimum. WFBL offers these advantages on daytime broadcasts.

# WFBL

SYRACUSE, NEW YORK

### Lavoris Skit Goes on Chain

**A**FTER 21 weeks over WGN, Chicago, "Easy Aces," the bridge skit sponsored by the Lavoris Chemical Company, of Minneapolis, is going chain. Beginning March 1, it will be heard three evenings weekly over the Columbia System. At first, separate broadcasts will be made for the chain and WGN, but gradually the chain scripts will build up the background and fuse with the plot now unfolding over the Chicago station. Blackett-Sample-Hummert, Chicago, is the agency.

Written by Goodman Ace, a Kansas City newspaper man, the programs were put on over KMBC, Kansas City, and successfully sponsored there, before their author, who also acts the leading role, brought them to Chicago and Lavoris.

### Movie Burlesques for Tire Company

**T**HE Kelly-Springfield Tire Company, New York City, has signed up with NBC for a series of broadcasts over 13 stations, beginning March 20. The programs, which will feature Ray Knight, will be burlesques on the goings on in the motion picture studios. N. W. Ayer & Son, Inc., New York, is the agency.

### Syrup Company Uses Radio

**"ALAGA Melodies"** is the name of a new program broadcast each week day over WLW, Cincinnati, sponsored by the Alabama-Georgia Syrup Company of Montgomery, Ala. Jim and Walt, a harmony team, supply the entertainment.

### Would Give Channel to Labor

**B**ILLS asking the Federal Radio Commission to grant labor interests a cleared channel with maximum power and unlimited time have been introduced in the House by Congressman Connerly of Massachusetts, and in the Senate by Senator Hatfield of West Virginia.

### Form Broadcasters' Advertising Company

**T**HE Broadcasters Advertising Company, Inc., an organization offering chain and spot broadcasting service exclusively to advertising agencies, has opened offices at 250 Park Avenue, New York City. Stuart Eggleston, former western manager of Columbia, is president and general manager of the new firm. Henry Burr, former director of Columbia's artist bureau, has charge of programs and talent. Station relations will be handled by Howard Nussbaum, formerly with Scott Howe Bowen, Inc.

### Two Stations Get Television Permits

**C**ONSTRUCTION permits for experimental television stations have been granted to stations WJR, Detroit, and WGAR, Cleveland. Both stations will conduct experiments on the frequencies between 2,000 and 80,000 kilocycles.

### Waves and Clothes on CBS

**N**EW waves for the girls and new suits for their boy friends will be urged in two new Columbia programs starting March 6 and 8. Each Sunday Eugene, Ltd., New York, will present the "International Revue," reproducing scenes in noted night clubs throughout the world, to advertise Eugene permanent waving and wave-setting lotion, and shampoo. On Tuesdays, Alfred Decker & Cohn, Chicago, will let Norman Brokenshire, Welcome Lewis and Nat Bursiloff's orchestra do the entertaining in the interests of Society Brand Clothes. The "Society" advertising is handled by Henri, Hurst & McDonald, Chicago.

### A Station for Every City

**E**VERY city of more than 100,000 population is entitled to a full time, efficient radio station, in the opinion of Ellis A. Yost, chief examiner of the Federal Radio Commission, who included this recommendation in a recent report.

### Company Officials Address Employes by Radio

**T**HE officials of the B. H. Kroger Grocery & Baking Company used radio to address the 20,000 employes of that organization in a special Sunday evening broadcast over WLW. Kroeger officers who spoke feel that this is an excellent way to reach all of the members of their organization, and at the same time give the public a chance to learn something of the company policies. If the results of the first radio conference come up to expectations others will be held at frequent intervals.

### WGY and WOR Celebrate 10th Birthdays

**T**WO Eastern radio stations celebrated their tenth birthdays in February. On Feb. 20, 1922, WGY, Schenectady, N. Y., first sent its call out into the air, and two days later WOR, Newark, N. J., followed suit.

### Contest Produces Sales and Suit

**T**O stimulate interest in and sales of their products, The Chas. H. Phillips Chemical Company, of New York, have been including contests in their radio campaign, offering trips to Europe and other prizes to the winners. The programs have produced sales as expected, but they have also produced a lawsuit, which was not expected.

The plaintiff is Miss Sue Coleman, of Memphis, who alleges that she should have received first prize in one of the contests, although the judges awarded the prize to someone else. Filing suit for \$2,500, she alleges that she sent in a list of 381 three-letter words made from the letters in "Phillips' Dental Magnesia," whereas the winner's list contained only 176 words.

The rumor that one of the trips to Europe was won by a man in jail has been denied by the company.

## Merchandising Your Broadcasting

When you contract for a half hour program, three 15-minute periods, or a daily time signal on WGAR, your contact with our station does not cease with the signing of the contract, receipt of copy and program material. That is merely the starting point of WGAR's plan to serve you.

A hundred or ten thousand letters commenting favorably on your broadcast will go out to the dealers, grocers, druggists, or retail outlets for your product. Newspaper publicity will be prepared, and ideas will be forthcoming as to unique ways to tie up

broadcasting with unit sales. Sampling, telephone canvassing, house-to-house surveys, dealer helps, window and counter cards will be arranged for, at either no extra cost or at a very minimum charge for services which require outside assistance. And—

WGAR tells the story of its feature programs on 30 billboards in advantageous locations in Greater Cleveland.

**PATRONIZE A QUALITY STATION WITH A QUANTITY AUDIENCE**

## The WGAR Broadcasting Co., Inc.

Affiliated with N. B. C. Basic Blue Network

G. A. Richards  
President

N. B. C. Blue Network  
Studios and Offices: Hotel Statler, Cleveland

John F. Patt  
V. Pres. & Gen. Mgr.

# WIBO

WILL SELL YOUR  
MERCHANDISE  
TO A  
MILLION  
CHICAGO  
FAMILIES

There is no idle talk in that strong headline. It is backed with a complete service of skilled people who go into action and actually help make sales.

## A MERCHANDISING SERVICE

Experienced merchandisers are at the command of agencies and advertisers. This staff comprises nationally recognized experts in the ACTUAL SELLING of many products, as well as persons now engaged in producing successful national radio programs and merchandising them to insure more dollars in the cash register.

Ask us how we deliver the Chicago Market.

# WIBO

"At the top of the Dial"  
**CHICAGO**

Chicago's leading independent station

## A DEPARTMENT STORE TRIES BROADCASTING

(Continued from page 15)

tional style, and so delivered. I have always had the advantage of a special announcer, and that has added dignity and rather set my program apart from others using the conventional announcements.

Am I leaving you wishing to know a bit more? I hope so, for that's the way I like to leave my friends each morning.

### Philco to Experiment with Television

PERMIT for an experimental television station was granted to the Philadelphia Storage Battery Company on February 9 by the Federal Radio Commission. Under the direction of Philo T. Farnsworth, inventor and radio engineer, experiments will be carried on in several wave bands which are expected to clarify some of the more bothersome problems of sight transmission and reception. Among the most important of these will be in the frequencies between 43,000 and 46,000 kilocycles, which Mr. Farnsworth describes as the border zone "between the points where we can and where we can't work."

### Commission Moves to End Sale of Licenses

WITH the elimination of the sale of broadcast licenses as their goal, the Federal Radio Commission recently adopted a measure requiring a sworn statement of all legal and financial transactions to accompany each application for assignment of license. In many cases stations have been purchased at prices far greater than the actual value of the plant and equipment, as the buyer feels he is really paying for the right to broadcast. This is directly contrary to the provisions of the Radio Act.

### Water Account to Rogers-Gano

THE Rogers-Gano Advertising Agency, Inc., Houston, Texas, has been named to handle the advertising for the Marlin Mineral Water Company, Marlin, Texas. Radio, trade papers and newspapers are used in advertising this company's mineral water and mineral crystals.

### Gets Radio Rights for Mickey Mouse

THE exclusive radio rights for the well known motion picture cartoon character, Mickey Mouse, have been purchased from its creator, Walt Disney, by the Frances Hooper Advertising Agency of Chicago. This agency, whose personnel is 100 per cent feminine, is in charge of the Myrt and Marge programs sponsored by the William Wrigley, Jr., Company. Just how the movie mouse will be translated into radio will not be disclosed until Mickey makes his radio debut as guest artist on the California Melodies program over a Columbia chain on March 6.

## Advertise Auto Show by Radio; Attendance Increases 40 Per Cent

THIS year the Washington (D. C.) Automotive Trade Association appropriated \$1,400 for broadcasting and \$1,000 for newspaper space to promote attendance at the annual Automobile Show. The total attendance showed an increase of 40 per cent over last year. Programs were placed on all three Washington stations, WOL, WRC and WMAL, and announcements used on WOL and WMAL, and also on WJSV, Mt. Vernon Hills, Va. The broadcasts were handled by Kal., Inc., Washington advertising agency.

### Novel Feature Started at WTMJ

A SERVICE program that became popular instantly, that attracts hundreds of direct responses by 'phone and mail and which has no free offers, contests, prizes or inducements of any sort, has been developed at WTMJ, radio station of *The Milwaukee Journal*.

The name of the program is: "What's New in Milwaukee—Ask Mrs. Grey," and it is broadcast every week-day morning from 8:30 to 9 o'clock.

Mrs. Grey literally flies all over Milwaukee every day sweeping through department stores, poking into art and gift shops, slipping into food stores, beauty shops, clothing stores, theaters, candy shops and other stores, shops and offices, eternally searching for something *new*.

"New, new, new; if it's new I want to see it, to examine it, to describe it over the air," smiles Mrs. Grey.

Every morning she describes the new things she saw the preceding day and invites listeners to 'phone or write if they wish to know where any described new article can be found. And for two or three hours after each broadcast, Mrs. Grey and her assistants are kept busy on the telephone, answering inquiries.

### Wallace Returns to Air

R. WALLACE & SONS, Silversmiths, returned to the air on Feb. 28, with another Sunday series of musical programs by the Eight Sons of Eli, who were featured on the previous Wallace programs. The new series is broadcast over a Columbia chain, as before.

### WCAU Starts Earlier

BY moving its opening time from 8 o'clock to 7:25 a. m., WCAU, Philadelphia, has added three and a half hours to its weekly program schedule. The extra five minutes at the start of the day are used to give a brief resume of the station's features.

### KGIR Gets Full Time

FULL time was granted to station KGIR, Butte, Montana, by a recent decision of the Federal Radio Commission. This station has been operating half time. KGIR uses 500-watt power on a frequency of 1,360 kilocycles.

### House Passes Anti-Lottery Bill

**P**ENALTIES of a year's imprisonment and a \$1,000 fine for the broadcasting of a lottery are prescribed as the maximum in the Davis Bill, which passed the House last month. The section prohibiting lotteries reads:

"No person shall broadcast by means of any radio station for which a license is required by any law of the United States, any information concerning any lottery, gift enterprise, or similar scheme, offering prizes dependent in whole or in part upon lot or chance, or any information concerning any ticket, certificate, or instrument representing any chance, share, or interest in or dependent upon the event of any lottery, gift enterprise, or similar scheme offering prizes dependent in whole or in part upon lot or chance, or any list of prizes or information concerning any list of prizes awarded by means of any such scheme, and any person so doing, upon conviction thereof, shall be fined not more than \$1,000 or imprisoned not more than one year, or both."

Representative Davis, Tennessee, the bill's sponsor, said that it does not embody any radical changes from the existing law, but merely makes its provisions more specific. The bill also provides for the annual election of the chairman of the Radio Commission.

### Lehn & Fink Launch New Series

**L**EHN & FINK, Inc., are using a new broadcast to advertise their Hinds' Honey & Almond Cream. The account was placed by Erwin, Wasey & Company, Inc.

The new program stars Beatrice Fairfax, veteran writer on love and marriage, and is broadcast over an NBC network three mornings and one evening a week on a coast-to-coast schedule.

In addition to broadcasting comments on personal problems similar to those in her daily syndicated column, Miss Fairfax will send listeners personal answers to their questions, on receipt of the question accompanied by an empty Hinds' Honey & Almond carton.

### Sponsors Home Hour

**L**AATEST addition to the group of firms sponsoring the Home Making Hour on WIP-WFAN, Philadelphia, is Adolph Goldmark & Sons Corporation, New York, makers of marmalade and jams. There are now 12 sponsors for this program, which is broadcast each morning and Thursday afternoon.

### Food Products Begin Series

**T**HE Boston Food Products Company, Brighton, Mass., makers of "Prudence" brand meat products, are sponsoring a twice-weekly series of morning programs over a Columbia chain. The program is called the "Prudence Club" and features an orchestra and soloist. Three hundred pairs of silk stockings are given away each week to fortunate listeners.

### Commission Adds Station; Deletes One

**A** NEW radio station will be erected in Americus, Ga., as a result of recent action of the Federal Radio Commission in issuing a construction permit to the Americus Broadcasting Company. The station will have 100 watts power, will use the 1420 kilocycle channel, and will be on the air daytimes only. Station KFUP, Denver, was dropped when the Commission denied its application for renewal of license. The station was owned by the Fitzsimmons General Hospital and used 100 watts on a frequency of 1310 kilocycles.

Other action of the Commission authorized KFYP, Abilene, Texas, to change its frequency from 1420 kilocycles to 1310 kilocycles; and KTFI, Twin Falls, Idaho, to change its frequency from 1320 to 1240 kilocycles and its time to unlimited instead of sharing with KID.

### Prominent Women on Paint Programs

**L**EADERS of outstanding women's organizations are appearing as guest speakers on the Home Decoration programs, sponsored by The Lowe Brothers Company, Dayton, Ohio, paint and varnish manufacturers. In addition to the prominent speakers, who are calculated to attract a large feminine audience, the programs feature Grace Gray, home economics expert, and an orchestra. They are broadcast each Thursday afternoon over an NBC hook-up.

### Radio Agency in New Quarters

**A**IRWAY Sales Engineers, Chicago, have taken new and larger quarters in the La Salle Wacker Building. They were formerly located in the Merchandise Mart.

### Bauer Joins Lewis-Waetjen Agency, Inc.

**B**YRNE BAUER has resigned as vice-president of Harold D. Frazee & Co., Inc., New York advertising agency, to become vice-president in charge of marketing and merchandising of the Lewis-Waetjen Agency, Inc., also of New York. Mr. Bauer will also be in charge of their radio department.

### First Polish Chain Broadcast

**T**HE first Polish program to broadcast over a hook-up of several stations is Father Justin's Rosary Hour, broadcast each Sunday from station WEBR, Buffalo, and carried by the Great Lakes Chain, including stations WCFL, Chicago; WGAR, Cleveland; KQV, Pittsburgh; WJBK, Detroit; WGBI, Scranton, and WBRE, Wilkes-Barre.

Since the program went on the chain, about three months ago, the Rev. Justin Figas, who conducts it, has received more than 75,000 letters from Polish-speaking listeners. The Great Lakes Chain was formed by H. H. Howell, WEBR's owner, and R. L. Albertson, its general manager.

There are  
six radio  
stations in  
**NEW ORLEANS**

# But,

only one **LEADER**

# ?

# WDSU

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



**WORLD'S TALLEST HOTEL**  
46 Stories High

**2,500 ROOMS**  
**\$3.00 UP**

The Morrison Hotel is in the heart of Chicago's Loop and is nearest to stores, offices, theaters and railroad stations.

Each room in the Morrison Hotel is outside, with bath, circulating ice-water, bed-head reading lamp, telephone and Servidor.

## MORRISON HOTEL

Clark and Madison Streets  
Chicago

Leonard Hicks, Managing Director

# “Just another dialogue

“JUST another dialogue program!” No, this is not what the radio listeners said. Nor is it the unanimous opinion of station directors whose stations have broadcast this feature. Like the show producers who turned down “Abie’s Irish Rose”, “Street Scene”, “Journey’s End” and other stage successes, a few of the so-called “program experts” (probably bachelors) couldn’t see any humor in a feature built around married life. Ho hum, life is like that!

## “SUMMING IT UP”

Adam and Eve a success on every “test station.”

Not just a series of wise-cracks but humorous situations with O’Henry twists.

Each episode complete in itself.

Wins capacity “family audience” and holds listeners from week to week.

Available once, twice or three times weekly.

Priced especially low with exclusive territorial rights guaranteed.

A “tested program” for the hard-to-please client.

# ADAM

*Electrically Transcribed by Sound*

THIS fifteen-minute feature isn’t one wise-crack after another—it’s a clean, true-to-life, domestic comedy series, featuring the humorous side of a 1932 Adam and Eve. Every episode has an O’Henry twist—the program holds the “mirror of mirth” in front of every married couple—and FAMILY AUDIENCES are the result of marriage—get the idea?

It’s what the show world call a “natural”. Birth, marriage and death occupy the center of life’s stage—and of these three marriage offers the best background for humor. It’s only when married life becomes serious that the “Road to Reno” is crowded. Think that over!

**Wire or Write Today For Sample Program**  
**Special Audition Price \$3.50 Delivered**

program”

“Oh Yeah!”



# A N D EVE

*Studios of New York, Inc.*

“A DAM AND EVE” has been an outstanding feature on EVERY station which has broadcast this program. It is the “Amos ‘n’ Andy” of the domestic field. Radio needs humor. In depressions listeners want to laugh—they want to forget. Here’s the program for that client who wants “something different”, and for the client who wants a “tested feature”. Balance your programs, Mr. Director, with clean humor. Write or wire today for an “Audition Sample”—price \$3.50.

## “EVIDENCE!”

WEEI, Boston—“By far one of the most popular talking features on the air.”

WGY, Schenectady—“We believe it is one of the best features on the air.”

KNX, Hollywood—“A real hit!”

WBEN, Buffalo—“Sponsor very well satisfied — attracts most commendable audience.”

WXYZ, Detroit—“Series is excellent. A very good dialogue transcription.”

KRGV, Harlingen (Texas)—“One of the most interesting features we have ever broadcast.”

WODA, Paterson (N. J.)—“Advertiser very well pleased. We want to continue.”

NOTE: “Success evidence” from many more stations if you need it.

# RADIO WRITERS

INCORPORATED  
LITTLE BUILDING • BOSTON, MASS.

# SHREVEPORT Louisiana

and the Tri-State

## Trading Area

of

Louisiana, Arkansas and  
East Texas

—are most effectively reached through Shreveport's most popular radio station. Here there are millions of people constituting nearly a billion-dollar market steadily increasing in buying power. KTBS is the only station in this area broadcasting chain programs.

# KTBS

1,000 WATTS  
100% Modulated

Studios in the  
Washington-Youree Hotel

# CECIL & SALLY

are open for  
sponsorship  
over

# KGIR

"The Voice of Montana at Butte"

WESTERN  
ELECTRIC  
TRANSCRIPTION  
EQUIPMENT



The NBC Outlet for  
Western Montana

## THERE IS NOTHING WRONG WITH RADIO

(Continued from page 18.)

"How much should one spend on a radio program?" There is only one answer to that: Spend enough to do a good job. If you have an acre of ground and a package of flower seed, you don't go forth and scatter that one tiny package all over the lot. You plant a small square and grow more seed.

I'D like to explode one fallacy, that radio advertising is more expensive than any other form of advertising. It ought to be but it isn't. Radio has only about 14 sure hours per day, 18 at the outside. We've got to get at least six hours' sleep in somewhere. Radio can't add more hours as a newspaper and a magazine can add more pages. Yet at present radio is many times cheaper than the postage on a direct mail effort, and cheaper in many cases than newspaper space.

Not every reader of a newspaper will see your message, nor will every owner of a radio set hear your message. You don't know any more about radio circulation than you do newspaper circulation as far as results go. Only the cash register will tell you that.

Don't get excited about the reasonableness of radio costs as I have outlined them. Your big problem is with a radio program. Advertising people are not entertainers and broadcasting studios are not advertising people. And there is where a great deal of the trouble is with radio today. Each needs some of the knowledge of the other.

When you buy newspaper circulation you don't know and you never will know what percentage of circulation reads the newspaper. You merely buy the opportunity to go where the newspaper goes. When you buy time on the air, you are likewise buying the opportunity to go where the sending strength of that station goes. But in addition you purchase the opportunity to make your program so good, so entertaining, that this radio audience will welcome you the next time you appear. People tolerate your advertising in the newspaper, but they don't look for it as a feature. They will look for your radio program if it is good enough.

Another thing, use radio intelligently, as an adult advertiser. If you run a page in the *Saturday Evening Post* do you ask the readers of the *Post* to write and tell you what they thought of your advertisement? You can bet your advertising budget you don't do anything of the kind. You watch the sales chart. Why ask the radio audience to write and tell you how they liked your program, and because they don't write you assume radio advertising is not a good medium for you. Well, it isn't if some one has got to write you about how good you are.

Use radio, and watch your sales charts. Radio mail is no special indication of its selling strength. You'll always get some response when you give something away. Stand on a street corner and try it. But don't judge results by it.

You'll find radio advertising much like any other form of advertising, bearing in mind the different angle of approach through entertainment. Be patient and persistent with it. You would not expect to gain much of a sales territory in a 13-week campaign in the newspaper, once a week. Neither should you ask radio to provide sales in less time than you give to any other advertising campaign. Your radio audience will be built up over a period of time through interest in a good program.

To return once more to the subject of programs—for it is your program that is the touchstone of your radio success—People are complaining of too much advertising—too much talking on the air. But if this advertising, or this talk, is interesting the public will listen eagerly to what you have to say.

This has been proved by Olin Downs, who talks 15 minutes each Sunday on the hour broadcast of symphony music. What he has to say is interesting. It has been proved by John Davey on the Davey Tree Hour each Sunday when he talks for 15 minutes telling homely and interesting things in the daily lives of trees. And this was almost over the dead body of NBC. Don't produce a radio program unless you know the trick of making it interesting. The more interesting you are the longer the radio audience will listen to you.

When you are writing copy for radio keep it honest and sincere.

Broadcast Advertising

3/32

You know how sensitive blind people are. On the air you are talking to a blind audience. Amuse them, entertain them, be interested in them, but be courteous and be truthful. Exaggeration has no place on the air. That blind audience will know it.

This period of depression has been a greatest boon to radio advertising. People are using their radios far more than ever before. They want to be interested and amused. They want to forget themselves and their troubles, and they turn to radio. It costs them nothing but the effort of turning dials. And what a market it offers the canny advertiser.

This radio baby has grown in the short period of something like 12 years into a young giant. It has grown as no other advertising medium ever grew in so short a time. It has captured popular imagination because of its entertainment value. I am not here to state that radio is the best advertising medium. You asked me to talk to you about radio, not to compare radio with anything else. And so I say, you have here an advertising medium that can produce remarkable returns. But whether it does or not depends upon yourself.

#### Nursery Appoints Mitchell

THE Dedham Nurseries, Inc., Dedham, Mass., have placed the Mitchell Company, Boston, in charge of their advertising. Radio, newspapers and magazines will be used.

#### Radio Service in Philadelphia

WILLIAM J. BAILEY, previously with station WPEN, Philadelphia, and William J. Conway have formed a service organization for broadcast advertisers. Offices have been opened in the Lewis Tower, Philadelphia.

#### Institute Uses Radio

RADIO and newspapers are carrying the advertising of the Brooklyn Institute of Ortho-Dietetics, New York City. Cutajar & Provost, Inc., also New York, have been appointed to direct the account.

#### New Candy Campaign

A NEW campaign for the Chase Candy Company of St. Joseph, Mo., using radio, newspapers and billboards, is now being planned by the Russell C. Comer Advertising Company. Kansas City, Mo., recently placed in charge of the account.

March, 1932

#### Affiliated Products Line Up Program Time

THE six radio programs sponsored by the Affiliated Products Company, Inc., Chicago, formerly heard at different times, are now all broadcast at the same hour, 10:45 p. m. E. S. T., each week night. Waves of Melody, advertising Jo-Cur Waveset, is broadcast on Mondays and Fridays; Paris Night Life, advertising Louis Phillippe's Products, on Tuesdays and Thursdays; and Hollywood Nights, for Kissproof Lipstick, on Wednesdays and Saturdays. The programs are heard over an NBC network. The agency in charge is Blackett-Sample-Hummert, Chicago.

#### Three Agencies Merge as United States Advertising Corporation

FOLLOWING several months' negotiations, the United States Advertising Corporation, of New York and Toledo, The Homer McKee Company, Inc., of New York, Chicago and Indianapolis, and the Dyer-Enzinger Company, of Chicago and Milwaukee, have joined forces, and are now operating as a single organization, under the name of the first. With more than 70 national advertising accounts, the new United States Advertising Corporation automatically becomes one of the largest advertising agencies in the country.

#### Shaeffer Sponsors Lifetime Revue

THE Lifetime Revue, taking its name from the Lifetime brand of fountain pens and pencils made by the W. A. Shaeffer Pen Company, of Fort Madison, Iowa, is a well-balanced program of popular music and comedy dialogue, broadcast each Sunday afternoon over an NBC chain. The programs are directed by the McJunkin Advertising Company, Chicago.

#### Shreveport Station Joins NBC Network

WITH the addition of station KTBS, Shreveport, Louisiana, to the network the number of stations affiliated with the National Broadcasting Company now totals eighty-eight.

Operated by the Tri-State Broadcasters, Inc., the station transmits on a frequency of 1,450 kilocycles with 1,000 watts power.

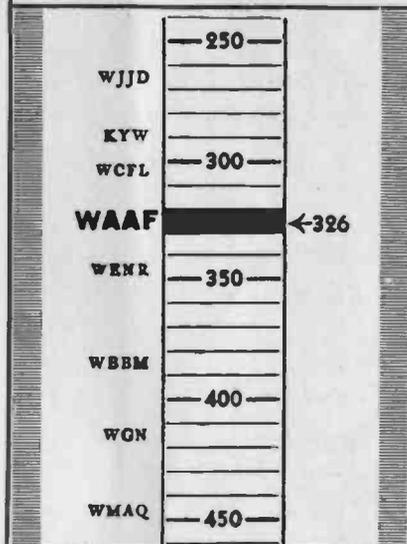
#### Broadcasting to Mars

RESEARCH engineers of the Westinghouse Electric and Manufacturing Company have perfected an ultra short radio wave, 42 centimeters long, which can be focused into a beam. Since it will penetrate the Heavyside layer, such a beam affords a means of communication with the moon, Mars or any other planet.

#### Scharff Joins WOR

LESTER SCHARFF, actor and director whose background includes experience in stage, screen and radio, has joined the staff of WOR, Newark, as announcer and production man.

## CHICAGO'S Greatest Publicity Investment



**WAAF**  
is in the Center of  
the Quality Stations

on Chicago's dial.  
920 Kilocycles—325.9 Meters  
WAAF - - Chicago, Ill.

## 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.

Co-operating with Advertising  
Agencies for Effective Handling  
of Radio Appropriations

## AGENCIES BROADCASTING BUREAU, Ltd.

520 No. Michigan Ave.  
CHICAGO, ILLINOIS  
WHITEHALL 4915

# Facts About WCAH

## Location—

In exact center of Ohio, Columbus is the market for a highly concentrated population. Situated over 100 miles from any large city, consistent coverage can be had only by using WCAH.

## Audience—

Not coverage, determines the value of your advertising dollar. The most attractive programs draw the largest audience.

## Programs—

WCAH has the most attractive programs because it is the only station in central Ohio carrying chain features.

Affiliated with  
Columbia Broadcasting System

**WCAH**  
Pioneer Radio Station of  
Columbus, Ohio

MORE  
ADVERTISERS

# WDAY

has more national and local advertisers than any station in North Dakota, western Minnesota, northern South Dakota or eastern Montana.

Of course there's a good reason.

Better programs . . .  
better results!

**WDAY, Inc.**  
An NBC Associate

Fargo, N. D.

1000 Watts

## Fans Want Photos

RADIO fans still want to see their favorites. From one single announcement over the thirteen outlet stations of the NBC carrying the "Jimmy and Granddad" series, more than fourteen thousand requests have so far come in for a photograph of Pat Barnes, who writes the series and himself takes all the parts of his twenty characters. The programs are sponsored by Swift & Company, Chicago Packing house.

## New Series for du Pont

A NEW series of musical and dramatic programs will begin March 4 over a CBS chain under the sponsorship of E. I. duPont de Nemours & Company, Inc., Wilmington, Del. Titled "Today and Yesterday," the programs will illustrate the adage "History repeats itself" by re-enacting some news event of the past brought up by a current happening, and will contrast the popular tunes of that time and this.

## Mail Pouch Gives Sports News

THE Mail Pouch Tobacco Company, Wheeling, W. Va., is to sponsor a daily-except-Sunday series of broadcasts over WLW, Cincinnati. Each evening the Mail Pouch Sports Reporter will broadcast the news of happenings in the world of sports, beginning March 7.

## Campaign for Creamery

RADIO, newspapers and outdoor advertising are being used by the Campbell Ewald Company, Detroit, to carry the new advertising campaign for the Detroit Creamery, Arctic Dairy Products, and associated companies throughout the state.

## Want to Announce? Here's Test

PERFECT pronunciation is the prime requisite of a radio announcer, says Jack Reid of KDKA, who has prepared a list to test applicants for announcing posts. Here are a few of the easier words, which should be said smoothly, without hesitation: Attache, abdomen, acumen, adamant, Aloha Oe, perspicuity, transmissibility, illustratively, pituitary, gubernatorial, facade, columnar, going, derivation, salon, musicale, reconciliatory, comparable, Gounod, Tchaikowsky, vase, Gretchaninoff, Don Quixote, necessary.

## Wired Radio in Switzerland

THE much discussed "wired wireless," a program service furnished to subscribers over telephone or electric wires on a fee basis, is getting a trial in Switzerland. Telephone subscribers in Geneva, Zurich, Basle, Beame, Chur and Lausanne may listen to the programs of two stations for a fee of about 50 cents a month. The radio service does not interfere with the regular telephone service, and the listener has no static or fading difficulties, nor does he have to buy new tubes or batteries. In America this system has been advocated as a substitute for those who object to advertising on the air.

## New York Agencies to Work Together

ANNOUNCEMENT has been made by Moser, Cotins & Brown, Inc., of New York City and Utica, New York, and the Johnston Company, advertising agency of Rochester, New York, of the completion of an association arrangement whereby the two agencies, while retaining separate identity and ownership, will work together in the handling of accounts in the central and western half of the state.

George S. Johnston, Jr., head of the Johnston Company, was formerly a radio man identified with national hook-ups, later with a Buffalo and then a Rochester agency, and has been heading up his own since last year. Moser, Cotins & Brown, Inc., maintains its organization in the Graybar building, New York City, and an organization in its own building in Utica.

## Jones and Hare Sign Long Term Contract with Best Foods, Inc.

BILLY JONES and Ernie Hare, radio favorites since the dawn of broadcasting, have signed a long term contract to appear exclusively under the sponsorship of Best Foods, Inc., on the National Broadcasting Company networks. The first program under the new contract, 15 minutes of song and fun daily except Saturday and Sunday, will be inaugurated Monday, March 7. Benton & Bowles, New York, is the agency.

## Atlas Puts Programs on Chain

AFTER a trial period of several months over WGN, Chicago, the Atlas Brewing Company, Chicago, is now sending its Sunday evening broadcasts out over a chain of 13 Columbia stations. The programs are talks on hunting, fishing and outdoor life in general by Bob Becker, outdoor editor of the *Chicago Tribune*.

## WCLO Opens Beloit Studios

RADIO station WCLO, Janesville, Wis., has opened a new studio in Beloit, Wis., from which programs are broadcast for three hours daily by remote control.

## Japan May Allow Sponsored Programs

DIFFICULTIES in financing broadcasting operations may cause the Japanese government to modify its ban of advertising by radio, says a report recently received from the American Consulate General at Tokyo by the United States Office of Education. At present radio in Japan is supported by a tax of about 10 cents a year for each receiving set.

## Miracul Wax on Air

THE Miracul Wax Company is sponsoring a series of two-piano programs, broadcast each Friday noon over a group of mid-western CBS stations.

Broadcast Advertising

# SPOT YOUR CAMPAIGNS WITH Radio Outline Maps



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

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

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

## PRICES

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

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

# Broadcast Advertising

440 South Dearborn Street . . . . Chicago, Illinois

# 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**  
The Euclid Candy Co. of Calif., San Francisco.

## CALIFORNIA

**KTM—Los Angeles**  
Mazall Cosmetics Co.  
Empire Trading Co.  
Earl Herb Co.  
Zerbst Pharmaceutical Co., St. Joseph, Mo. (Cold Remedy).

## KNX—Los Angeles

California Honey Commodities, Upland, Calif. (Mel-Honey).  
Philadelphia Storage Battery Co., Philadelphia (Radios), (Local dealer).  
Euclid Candy Co., San Francisco.  
Los Angeles Soap Co. (White King Soap).  
Continental Baking Co., New York (Wonder Bread).  
Strasska Laboratories, Inc., Ltd. (Tooth Paste).  
Santa Catalina Island Co. (Resort).  
Hoffman Candy Co.  
**KJBS—San Francisco**  
Valvoline Oil Co., Cincinnati, Ohio (Local branch).

## DISTRICT OF COLUMBIA

### WJSV—Washington

Boat, Inc., New York (Tooth Paste).  
Bromley-Shepard Co., Inc., Lowell, Mass. (Women's Apparel).  
Maryland Pharmaceutical Co., Baltimore (Rem for Coughs).

## FLORIDA

### WIOD—Miami

Frigidaire Corp., Dayton, Ohio.  
Pan-American Airways, New York (Air Passenger Service).

## ILLINOIS

### WBBM—Chicago

Lehn & Fink Products Co., New York (Pebeco Tooth Paste).  
Investment Holding Corp.  
Household Finance Co. (Loans).  
J. I. Marks & Co. (Investments).  
Crowell Publishing Co., New York (Woman's Home Companion).  
General Mills, Minneapolis, Minn. (Bisquick).  
Carson Pirie Scott (Wholesale).  
Emm-An-Cee (Macaroni).  
C. & E. I. Railway.

## INDIANA

### WOWO—Fort Wayne

Frigidaire Corp., Dayton, Ohio.  
Consolidated Cigar Corp., New York (Dutch Masters).  
Keith Bros. Nursery, Sawyer, Mich. (Mulch Paper).

## IOWA

### WMT—Waterloo

John Puhl Products Co., Chicago (Bo-Peep Ammonia).  
Des Moines Saddlery Co., Des Moines, Iowa (Harness).  
Albert Dickinson & Co., Chicago (Fertilizer).  
Iowa Pearl Button Co., Muscatine, Iowa.  
Nash Coffee Co., Minneapolis, Minn.  
Tone Brothers, Des Moines (Coffee).  
Alemite Co., Des Moines.

## MARYLAND

### WCAO—Baltimore

Cello-Wax Co. (Floor Polish).  
Houchens Medicine Co.  
American Oil Co. (Amoxet).

## MASSACHUSETTS

### WTAG—Worcester

Raladam Co., Detroit (Marmola Reducing Tablets).

## MICHIGAN

### WJR—Detroit

Lehn & Fink Products Co., New York (Pebeco Tooth Paste).  
General Mills, Minneapolis, Minn. (Bisquick).  
Stetson Shoe Co., Inc., So. Weymouth, Mass. (Local dealer).

### WASH-WOOD—Grand Rapids

Great Atlantic & Pacific Tea Co., New York (Local branch).  
Colonial Oil Co.  
Olds Motor Co., Lansing, Mich. (Oldsmobile).  
Frigidaire Corp., Dayton, Ohio.

## MISSOURI

### KFEQ—St. Joseph

M. O. Carter Tailoring Co., New York (Suits).  
Willard Tablet Co., Chicago (Stomach Tablets).  
Manufacturers' Distributing Corp., Kansas City, Mo. (U-Pour Motor Oil).  
Christian Peper Tobacco Co., St. Louis.  
The Students' Information Bureau, Chicago (Schools).  
The E. H. Wright Co., Ltd., Kansas City (Meat Curing Products).  
Hax-Smith Furniture Co.

### WIL—St. Louis

Earl Ferris Nursery, Hampton, Iowa (Shrubs and Plants).  
**MONTANA**  
**KGIR—Butte**  
General Mills, Minneapolis, Minn. (Bisquick).  
Sweet Bros. Candy Co., Salt Lake City.  
Walker Properties Association, Austin, Texas (Chile).

## NEBRASKA

### WOW—Omaha

Berry Brothers, Detroit (Paint and Varnish).  
The Fugate Co., Indianapolis, Ind. (Asthma and Hay Fever Remedy).  
Frigidaire Corp., Dayton, Ohio.  
Los Angeles Soap Co., Los Angeles (White King Soap).  
Raladam Co., Detroit (Marmola Reducing Tablets).

## NEW JERSEY

### WOR—Newark

Beech-Nut Packing Co., Canajoharie, N. Y.  
Norwich Pharmacal Co., Norwich (Unguentine).

## NEW YORK

### WMCA—New York

Lehn & Fink Products Co., New York (Pebeco Tooth Paste).  
Hygrade Nut Co. (Chockful o' Nuts).

### NORTH CAROLINA

### WBT—Charlotte

The Great Atlantic & Pacific Tea Co., New York.  
Richard Hudnut Co., New York (Perfumes).  
Plough, Inc., Memphis (Toilettries).  
**WPTF—Raleigh**  
S. C. Johnson & Son, Racine, Wis. (Floor Wax).

### NORTH DAKOTA

### WDAY—Fargo

Master Laboratories, Minneapolis, Minn. (Mineral Water).  
Dakota Breeders' Hatchery (Chicks).  
B. F. Goodrich Co., Akron, Ohio (Tires), (Local dealer).  
Red & White Corp., Buffalo, N. Y. (Groceries), (Local store).

## OHIO

### WCAH—Columbus

Blue Valley Creamery Co., Chicago (Butter).  
Crazy Crystal Co., Ashland, Ohio (Medicine).

### WSPD—Toledo

Carleton & Hovey Co., Lowell, Mass. (Father John's Medicine).  
Standard Oil Co. of Ohio, Cleveland.  
American Radio Association, Fremont, Ohio (Publication).  
Wessel Co., Chicago (Env-o-blank Envelopes).

## OKLAHOMA

### KFJF—Oklahoma City

Mineral Wells Water Co., Mineral Wells, Texas (Mineral Crystals).  
Natural Body Brace Co., Salina, Kans. (Body Braces).  
Slendress Laboratories, Dallas, Texas (Reducing Cream).  
Wirt Franklin Corp., Ardmore, Okla. (Oil and Gas).

## PENNSYLVANIA

### WCAU—Philadelphia

American Stores Co. (Groceries).  
Frigidaire Corp., Dayton, Ohio.  
General Cigar Co., New York (Robert Burns).  
Lehn & Fink Products Co., New York (Pebeco Tooth Paste).  
Penlo Cigar Co.  
Petroleum Derivatives Co., Montclair, N. J. (Vapon Shampoo).  
J. L. Prescott Co., Passaic, N. J. (Chaso).

Spratt's Patent, Ltd., Newark, N. J. (Dog Biscuits).

**WIP-WFAN—Philadelphia**  
Adolph Goldmark & Sons Corp., New York (Preserves).  
Klein Stove Company.

### KDKA—Pittsburgh

Henry Glass & Co., New York (Peter Pan Fabrics).  
Eanna Jettick Shoes, Inc., Auburn, N. Y. (Local dealer).  
General Motors Corp., Detroit.  
United States Rubber Co., New York.  
M. Marsh & Son, Wheeling, W. Va. (Stogies).  
Pratt Food Co., Philadelphia (Poultry Food).  
Frigidaire Corp., Dayton, Ohio.  
Carleton & Hovey Co., Lowell, Mass. (Father John's Medicine).  
Indiana Condensed Milk Co., Indianapolis, Ind.  
Lehn & Fink Products Co., New York (Pebeco Tooth Paste).  
Marvette, Inc., New York (Corsets).  
Charles E. Hires Co., Philadelphia (Root Beer).  
Trefoll Perfumery Corp., Jeanette, Pa.

## TEXAS

### KPRC—Houston

Paas Dye Co.  
**KTSA—San Antonio**  
Colonial Dames Co., Hollywood, Calif. (Cosmetics).

## UTAH

### KDYL—Salt Lake City

General Cigar Co., New York (Robert Burns and Panatela).  
Famous Crystal Co., Mineral Wells, Tex. (Famous Crystals).  
Alta Club Ginger Ale.

### KSL—Salt Lake City

Sego Milk Co.  
Raladam Co., Detroit (Marmola Reducing Tablets).  
Oakland Motor Car Co., Pontiac, Mich. (Oakland and Pontiac Cars).  
Walker Properties Association, Austin, Texas (Chile).  
Olds Motor Co., Lansing, Mich. (Oldsmobile).  
Norwich Pharmacal Co., Norwich, N. Y. (Unguentine).

## VIRGINIA

### WRVA—Richmond

Olds Motor Co., Lansing, Mich. (Oldsmobile).  
Zaban Mattress & Box Spring Co.  
Frigidaire Corp., Dayton, Ohio.  
Three Minute Cereals Co., Cedar Rapids, Iowa.  
General Foods Corp., New York (Calumet Baking Powder).  
Iowa Pearl Button Co., Muscatine, Iowa.

## WEST VIRGINIA

### WSAZ—Huntington

Grigsby-Grunow Co., Chicago (Majestic Radios and Refrigerators). (Local dealer).  
Tom Huston Peanut Co., Columbus, Ga.

## WISCONSIN

### WTMJ—Milwaukee

General Mills, Inc., Minneapolis, Minn. (Bisquick).  
Kellogg Seed Co. (Rainbow Seeds).  
S. C. Johnson & Son, Racine, Wis. (Floor Wax).  
Consolidated Cigar Co., New York (Dutch Masters).  
United States Rubber Co., New York (Keds).  
Berry Brothers, Detroit (Paint and Varnish).  
Olds Motor Co., Lansing, Mich. (Oldsmobile).  
Frigidaire Corp., Dayton, Ohio.  
Britt Ammonia Co.  
Christian Peper Tobacco Co., St. Louis.

## WYOMING

### KDFN—Casper

Los Angeles Soap Co., Los Angeles (White King Soap).  
Jarman Shoe Co., Nashville, Tenn. (Local dealer).

3/32

## Columbia Offers Bonus Stations to West Coast Advertisers

ADVERTISERS using the Columbia-Don Lee Coast Unit, a chain of stations in San Diego, Los Angeles, San Francisco, Portland, Seattle and Spokane, are now offered the use of a group of *bonus* stations in Sacramento, Fresno, Stockton, Santa Barbara and Bakersfield without extra charge, whenever available.

"These stations," says Hugh K. Boice, Columbia's vice-president in charge of sales "offer intensive coverage of important California markets, hitherto not served successfully by any network service because of topographic irregularities."

## General Cigar Names

J. Walter Thompson

THE J. Walter Thompson Company has been placed in charge of the radio advertising of the General Cigar Company, which is now sponsoring a weekly broadcast over the Columbia System for its Robert Burns cigar.

## Represents Chilean Stations

RADIO stations CMAC and CMAI, of Santiago, Chile, have appointed S. S. Koppe & Company, New York, to represent them in the United States.

## Unguentine on Transcriptions

A SERIES of transcribed programs are being used to advertise Unguentine by its makers, the Norwich Pharmaceutical Company, of Norwich, N. Y. Each program is made up of songs, comedy chatter and light music, and each is produced as a visit to one of the country's hospitals.

## More Stations for Cleanser

KITCHEN Klenzer, made by Fitzpatrick Bros., Inc., of Chicago, will be featured in a campaign over KMOX, St. Louis; and KMBC, Kansas City. An additional series of programs has been scheduled on WLS, advertising Automatic Soap Flakes. Both campaigns are handled by Airway Sales Engineers of Chicago.

## Ever-Ready Razor on Chain

THE Ever-Ready Razor Company will sponsor a new series of Sunday programs over a CBS network, beginning March 13. Belle Baker, vaudeville star, and Jack Denny's orchestra will be the featured talent.

## Addresses Journalism Class

MISS HARRIET HATHAWAY, continuity writer for the J. Walter Thompson Company, Chicago, recently addressed the Journalism Class at Crane Evening College on the subject of writing for radio. She stressed the fact that radio continuity must always be simple and readily understandable, and that it is much more important to be interesting than to be brief. "Choose catchy words," she said, "and take time to make your talk of interest to your audience."

March, 1932



# \$26,819,156

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

This was an increase over 1929 of 44% plus.

# \$25

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

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

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

All of This For Just

# \$25

Consult Our Nearest Office

## National Register Publishing Company

Sole Selling Agents

853 Broadway, New York  
7 Water Street, Boston

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

## EUROPEAN RADIO FOR AMERICAN PRODUCTS

(Continued from page 16)

French, tune in frequently on foreign programs."

Although there is a large volume of advertising on the air for products ranging from automobiles to wallpaper, and from insecticides to municipalities, the rates are neither stabilized nor uniform. A number of stations have appointed representatives to handle the sale of their time.

Italian broadcasting is a monopoly, but all stations accept advertising. Some 400 Italian firms are using radio, but only two of them sponsor programs, the rest buying announcements at a fixed rate per word. The exceptions are a radio manufacturer who sponsors a weekly classic concert, and a spaghetti maker who presents weekly concerts and variety shows.

Norway allows advertising only between 7 and 7:15 p. m. Rates are by the word; programs are usually talks, without much music. "One of the most successful series has been sponsored by a local manufacturer of electric ranges."

Poland's radio advertising has been used mostly by local dealers in food, clothing and furniture. An American agent has been appointed to sell time on the Warsaw station to American advertisers.

Advertising is also accepted by stations in Rumania, Turkey, Yugoslavia and Estonia, although it is not used extensively in these countries. A station is now under construction in Luxemburg, which will broadcast advertising programs.

Copies of "Broadcast Advertising in Europe" may be obtained from the Government Printing Office at Washington by writing for Trade Information Bulletin No. 787. The price is ten cents. The first bulletin in this series, "Broadcast Advertising in Latin America," No. 771, is also ten cents. The third and last report, covering broadcasting conditions in Asia, Africa and Oceania, will be published shortly.

### Prune and Apricot Growers on Air

THE California Prune and Apricot Growers' Association is sponsoring a new series of Thursday afternoon NBC programs, with talks on dietetics by Sarah Jordan and songs by John Fogarty.

## Here Are a Few Notes for Your Sound Effects Book

THE drone of an airplane motor can be reproduced with a motor-driven fan and a sustained bass note on the studio organ, say NBC sound effects men.

The "News Flash" program at WIP-WFAN, Philadelphia, is opened by a few seconds of telegraph code, which is not faded out until the announcer has started talking, giving the impression that he is getting his news hot off the wire.

The blood-curdling baying of the Hound of the Baskervilles is made by amplifying an ordinary dog's bay until it takes on that ghostly character. Ray Kelly, chief NBC sound man in New York, supplies both the original howl and the amplification.

The barks of Sandy, dog companion of Little Orphan Annie, on the contrary, are contributed by the entire cast. If he wants to growl, one of the men helps him out. If, however, he is excited or happy, his bark is contributed by Annie or Joe. At one time or another every character in the cast has whined or woofed into the mike.

But animal noises aren't the only real difficult ones. It took eight hours of entertainment and rehearsal, we are told, before the sound of the cow bells used as the theme of the Contented programs was satisfactory.

The month's honors, however, go to "Trixie," trick cat of the Gossipers' program, who while broadcasting from Boston, saved the lives of two listeners in Quincy, Mass., some dozen miles away. Marine Sergeant Ganzel and his wife were listening in, not knowing that a gas pipe was leaking close by. Suddenly they dozed off, but shortly thereafter someone in the program stepped on Trixie's tail. The resultant shriek awakened Mrs. Ganzel, who then smelled the gas, opened the windows and door and summoned aid to revive her husband.

### Would Replace Zones with States

A BILL to do away with the five "radio zones" and to redistribute the broadcasting facilities equitably among the states and the District of Columbia, has been introduced by Senator Shipstead of Minnesota. Total population, gross area and number of receiving sets would carry equal weight in determining the reallocation of licenses under this bill.

### Yardley Sponsors Sunday Series

YARDLEY & COMPANY, Ltd., makers of toilet preparations, are sponsoring a series of Sunday programs over an NBC network, featuring music by the London String Quartet and by the pianist Mischa Levitzki, and monologues by Beatrice Herford. Opened with the theme song "Who'll Buy My Lavender?" the programs are in keeping with the high class products of the sponsor and well able to meet the keen competition of the other Sunday afternoon broadcasts.

## 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.

### HELP WANTED

**Broadcast Salesman Wanted** — Position available with 1,000 watt Midwestern station. Good opportunity for experienced radio salesman, preferably one with newspaper background. Applicant must be able to show, by means of adequate references, his character and professional standing. Box 304, Broadcast Advertising.

### SITUATIONS WANTED

**Continuity Expert and musical director** with huge library of orchestra music would like to locate in some live city in South or West. Wife is famous radio artist. Both employed and always have been. References galore. Address Box 301, Broadcast Advertising.

**Executive**—Experienced, productive radio executive wishes affiliation with progressive station. Capable of assuming full administrative responsibility. Not afraid to tackle run-down business; hard worker and not a quitter under adversity. 10 years in radio, embracing every phase of broadcasting; also newspaper, promotion, advertising, publicity. Has served as general manager of network and local stations. Willing to take anything offering good future. Can give best references; past record will withstand closest scrutiny. Address Box 302, Broadcast Advertising.

### BUSINESS OPPORTUNITIES.

**Wanted**—Party with much experience in broadcast field desires to lease, with option to buy, license and equipment of station, 100 to 500 watts. Price must be right and location ideal. Full time with possibility of becoming network outlet. Will also consider management of good station. Address Box 303, Broadcast Advertising.

### More Stations for Minstrels

THE Weiner Minstrel Show, recently sponsored by Sinclair Oil over WLS, Chicago, after three years on the air as a sustaining feature, is now heard over five NBC stations, and more will be added as the time can be cleared. In Chicago the program is extremely popular and tickets admitting listeners to the studios to watch the shows broadcast are issued more than four months in advance, so great is the demand.

### World's Largest Music Class

THE largest music class in the world is that conducted by Walter Damrosch each Friday morning over an NBC network of 71 stations. Approximately 6,500,000 pupils are listening in each week, from their seats in schools in all parts of the country. And this does not include any of the large number of adults who listen in at home to Dr. Damrosch's musical lectures.

### Radio for Deodorant

RADIO, trade paper and magazine advertising will be used in a campaign for Heck Deodorant, made by the Heck-Conard Company, Inc., Kansas City, Mo. The agency in charge of the account is the Russell C. Comer Advertising Company, also of Kansas City. The Comer agency is also placing the advertising of the S-200 Company of that city, using radio, magazines and newspapers.

Broadcast Advertising

There are 30 major wholesale  
markets in New England . . .

# THE YANKEE NETWORK covers 27 of them

**F**IELD TEST SURVEYS by Yankee Network engineers and mail response to programs are conclusive proof of the Yankee Network's superior eight-station coverage and its tremendous sales

influence in the important densely populated sections of the rich New-England market.

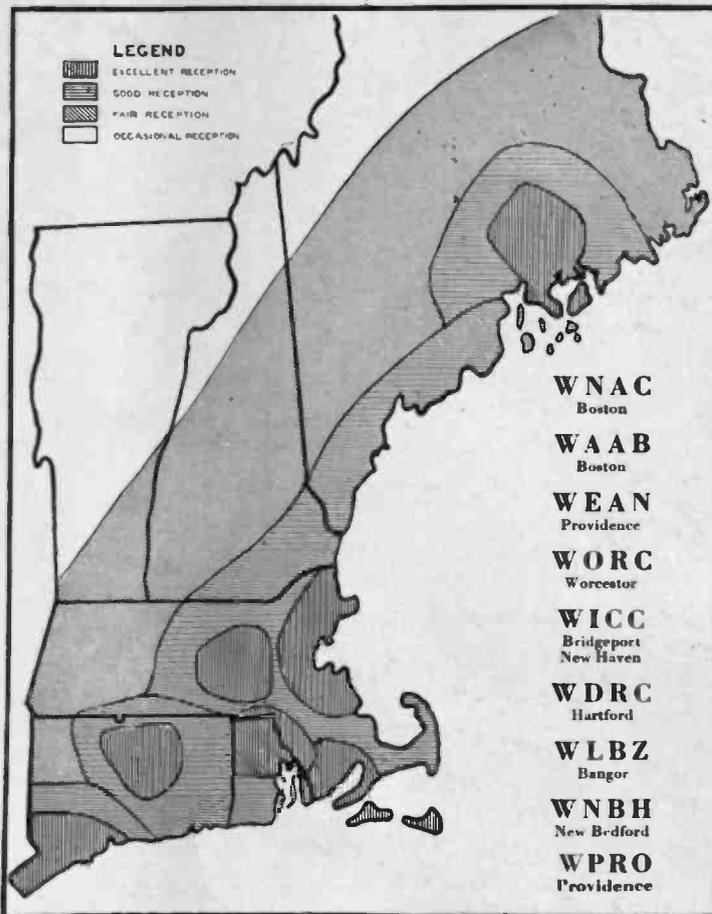
A recent contest sponsored by a national distributor of food products brought in 15,000 entries.\*

A candy manufacturer received 6400 letters during the course of a month's campaign over the Yankee Network. One national chain store organization, as a result of this campaign, stocked one of this company's products in 1600 of its stores.\*

Another candy manufacturer received 9540 replies in a Yankee Network test campaign, and this response was 100% greater than that received in a previous campaign over other New England stations.\*

Sales of a breakfast food were increased 81% in November 1931 over November 1930 by a campaign over the Yankee Network and in New England newspapers.\*

The mail response in these and other campaigns shows that the Yankee Network has a potential audience of more than 3,500,000 listeners — that it reaches 27 of the 30 major wholesale markets in New England, representing more than 80% of New England's great buying power.



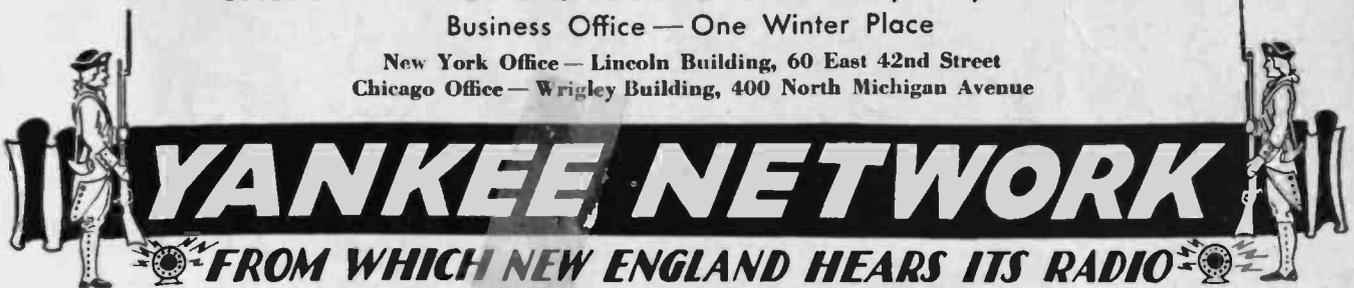
*\* Names of the above firms and further information about the results they have obtained over the Yankee Network will be furnished upon request.*

**SHEPARD BROADCASTING SERVICE, Inc., BOSTON**

Business Office — One Winter Place

New York Office — Lincoln Building, 60 East 42nd Street

Chicago Office — Wrigley Building, 400 North Michigan Avenue



**FEB. 1st to FEB. 23**

**“ON THE**

**SPOT”**

**15,132**

**TIMES**

**Between February first and February twenty-third --- when this was written --- our organization sold time for fifteen thousand one hundred and thirty-two individual broadcasts of fifteen or more minutes duration.**

**SCOTT HOWE BOWEN, Inc.**

**CHRYSLER BUILDING**

**NEW YORK CITY**

**Chicago**

**Detroit**

**Kansas City**

**Boston**

**Omaha**

**San Francisco**