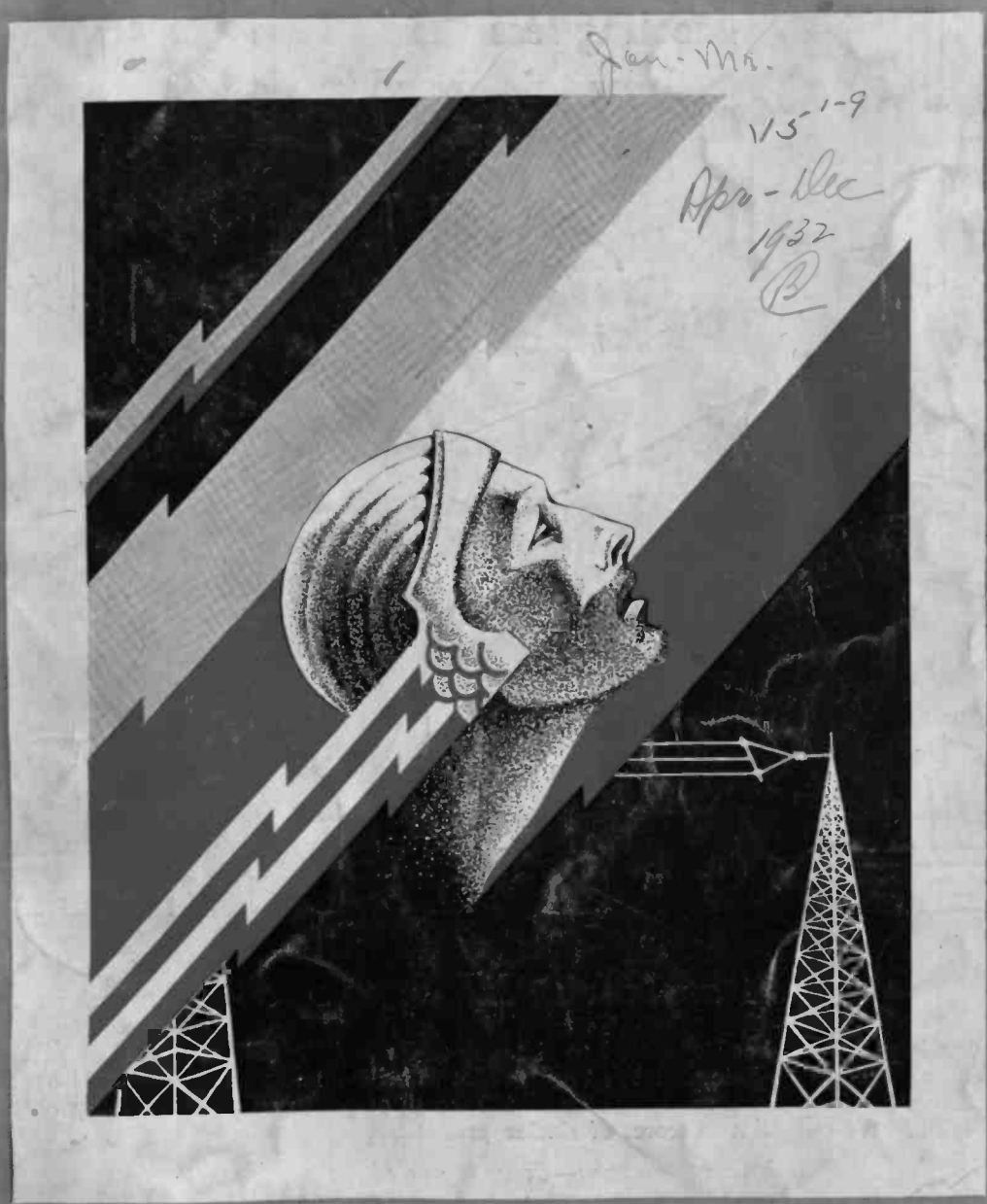


APR 12 1932

Broadcast Advertising



APRIL, 1932

WOL

2

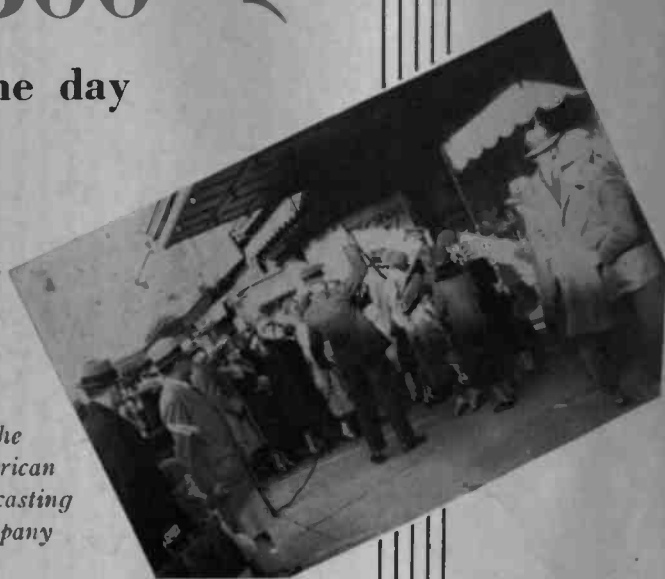
ANNOUNCEMENTS

This Happened at Sworzyn's Style Shop, at 1209 G Street from two Radio Announcements Monday, Jan. 25th.

No Newspaper Advertising was used. The entire crowd was drawn by Radio only.

costing less than \$20
drew this crowd in
to spend over
\$2,500

in one day



The
American
Broadcasting
Company

The Short Cut

to People with Money to Spend

Washington buyers have been educated to listen to us for real Bargain News. Tell YOUR story over WOL and reach a public that has been taught to believe and act on news told over Washington's Home Station. Sworzyn sold over \$2,500 worth of goods at an advertising cost of less than 1/2 of 1%. We can point to scores of similar promotions.

We have no salesmen—Consult your advertising agency

THE AMERICAN BROADCASTING CO.

Hotel Annapolis

-

Washington, D. C.

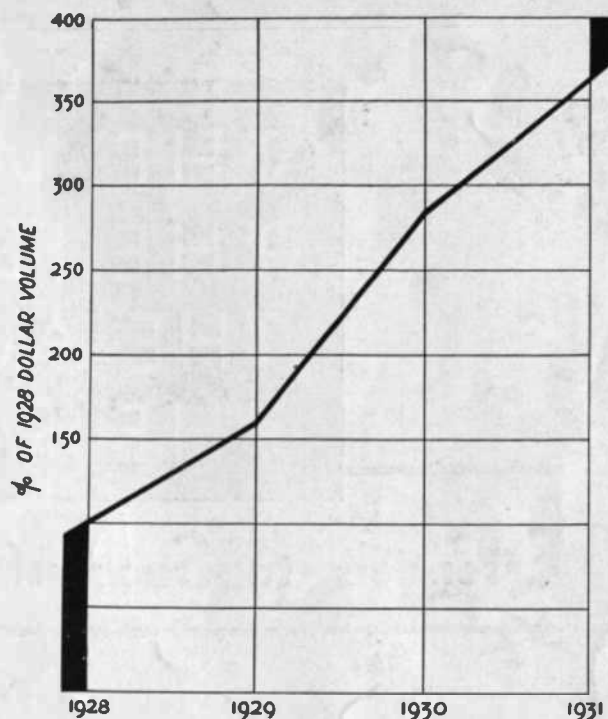
THE AUDIENCE VALUE OF BROADCASTING TIME IS IMPORTANT

It tells you what you are getting for your Broadcast Advertising dollars—important information you are entitled to have.

It is Audience Value—not Coverage—that determines the justness of a station's time charges.

The Westinghouse Yardstick of Audience Value gives this important information that advertisers need. It can be applied impartially by any station. It has been applied in the Pittsburgh area and in New England to accurately determine the actual listeners to stations KDKA and WBZ-WBZA.

The results prove that KDKA and WBZ-



The Dollar Volume of KDKA and WBZ-WBZA Local Commercial Accounts is Growing Steadily.

WBZA have audience markets that do yield profitable returns.

Advertisers are profiting by Broadcast Advertising from Westinghouse Radio Stations. Other advertisers are signing up to share in the profits that result from the effectiveness of this primary advertising force, as evidenced by the steady growth of sales of local commercial accounts for KDKA and WBZ-WBZA.

Before you invest in Broadcast Advertising, ask about the Audience Value of the time you buy. We have this valuable information for Westinghouse Radio Stations KDKA and WBZ-WBZA.

Inquire at any one of our commercial offices.

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.

THE MARKET THE FEATURES THE AUDIENCE THE RESULTS

Essentials to Successful Broadcast Advertising

- WMAQ serves America's great central market, which the U. S. Census reports show to be constituted as follows: METROPOLITAN MARKET—5,000,000 population within a 50-mile radius of WMAQ and 3,200,000 listeners. PRIMARY MARKET—10,800,000 population in WMAQ's primary sales area, with 6,300,000 listeners. MAJOR MARKET—23,300,000 population in WMAQ's zone of major influence, with 12,200,000 listeners. That's the market!
- WMAQ offers a 19-hour daily broadcast service, with local and chain programs carefully selected to provide entertainment, instruction and inspiration for all classes of homes in its market. Commercial programs are "built" to present the product or service with utmost effectiveness, and to meet always the standards of excellence and interest that listeners have come to expect from WMAQ—the standards that have produced the many nationally known features with which WMAQ is identified.
- WMAQ consistently attracts and holds a large and responsive audience reflected in the fact that one single program brought unsolicited mail from 344 cities in 41 states and from 5 cities in 4 provinces of Canada. The variety and steadfast quality of WMAQ's broadcast service are assurance to advertisers of a large immediate audience which turns to this station day in and day out for radio entertainment and education.
- WMAQ enjoys invaluable good will with listeners throughout its market, and elsewhere, which assures attention to the messages of sponsors and receptive confidence in the products and services advertised over this station. Ask us for suggestions regarding the type of program that will present your sales story most effectively and bring you the consistent results that other advertisers are securing in this market over WMAQ.

670 KILOCYCLES
CLEARED CHANNEL
100% MODULATION

WMAQ

DAILY NEWS PLAZA
400 W. MADISON STREET
CHICAGO, ILLINOIS
PHONE: ANDOVER 3322

G. W. STAMM
Publisher and General Manager

Broadcast Advertising

R. B. ROBERTSON
Editor

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

440 So. Dearborn Street, Chicago

Volume 5

20c a Copy

APRIL, 1932

\$2.00 a Year

Number 1

The Radio Audience

Its Actions and Reactions Are Discussed, but *Not* Explained

By Harlow P. Roberts*

Advertising Manager, THE PEPSODENT COMPANY

AN advertiser has only one aim in advertising—to sell his merchandise. He selects those media that will get his message effectively before the greatest number of people at the lowest possible cost. Please notice that I said “effectively.” Circulation alone does not count; the message must register in the minds of those who see it or hear it if sales are to result. And the effect of the campaign on sales is the only thing that counts with the man who is paying the bills.

All advertising media are merely sales possibilities; so, too, are all the various copy appeals. All media have their successes and their failures. It takes experimentation to discover which works out the best for a specific product. I hold no brief for or against any advertising medium. I can say, however, that our particular use of radio has proved successful in selling our particular product.

When we were first approached on the idea of using radio, musical programs were the vogue; there was little else on the air. And, frankly, we couldn't get very enthused. If Pepsodent was to use radio at all—and we weren't so certain it wanted to—we wanted something different.

*Condensed from an address before the Advertising Council of the Chicago Association of Commerce, March 24.



Harlow P. Roberts

Well, we waited for a long time; we listened to many auditions; we considered this idea and that idea; but still we didn't warm up to radio.

This went on for about three years. Then, right under our noses in Chicago, we found a program that we thought might be the thing for us. It was a fifteen-minute dialogue act, a serial story built around the lives of two colored boys, Amos and Andy.

Well, we went to the chain with it, and now it was their turn to be discouraging. They sold time exclusively, they told us, in units of hours and half-hours. They had never broadcast any quarter-hour programs and they weren't sure they wanted to start doing so. It might make a bad precedent. Also there was no other advertiser putting on a program six times a week. Once a week was the customary procedure. When I look at the number of quarter-hour, six-times-a-week broadcasts on the air today it does not seem possible that we had such a hard time starting the movement, but we did. It was nearly nine months after we broached the subject before NBC lined things up to put Pepsodent on the air.

And so we started out, not knowing what radio would do for us, but hoping for the best and determined to give it a fair trial. We thought that our program was all right; we knew that it was different, at least. The time, however, did not suit us so well. Ten p. m. in the Middle West was fair enough, but eleven o'clock in the East seemed pretty late. So NBC manouvered and finally was able to clear a period for us at 7 p. m. Eastern time.

The result of that move was a revolution—which may be strong

(Continued on page 36.)

HOW CAN WE IMPROVE RADIO?

What the Agency Wants from the Station

MUCH more than any other advertising medium, broadcasting depends on cooperation. Printed advertising is written, illustrated, laid out by the advertising agency. The job of the publisher is editorial, to make his publication attractive to the readers the advertiser hopes to reach.

But in radio there is no line between what is advertising and what is editorial. Save in the case of brief announcements, each radio advertisement carries its own editorial content, which is either entertainment or education. And so there can be no distinct line between the duties of the station and of the agency. Both desire to please the public, that it may continue to listen to the station and to the advertiser's program. Both desire to please the advertiser, that he may continue to sponsor the program from which the profits of both station and agency are derived. Both the station and the agency, then, face the same problem, and must cooperate if satisfactory results are to be achieved.

In an attempt to smooth out some of the obstacles obstructing the path to perfect cooperation BROADCAST ADVERTISING wrote letters to a number of radio stations and to a like number of advertising agencies, asking what cooperation they would like to have that they are not now generally receiving. Their answers are incorporated in the articles on this and the opposite page.

STANDARDIZATION—more uniformity and less individuality in their methods—is the chief plea of the advertising agencies to the radio stations.

N. Beerend, of the United States Advertising Corporation, is echoed by many agency radio men when he asks for "a uniform method adopted by the broadcasting stations to determine their primary coverage and secondary coverage, together with some accurate figures as to the num-

ber of radio receivers, families, etc., actually in these areas, which the station can legitimately claim as its audience. This does not mean just taking figures from the last census.

"I believe the basis for this information should be worked out by an impartial and disinterested group of advertising men familiar with radio broadcasting and station coverage as it is 'estimated' at the present time.

"Frankly, I believe that the most constructive job that has been done along this line is the method to determine coverage employed by the Westinghouse stations. Please do not understand that I believe this is the ultimate or best method, but I do feel that a sound plan of some kind should be worked out."

"At present," writes another agency man, "each station seems to be trying to send out literature that is different from that of any other station. Each has its own way of measuring its popularity with the radio audience, and almost without exception each station manages to prove itself the most popular in its territory. When several of these 'proofs' arrive from the various stations of one city they merely cancel themselves out, leaving the agency no better off than it was in the beginning."

Much more serious than this, however, is the accusation of a prominent Pacific Coast agency that many of the stations with which it has dealt lack not only standards, but ethics. Its manager writes:

"The chains and the stations associated with them operate, as far as our experience has disclosed, in a very ethical manner, and are glad at all times to cooperate with us for the benefit of the radio users. This is true also, to a lesser degree, of the other important stations in this territory.

"Unfortunately, the remaining stations have no standard of opera-

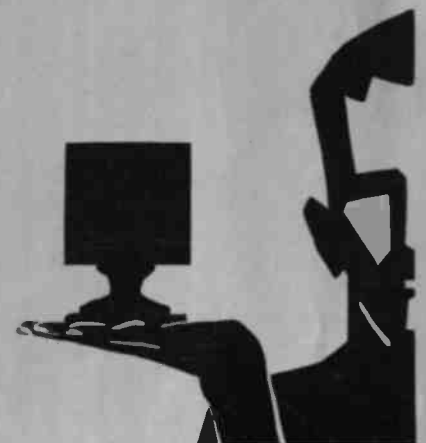
tion. They quote a rate to us on which we are entitled to a commission, and then quote the advertiser direct a rate less the commission. Their rates vary from week to week. They take any sponsors who will pay for their time, and allow them to make announcements of any character, regardless of truth or credibility. One week they allow you to mention prices in the evening; the next week they restrict you."

"A guarantee of standard rates and no rate cutting" is also asked for by an agency in New York, which places a good deal of radio business. In addition, this agency would like the stations to furnish "specified detailed information as to the extent of the territory in which the station lays down a clear signal, and the percentage of listeners of any given market who listen regularly to the station."

A DIFFERENT sort of criticism is made by J. M. Dawson, vice-president of Tracy-Locke-Dawson, Inc., Dallas, Texas. "While we handle both chain and transcription broadcasts," he writes, "I think the chief complaint which we have is the slipshod method with which many stations handle transcriptions. And this includes some large, high-powered stations as well as smaller ones.

"We have in mind certain sta-

(Continued on page 26)



A STATION-AGENCY SYMPOSIUM

What the Station Wants from the Agency

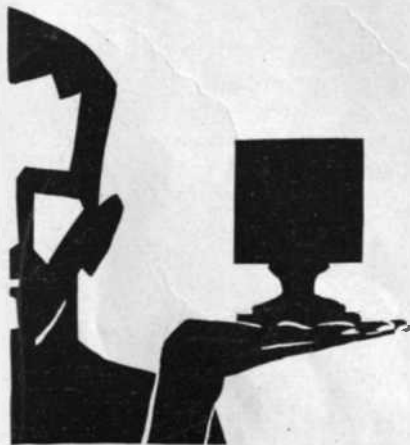
“ON the whole, our relations with advertising agencies have been very pleasant.”

Nearly every station answer started off with some such statement. The general feeling is well expressed by J. Leslie Fox, general manager of KFH, Wichita, Kans., who writes:

“Both the agencies and the broadcasters may well be proud of the record which has been set up in the development of this great new medium. This has come about only on account of a willingness on the part of both to learn from and to take advantage of the experience of the other.”

“But there is still much to be done,” says Dwight Northup, director of broadcasting at WSPD, Toledo. “One of the vital considerations today, and one in which advertising agencies must consider and lend helpful aid, is the question of advertising copy. Agencies can be a most potent force in overcoming the present-day evils of blatant advertising. Some of the best programs on the air today are practically ruined by the amount and style of copy used. Needless to say, this is one of the greatest criticisms offered by listeners and gives enemies of radio their most forceful arguments.”

Le Roy Mark, president of WOL, Washington, D. C., believes



April, 1932

pet peeve--

“HERE is my pet grievance,” writes Charles G. Burke, of WDAY, Fargo. “An agency dickers and howls and prowls and wiggles and waggles in attempting to get us to lower our price. We stand pat and finally land the account.”

“Then come the discs (this is a transcribed program). They are shipped from, let us say, New York. The program is to start on March 15. We get the first discs—two of them—on February 25. They come to us air mail special delivery. On the outside of the box is postage totalling twenty-one dollars—spent to get records to us nearly a month early! And this was kept up during the entire run of the program, about 13 weeks, as I remember it. Now it so happened that when this program was on the air, our rate—this was a 15-minute daytime program—was \$17.50.

“The agency, while trying in a number of ways to get our rates lowered—a thing we refused to do—turned right around and wasted more money than the cost of our time on postage which was entirely unnecessary.”

that “the co-operation between the advertising agency and the station will be greatly simplified if the agency will impress upon the advertiser the necessity of brevity. I think it was Southey who said ‘Words are like sunbeams, the more they are condensed the deeper they burn.’

“A splendid transcription was sent us the other day running 13½ minutes, of which 6 minutes was entertainment and the balance chatter. It was to go on the air one time only and the agency has been writing since to know how much mail we received from the broadcast.”

This question of advertising copy is also worrying Clarence Cosby of KWK, St. Louis, who writes as follows:

“We would be more than pleased to have all advertising agencies delete as much advertising copy from their broadcasts as possible. This, as you know, seems to be the ‘thorn in the side’ of listeners, and we heartily agree with them that in some instances an over-zealous advertising agency will endeavor to crowd a half hour’s talk in a fifteen-minute program.

“We further suggest that all advertising agencies, where their radio business would warrant, should employ either a man or woman in charge of their radio department who is creative in his or her ideas and one who could submit programs of a different and distinctive nature than those now being broadcast.

“The trouble we have found with some advertising agencies is that they are endeavoring to put on the air the same type of copy that they are putting in newspapers and periodicals, which is entirely wrong in our estimation. If these agencies would remember that readable copy is not speakable copy they would not only present programs that would be an asset to their clients, but they would also be helpful to the radio station in building up a larger listening audience.

“If we should sit down to beef-steak six evenings a week—it eventually would become very distasteful to us. The same holds good in the broadcasting industry. When a listener is compelled to listen throughout the day and evening to the same type of program he naturally becomes disgruntled and yearns for something new and different.”

FOLLOWING the same line of thought another broadcaster writes:

“In planning and preparing pro-

(Continued on page 22)

ARE YOU A "CLEVER" CONTINUITY WRITER?

An Inquiry in the Public Interest

By Russell Byron Williams

WHICH is the better?
This:

".....and now, ladies and gentlemen, the Whosis orchestra must be thinking about sparkling blue skies, the fragrance of clambering roses, and the endless canals in the dream city of Venice, for they are going to play the Italian equivalent of the Volga Boat Song—'The Gondoliers.'"

Or this:

"Although Ethlebert Nevin was born in Edgeworth, Pennsylvania, he lived for a time in Venice. One of his compositions which reveals both his pronounced individuality and melodic talent is 'The Gondoliers.' The Whosis orchestra will play it for you now."

Personally, my vote would go for the latter, although neither of them would justify a night-letter to Mother. I present them for your vote because only recently I heard close approximations of these announcements—both in the same Sunday afternoon. And also because they represent two types of continuity writers: the "clever" fellow who waxes poetic and oratorical, and the other chap who senses the necessity for interesting news rather than poetic verbiage.

Just for the sake of comparison, here is another contrasting pair of announcements—the former given over the Columbia network, the latter three evenings later over a local NBC outlet.

Number One:

"For a time the moon hung suspended by a silver star beam. But slowly the downward journey began, ending at the western

horizon where were silhouetted in sharp relief the stalwart pines. And in the arms of those same pines our feathered friends began to stir and murmur. The world was awakening. Silver streaks lighted the eastern hills and in the pastel tints of breaking day we watch the silhouetted objects take shape as trees, hills and homes—and hear the love song that tells us 'All the World Is Waiting for the Sunrise.'"

Number Two:

"Charles Wakefield Cadman is America's foremost composer of Indian songs. His 'At Dawning' will doubtless grow in popularity as the years advance. The orchestra will play it for you now."

There is no exaggeration in the above examples. Not only am I quoting selection announcements almost verbatim as they came over the air, but you can hear similar an-

stunt--

ON Sunday evening, March 27, the Ever-Ready Radio Gaities, complete with Belle Baker and Jack Denny's orchestra, was broadcast from a dining car studio which was traveling from Washington to New York at the rate of more than a mile a minute. The clicking wheels made an interesting, unusual background to the music and to Senator Dill's brief talk. Honors for the first such broadcast, as well as the best stunt of the month, are shared by the sponsor, the American Safety Razor Corporation, the Columbia Broadcasting System, and the Baltimore & Ohio Railroad.

ouncements made over almost any station every night in the week.

And isn't this needless verbiage as annoying to the listening public as the much belabored long commercials? If every program on the air were suddenly divested of the so-called "clever" leads to selections, and the announcements of the numbers to be played or sung reduced to the mere pronunciation of the selection title, wouldn't the fog of nation-wide insistence of "too much talking on the air" speedily be dispelled?

EVERYONE knows that some commercial credits are needlessly long and devastating in their hammer-blow construction. But when selections are announced only after a recitation of from 50 to 150 words, that verbiage becomes as offensive as the commercial credits.

Only recently I wiggled myself into the continuity file room of a large, nationally known station. While there I selected at random twenty different continuities, and at the expense of considerable monotony, counted the words in each—both commercial credits and selection announcements. In almost every instance the selection announcements, opening and closing paragraphs and self-styled "clever" quirks, were actually longer (in one instance four times as long) than the commercial credits.

In one Blue Network broadcast of March 28th, the two commercial credits totaled 525 words, the closing contest announcement 210 words, and the selection announce-

(Continued on page 34)

Wrigley Plays Two Queens Against a Pair of Aces *and Wins an Audience*

FIVE months ago radio page headlines carried the news that Amos 'n Andy were to have competition. For years they had dominated the seven o'clock quarter-hour on the networks in the Eastern time belt, and no sponsors had arisen to oppose them on the rival chain. Though it was admitted that they commanded but a portion of the radio audience for that period, advertisers were intimidated by the popularity of the black-face pair, and none found courage to support opposition.

The rivals, put forth by no less a sporting advertiser than Wrigley's, were unknown—two chorus girls calling themselves Myrt & Marge and attempting what had previously been tried by others in one way or another without success—the backstage sketch. After a two-year search on the part of the chicle manufacturer for a suitable radio program, this one had made a strong appeal at the auditions and was

signed up in record time to be broadcast on a network of thirty stations, fifteen of which would take it opposite the seven o'clock favorites.

Here was a bold stroke of program placing, and yet it was not as rash as the hesitancy of other sponsors might indicate. For even if it were to be assumed that the new program would lure but a fraction of the Eastern radio audience that did not follow the toothpaste comedians, that fraction would be indicated by a very round number which would form a substantial audience nucleus. Furthermore, a program worth sponsoring would in time attract listeners from the rival camp, some because they would try the new offering and prefer it to the old, others because they were wearying of the established entertainment. Together these groups make an audience to delight any advertiser. And Wrigley's went out for it.

The very boldness of the time se-

Early episodes were publicized with newspaper space.



Myrt and Marge, network rivals of the world's most famous radio act.

lection gave the new program valuable publicity to begin with, and linked the names of the unknown artists with those of radio's most famous stars. This was wisely calculated support. And Wrigley's augmented it by four-inch newspaper advertisements in the cities from which the Myrt & Marge program was broadcast, during the first three weeks that it was on the air.

Since then editorial comment and the entirely voluntary and unsolicited bulk of fan mail attest that the unknown chorus girls have reached the front ranks of radio popularity and fame. And it is interesting to see that better than 50 per cent of the fan mail comes from the territory in which Myrt & Marge compete with Amos 'n Andy. In fact, a recent impartially conducted survey in a representative city of this territory, showed Myrt & Marge to be the favorite program.

(Continued on page 33)

Is Your Program's Personality A SUSTAINING STAR OR A COMMERCIAL CREDIT?

Premier Malt Sales Company Turned Their Program's Drawing Card Into Their Product's Sales Ace

TO the advertiser, radio is just another advertising medium, valuable to him solely as it effectively advertises his goods, as it increases his sales. To the listener, however, radio is not just another medium for advertising. To him radio is a means of entertainment, education and service, and he will accept only that advertising which brings him one of these.

The advertiser going into radio is faced with a double problem. First, he must get people to listen to his program; second, he must get them to listen to his sales talk.

The first is easy if he will remember one thing: People are interested in personalities, not products. They listen to Amos and Andy, not Pepsodent; to Kate Smith, not La Palina; to Paul Whiteman, not Pontiac. Just as they buy magazines to read the stories and articles and see the advertising only incidentally, so, in listening to the radio, they seek the personalities they like, and thus are led to hear the advertising of the program's sponsor.

Radio's first duty is to entertain. This is a duty to the advertiser as well as to the audience, for if the program does not entertain there will be no audience for the advertiser. And the entertainment should be good. No advertiser would want his copy in print accompanied by shoddy art work. Nor on the air should his copy be accompanied by shoddy entertainment.

Having selected his entertainment, the advertiser's next step is to present his advertising talk so that it will not only be heard, but listened to as intently as the rest of



THE "old maestro" and all the lads have prepared a radio program for you this eventide, under the sponsorship of the alma malta—good, old Blue Ribbon Malt. With pardonable pride and a bit of a gusto profundo, the maestro makes mention that Blue Ribbon Malt is America's Biggest Seller. Millions say it's the very best and take it from me—America knows its malt.

Hear BEN BERNIE

TONIGHT at 8 C.S.T.

WGN and CBS

Wherever you go, you find

BLUE RIBBON MALT

**AMERICA'S
BIGGEST SELLER**

A radio page ad

the program. Which is easy to say, but not so easy to do. Yet it can be

done, and it must be done, if the program is to be successful advertising.

ONE of the most satisfactory solutions to this problem is that of the Premier Malt Sales Company, makers of Blue Ribbon Malt. As their radio entertainment this organization had secured Ben Bernie and his orchestra, a good band with a better leader, whose announcements of his dance tunes were listened to more closely than the tunes themselves. Here was a personality who could kid his tunes, his band, himself, who could kid his listeners and make them like it. Why not utilize this personality to put over the sponsor's commercial announcements? Why not let him kid the product, and in doing so put across its sales story?

The sponsors knew that this was dangerous ground, that in making their audience laugh with Bernie they might easily make them laugh at Blue Ribbon Malt, but the chance was worth taking. At least, here was one commercial announcement that wouldn't be tuned out. If the fans wanted to hear Bernie they would have to hear about Blue Ribbon.

Here's a typical opening line from the program of March 8: "Hello, everybody. This is Ben Bernie about to sock out at you a bit of a radio program for the alma malta, Blue Ribbon Malt, good old Blue Ribbon Malt."

And here's "the old maestro's" mid-program announcement, from the same broadcast:

"'I Can't Forget', ladies and gentlemen, was the number just played

Broadcast Advertising

by Ben Bernie and his Blue Ribbon Malt forgetters. I can't forget, ladies and gentlemen, how very nice you have been to the maestro in the past; how you have stood his bantering at you and how you have tolerated his many mistakes. I can't forget, ladies and gentlemen, and I hope that you can't forget that Blue Ribbon Malt is the best malt extract that scientific manufacture, skilled experience and choice raw material can produce—so 'elp me!"

"Each broadcast begins with Bernie and closes with him," said H. L. Weiler, of Matteson-Fogarty-Jordan Company, agency in charge of the Blue Ribbon Malt Program, "with the result that the program is tuned in from start to finish, and not a minute or two short at each end to miss the commercials, as is so often the case. From our fan mail, which is plentiful although unsolicited, we are sure that our idea of letting the program's personality deliver the sales talks is a good one."

The listener's reaction to this kind of advertising is probably best described by the following paragraphs from Louis Reed's syndicated column, *The Loudspeaker*:

With one grand flourish of his sceptre and his tongue in the middle of his cheek Bernie punctures the whole elaborate fabric of advertising blather with which radio is cursed.

But, in puncturing it, he actually by his swift legerdemain of his mind—or his art, whichever you prefer—creates good will for the sponsor who makes possible his broadcast periods. It wouldn't surprise me if he actually sends customers panting to the corner store to buy his product.

Bernie happens to be broadcasting in Chicago the current hymns of Tin Pan Alley for a malt company. Heretofore, he has confined his jesting to his tunes. Suddenly he becomes the drumbeater of his sponsor. He mentions airily that so many thousands of people are taking the malt. 'Fancy that!' he chuckles, and then goes on in his familiar lingo, 'Good old malt! I hope you like it.'

It brought many a smile, if not here and there a guffaw, to listeners. And bringing the smiles and guffaws it made the listeners kindly disposed toward malt, prepared to purchase this particular malt if it is malt they must buy.

"LAST year, when the program was new," continued Mr. Weiler, "we advertised it to the public with space on the news-

April, 1932

Wherever you go, you find this malt Ben Bernie recommends



© 1932 by P.M.P. Co.

The old maestro joins the millions who have made Blue Ribbon Malt America's Biggest Seller in saying that if you want the mosta of the besta—buy Blue Ribbon. Its high quality is always exactly the same and it's packed full 3 pounds to the can.



WHEREVER YOU GO, YOU FIND

BLUE RIBBON MALT

AMERICA'S BIGGEST SELLER

Tying Ben Bernie up with Blue Ribbon's printed campaign

paper radio page. These ads were solely to get listeners for the program; no attempt was made to use them to sell Blue Ribbon Malt. We figured that if we could get people to listen to our programs the commercial announcements would sell the product.

"This was true enough, but we soon found out that an advertisement on a radio page has a big advantage over any other advertising in the paper. People don't just glance at the radio page; they read it carefully and refer to it frequently while they are listening. We therefore decided to expand our radio page space to include some advertising for the product as well as the program. It is still primarily a program ad, but it now invites readers to try the malt as well as the program.

"Each of these advertisements is

carefully tied up with the broadcasts. The illustration is a silhouette of Bernie. The headline is a typical Bernie expression: 'Will you listen?' 'I Hope You Like It,' 'Happy Tuesday.' The copy, too, is in Bernie's style, replete with such phrases as 'the mosta of the besta,' 'alma malta,' and 'so 'elp me.'

In style and illustration they tie in with one of Blue Ribbon's regular newspaper campaigns. Ben Bernie has also been featured in one of a series of larger advertisements, based on the slogan, 'Wherever you go you find Blue Ribbon Malt.'

"At present, Ben is starting on a vaudeville tour. With newspaper space and with special displays in dealers' windows we are announcing his appearances. R-K-O is returning the co-operation by using a line 'through the courtesy of Blue

(Continued on page 25)

Is There Really Too Much Advertising on the Air?

An Attack in Defense of Broadcasting

By Olive Sharman
Radio Station WJR, Detroit

AMERICAN advertisers adopted an orphan some few years ago. They have paid his bills. I wonder if they have met him?

Science, preoccupied with numerous other progeny, was glad to turn her child, christened Radio, over to anyone who would care for it. Advertisers, flush with money, expressed helpfulness to the tune of millions.

The child proved to have winning ways. It made a great many friends. But it is growing now, and a few people in the community are beginning to look askance at this child, cast off by its own parent. It is not very well brought up, they say. Foster-father Advertiser has been generous, but he has not been understanding.

I'd like these two to meet. In fact, I believe it is essential that they *should* meet; Father Advertiser because he might need this child, now that his other children are growing away from him; and Foster-son Radio, because he has been talked about quite a little by



the neighbors, and when one is talked about, it sometimes undermines confidence. It would be good for him to bask in the smile of a benevolent foster-parent!

American advertisers have spent millions of dollars in radio broadcasting. I contend that as yet they do not understand it. It has become essential that they should, and that advertiser and broadcaster should present a united front against the force of radio criticism. The criticism may be neither consistent, nor constructive, but it is loud-voiced. It represents a small but important minority of persons whose passion in life it is to be critical, and it represents further a too heedless acceptance or rejection of radio on the part of the American public.

Several thousands of persons engaged in broadcasting chafe against this much-tongued criticism. It is spreading, insidiously, apathy and indifference not less than actual reproach. Spontaneity and enthusiasm which give life and lustre to radio as an advertising medium are threatened. The menace lies in that only as a medium of *enthusiastic* advertising can radio be successful.

Radio, flooded last year, and the year before, with broadcast advertising in every form, good, bad, and indifferent, has gone a long way toward consistency in itself. But there is the greatest inconsistency in the attitude with which it is received. The cry is, "There is too much advertising on the air." What price the consistency of Mr. and Mrs. B., as representative of a certain type of listener?

Mr. and Mrs. B. have always enjoyed their radio set. They paid more than one hundred dollars for it. One evening, when Mr. and

Mrs. A. call to play bridge and find the living room filled with the customary radio program, Mrs. A. remarks with more than a suspicion of superiority:

"We never listen to the radio at home. There is too much advertising on the air."

Mrs. B. says, "We think so, too." And nine chances to ten she turns the radio off. Later, Mr. and Mrs. B. will again enjoy the music. (Slumber music, perhaps, or dance music from the Pacific Coast.) But while Mr. and Mrs. A. are present they like to feel that they are up to date in their opinion, that there *is* too much advertising on the air!

HOW long have we been hearing this complaint about radio advertising? Certainly for so long a time that it has become exasperatingly wearisome to those actually engaged in broadcasting who are conscious of the many movements which radio has lately made in the right direction.

I have listened to a great many persons who glibly advocate the methods of the British Broadcasting Company, most of whom have never heard so much as a Daventry time signal. I have listened to others who say "I haven't time for radio." It is not unusual to find that these persons spend an average of six or seven evenings per month in the family circle. The remainder are spent at clubs, dances, or theatres.

For the other side of the story, I have read hundreds, perhaps thousands, of letters from men and women who find diversion, not to say needed cheer and companionship, from their radio sets, and who are in no sense blind to the knowledge that somebody must pay the

ADVERTISING AGENCIES RADIO ASSOCIATION



Top row, from left to right: Frank Steel, Critchfield & Co.; G. W. Stamm, "Broadcast Advertising"; G. E. Opie, Rogers & Smith; R. B. Robertson, "Broadcast Advertising," and H. W. Rose, The Buchen Company.

Second row: R. B. Williams, Erwin, Wasey & Co.; T. W. Davis, Matteson-Fogarty-Jordan; G. V. Lowrie, McCann-Erickson; Thomas Foley, Philip O. Palmer & Co., and James Davidson, also Philip O. Palmer & Co.

Lower row: Myron Kinsey, Albert Frank & Co.; J. L. Van Valkenburg, Batten, Barton, Durstine & Osborn, and T. D. Luckenbill, J. Walter Thompson Company (Robert Rankin, of the William H. Rankin Company, left before the picture was taken.)

AN informal get-together of a dozen radio men from Chicago advertising agencies on March 30, called by G. W. Stamm, publisher of BROADCAST ADVERTISING, as a disinterested party, resulted in the formation of a new organization, the Advertising Agencies Radio Association.

The purposes of this Association

are twofold. First, it will serve as a forum where the agency radio men can meet and talk over their problems. Secondly, through the Association they can deal collectively with broadcasters, station representatives and others with whom their contacts have heretofore been individual.

"It is not the intention of the As-

sociation to make arbitrary demands," said G. E. Opie, who was elected temporary chairman, "but to cooperate with the broadcasters in standardizing the methods of buying and selling time on the air, thereby eliminating much needless confusion and misunderstanding."

At a second meeting, April 4, a set of by-laws was adopted.

bills. It is not by any means rare for radio stations to find a hoarded dollar bill among the day's mail. "I felt so grateful for my radio last night that I just had to send you something."

When the rightness of broadcast advertising is challenged, it is but natural that we ask ourselves, "Are we wrong? And if we are is there hope for our ultimate salvation? Or are we forever damned?" When I myself put the question it was to receive an encouraging reply from not one but several worth-while sources. I questioned J. B. Mills, publicity director of one of the largest department stores in America; A. S. Hayes, of the radio department of one of the largest advertising agencies; Neal Tomy, a veteran radio announcer; and Leo

Fitzpatrick, the manager of my own station.

The persons whom I did not trouble to question (for I was only too sure of their loyalty to radio) were the man who delivers my clothes from the cleaners, who unfailingly asks about his favorite radio entertainers; the waitress who serves my luncheon, who hurries home in the evening to hear "Raising Junior"; or any one of the two or three dozen persons to be found at any time in the reception room of the studios, who sooner would miss a glimpse at the Statue of Liberty or the Golden Gate than an opportunity to see their radio friends at the microphone.

Who are the persons who say there is too much advertising on the air? Are they not a minority, composed of those who can afford to

choose their own forms of entertainment, and who have the opportunity

(Continued on page 28)



IT'S ABOUT TIME

To Consider Local Radio Conditions Before Demanding a Definite Period

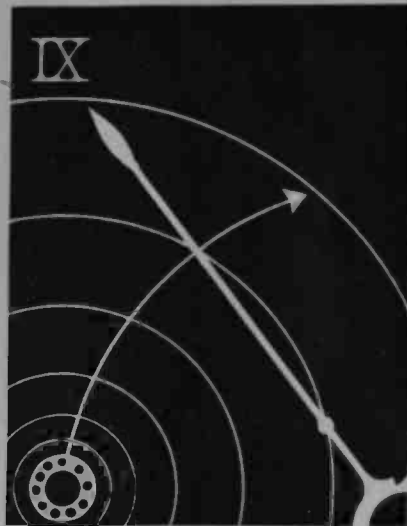
Says Showalter Lynch
KGW, THE OREGONIAN, Portland, Oregon

I HOPE you transcription folks won't mind if a station man makes a few friendly suggestions. But, first of all, let me say that KGW believes in spot broadcasting. We believe that, properly used, transcriptions form a valuable and desirable adjunct to network programs. We have installed, at considerable expense, a complete set of the most modern reproducing equipment. We place no penalty or surcharge on recorded programs, and, at the present, KGW has quite a number of successful transcription accounts on the air.

It seems to me, however, we ought to get together a little bit on this matter of time. Now, I know that it's the most logical thing in the world to sit in an office back there in New York or Chicago and figure out just when a certain program ought to be broadcast out here in Portland, Oregon. Maybe you've even got listeners' surveys to prove it. But that's what Mr. Paul Kelty, editor of our paper, *The Morning Oregonian*, calls "specious reasoning."

I don't say it can't be done, but I do say that in a good many cases you'd get a better spot for that particular program by analyzing local conditions instead of setting your time arbitrarily in advance. That's one of the principal advantages of spot broadcasting, anyway, isn't it—the opportunity it gives you to pick out *just* the right spot for each program in complete freedom from the restrictions necessarily imposed by simultaneous network release?

In my February BROADCAST ADVERTISING I read an interesting article on some listener surveys made by Benjamin Soby, who is with the Westinghouse Stations. Mr. Soby discovered, among other things, that "the program itself is



by far the outstanding influence" in fixing listening habits. The article goes on to say that popular programs will cause an audience to switch from one station to another, to stay up late or to get up early, and sometimes to change other plans to avoid missing a favorite program.

In other words, the vital thing is *position*; where your program is placed in relation to other programs—not merely the time of day or night. If it's next to a popular program 10:15 may be a far better evening spot than 7:15, and 7:30 a better morning time than 8:30.

There is another important factor, too. Out here in the West things are different. The man who has a picture in mind of Eastern metropolitan conditions is fearfully out of focus. To begin with, on account of the three hours difference in time our big Eastern network commercials start coming through at 4:30 in the afternoon. Consequently, there is a tendency to build up a peak audience earlier in the evening.

But even more important is the

difference in our actual living habits. There are comparatively few large centers of population. Homes are nearer places of business. You can live clear out in the country and still be only ten minutes' drive from the office. There are more individual home owners and a correspondingly lower proportion of apartment house dwellers.

WHAT do all these things mean when translated into listening habits? In the first place radio sets are turned on earlier in the day. For the past two years one of KGW's most successful sponsored programs has been broadcast between 6:45 and 7:15 a. m. For a solid year a chain grocery store group achieved outstanding results with a program from 7:15 to 7:45 a. m. and the program that is pulling more mail than anything now on the station is on the air from 7:45 to 8 a. m.

In the second place the average man gets home an hour or two earlier in the evening. He has no traffic jams to contend with and no subway crowds to fight. He can leave his office and be home in front of his radio with his slippers on in fifteen or twenty minutes at the outside.

These are but two very broad generalizations which will give you something of the idea. Individual cases vary according to the type of program, available position, standing of the station, and so on. What I am trying to urge is placement of each spot broadcast in accordance with local conditions, not an arbitrary selection of some particular hour of the day in advance, a practice which defeats the very object of spot broadcasting.

I realize that in many cases this
(Continued on page 40)

Broadcast Advertising

CHECKING RADIO'S SELLING POWER

A Number of Methods That May Be Used to Measure Your Program's Salesmanship

Compiled by Bernard D. Urist

ACTUAL direct sales power of radio as indicated by factual data keenly interests all radio advertisers. They know that radio is an excellent institutional medium; they know it builds prestige, "name-value," brand knowledge, and they realize that it impresses dealers. But, they ask, does radio and can radio sell goods without the aid of other media or personal salesmen? Is it a major selling tool or a supplementary one supporting printed or personal salesmanship? And more particularly, each advertiser on the air wants to know what kind of a sales job his own program is doing.

The following survey plans may throw some light on these questions. However, which one or ones will be applicable depends on the individual advertiser's past experiences and present difficulties or problems. It is well to note that the A. N. A. Crossley report included a discussion of this question on the topic "How Effective Is Radio Advertising in Influencing Listeners to Buy?" Housewives were asked, "During the past month have you or others in the family inquired about or tried any product as a result of what you have heard on the radio? What products?" Many products were mentioned but on the whole the answers were admittedly

inadequate. The Elder Survey made for Columbia supposedly gave more definite answers, chiefly on the thesis that radio-advertised products had greater sales in set-owning homes than in non-radio homes.

A. Desk Surveys:

1. Sift through all fan-mail about program and products. Check and tabulate comments revealing that radio has sold goods as well as gained applause cards.

2. Chart sales and sales costs; then perhaps chart radio costs as compared to total sales costs; note how the radio figure compares with the total sales cost figure. (Usually questionable.)

Of course, sales figures before and after using radio are their own answer in some instances—other things being equal. But in most cases, sales fluctuations might be due to the influence of a dozen factors.

B. Telephone Surveys:

Call telephone subscribers during the hour sponsor's program is on the air and ask:

(1) Whether radio is "tuned in?"

(2) If so, what station and program?

(3) If your program, ask sponsor's name? Did they ever buy any of his goods as result of listening to the program?

Offer a little reward or token if

good-will is desired. The reward inducement would make excellent lead. In modified form, this method has been used by various stations to test popularity. The National Broadcasting Company used this plan to check on the popularity of three Friday evening shows recently. At various times, this network uses the telephone to check upon the popularity of its sustaining features.

An excellent booklet summarizing the advantages, limitations and uses of the telephone survey has been issued by the Arnold Research Service.

C. Mail Surveys:

1. Mail questionnaires to telephone subscribers or any representative list, to secure data to throw light on these points:

(1) Do people "listen" to radio advertising?

(2) Do they know the names of the sponsors of their favorite hours?

(3) Do they buy their goods?

The following questions could be printed or typed on correspondence side of double post-card.

(1) Do you ever listen to these programs? Check.

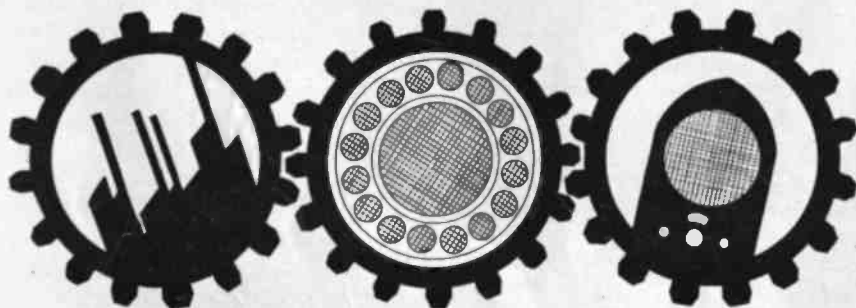
(Mention sponsor's program as well as several others.)

(2) Did you ever buy any of this sponsor's goods as the result of listening to his radio programs? Have your friends?

Cite instances.

(3) What brands or kinds of _____ do you use? (Sponsor's product.) What brands of *Other Product* do you use? (Survey may be cooperative or other brand names may be added for camouflage purposes.)

2. Another proposed mail survey would have the basic division, radio-owner or non-radio-owner.



Analysis of radio-owners as compared to non-radio people would supposedly answer the question as to whether any one radio-advertised brand is purchased more by radio-listeners than by non-listeners.

(This proposition is said to be proved by a Columbia Survey using this method in part.)

D. Fan-Mail Surveys:

1. Offer premium or inducement to "write-in"—to gauge listener interest if this method has not been previously used.

Names secured can be used in many ways. Libby, McNeil & Libby, on their Mary Hale Martin Household Hour, solicited write-ins for recipe cards citing Libby products. The list of names thus secured is used as the basis for direct mail, leads for dealers, etc. (A method for analyzing continuities, using returns as one index, that has gained wide comment, has been worked out

by the Libby Company cooperating with the University of Chicago, School of Commerce. (See *Journal of Business*, July, 1931.)

2. Solicit fan-mail tied-in with sales. Send premium for letter written upon package-top or part of carton or label. Thus, Pepsodent gave Amos 'n Andy cut-outs for letters written on Pepsodent boxes.

"The Goldbergs" also offered to send a bathroom tumbler to listeners sending in two Pepsodent covers, and commenting upon the program. Announced only in the program, the returns justified confidence in the listener-interest power of their Jewish family skit.

Quaker Oats distributes rag dolls on request—with top of Quaker Oats package; this company also operates complex premium system founded upon the same idea—an attempt to tie advertising efforts to sales directly and unmistakably.

Analysis of write-ins will reveal distribution and coverage by states. Estimated potential audience compared to number of write-ins will show inquiry-pulling power and ability to translate "good-will" into sales, theoretically.

3. Applause cards, themselves, can be directly turned into sales and the mailing list can be materially revised and enlarged. Write-ins can be spotted according to local dealers who can use the leads for solicitation or follow-up. The Enna Jettick Shoe Company followed this scheme.

Purity Bakeries, in a children's program, gave the product mentioned in the program as a prize for best jingles. Names and addresses were used to open new accounts and to help present customers. Another, and perhaps the outstanding example of concerns using fan-mail to check listener-interest and to secure names for dealer promotion, is the Individual Drinking Cup Company, maker of "Dixie Cups." Toy balloons were given to all children who wrote and mentioned the name of a dealer where Dixie Cups could be secured. With the names as evidence, salesmen cheered old dealers and lured new ones.

All methods which secure "write-ins" and pull fans into the dealers' stores "sell" merchandise insofar as they sell the dealer and give him the contacts for personal salesmanship.

4. Radio propositions inviting listeners to secure free sample or special offer from dealer give listener-interest check and carry prospects into the dealers' stores. Reports from dealer showing the number of fans who called and estimates of sales which can be traced to these visits are of great value.

For example, the Chrysler contest announcements, it is reported, pulled more than three million prospects into dealer show-rooms.

That fan-mail in 1932, as radio slowly comes of age, is not an artificial index is cited by Columbia, which reports an average increase of unsolicited mail; in one instance, 19,000 per week average has not been called extreme.

However, it has been proved again and again that the greater part of radio's direct sales are uncred-

(Continued on page 16)

Broadcast Advertising

DISPLAY TIES IN WITH RADIO



"THE newest window display for Campana's Italian Balm," writes I. Willard Crull, advertising director of the Campana Corporation, Batavia, Ill., in *Advertising Displays*, "is a decidedly radical departure from the established type of window display usually used to feature a face and hand lotion.

"Inasmuch as we are conducting a radio program that has proved to be enormously successful over a coast-to-coast network of the NBC, we decided to merchandise this radio program as well as the product itself in our window display.

"Aside from the fact that by thus linking our two forms of advertising together, it makes the radio program more effective, we felt that by thus featuring the characters in the program and the photo-

graphs of scenes from various plays that we produced on the air, the entire display would have more attraction value to the passer-by. In actually checking this window in a preliminary survey, it attracted more attention by a wide margin, than any display that would normally be considered outstanding."

Having received a number of displays from several companies, Campana decided to test them out by placing them in actual windows and counting the number of people who stopped to read them. "The results were interesting because on all points considered (sales made, persons who stopped, persons who looked, and comment created) the display that we finally picked stood head and shoulders above the rest."

15,000 REPLIES TO ONE DAYTIME OFFER

MORNING and afternoon for more than three years, the "Beauty Chats" of E. Burnham, Inc.—world's oldest and largest retail beauty establishment—have been presented to the audience of the Air Theatre.

On March 7th Burnham's decided to test this audience, for the first time, by a direct offer. One short announcement was made at 2:15 P. M. offering a certificate good for a jar of Burnham's Beauty Cream at any drug store. The offer was limited to twenty-four hours.

Within thirty-six hours ~~after~~ the announcement was given 15,262 requests were received at the Mail Department of WBBM. Nine states were represented as follows:

Illinois (exclusive of Chicago)	3928
Chicago	5330
Wisconsin	2520
Indiana	1579
Michigan	1441
Iowa	334
Ohio	120
Missouri	7
Kansas	2
Kentucky	1

The unusual responsiveness of the Air Theatre's daytime audience accounts to a large extent for the fact that WBBM carries more than twice as many daytime local commercial hours as its nearest competitor.

The Air Theatre

**25,000 Watts
389.4 Meters
Clear Channel**

WBBM Chicago

Western Key Station of the Columbia Broadcasting System

ANNOUNCING!

THE
AFFILIATION
of

RADIO STATION

K T B S

WITH

National **B**roadcasting **C**o.

The favorite station of listeners in the Tri-State Area of Louisiana, Arkansas and East Texas, now dominates the air in this billion dollar market with NBC programs. The most profitable radio buy in a hundred thousand square mile trading section.

Effective March 1st

Studios in the
Washington-Youre Hotel
SHREVEPORT

MAKE
YOUR
DOLLARS
TALK
in MONTANA
over

KGIR

"The Voice of Montana at Butte"

WESTERN
ELECTRIC
TRANSCRIPTION
EQUIPMENT



The NBC Outlet for
Western Montana

CHECKING RADIO'S SELLING POWER

(Continued from page 14)

ited and that fan-mail is only a partial key to the good-will and sales value of a broadcast. In the *News-Bulletin* (February 5, 1932) of the School of Commerce, University of Chicago, Leonie Loeb, working under Professor J. L. Palmer, reports that only 8 per cent of women listeners in a personal interview survey stated that they had ever written in for features, premiums or contests; in contrast, about "26 per cent reported making purchases as a result of advertisements in morning broadcasts."

E. Field Surveys:

1. Call on Sponsor's salesmen to note whether they have any particular ideas as to whether or not radio has helped them. Some men may offer instances revealing radio's effectiveness that may be significant. (Check on amount of sales energy expended in advising dealer how radio will help him.)

2. Interview dealers to note how much they know concerning the aid radio has given them. Dealers can be given (or mailed) announcement cards with a reply enclosure asking whether:

- (1) Dealers have heard programs.
- (2) Dealer would like the same program to continue.
- (3) Dealer thinks sponsor's program has helped sell sponsor's product.

This plan was tried by the Armstrong Cork Company. According to Clifton C. Andrews, advertising manager, the Willard Storage Battery Company in May, 1931, made a survey of their wholesalers regarding ideas of radio's effectiveness in general; in addition, dealers were queried on the transcription vs. network problem.

Sieberling Rubber Company made a survey of high class dealers with the lead question, "Were it necessary to use radio advertising only, or magazines only, which would you prefer?" (Answer was radio, 5 to 1, company reported.)

3. Observe buyers at the retail outlets. How do they buy? Mention of advertising? (Stimulated by counter display featuring the program or its characters. Perhaps addresses may be secured from deal-

er, or buyer may be questioned later as to: "Was product's advertising seen?" "Was the radio program heard?" "What was it about?" "Who was sponsor and what does he sell?"

Under this heading, perhaps, could be mentioned the success of Household Finance Company in detecting the effectiveness of media. Clients fill out a form at the request of the company that checks the particular form of advertising that brought them to the concern. Every type of medium from telephone listing to radio is covered. The tabulations must have been radio-significant, for Household Finance has increased its number of outlets.

Possibly any type of concern that contacts consumers directly or semi-directly could secure data of this type by printed questionnaires or oral reports later filled in by salesmen, clerks, or agents.

4. Interview housewives or buyers in their homes. Sample survey. Lead: Making a radio survey. "What stations listened to?" What programs at various hours? (Mention sponsor's program among others.) Did they like it? Was product ever bought or tried?

The Gallup reader-interest test, recently used (at large fees) by a leading Chicago newspaper, a St. Louis newspaper and a national magazine, will be modified for radio use, it is rumored. This test, by personal interview, checks all pages of a publication detecting read and unread pages.

Personal interviews, if well-scattered, are often significant — although expensive.

F. Other Projects:

1. Under this heading, we might include a corollary method. If the advertiser could limit radio to "pushing" one particular product for a stated period, without the aid of any other medium or personal salesmanship, he can thus gauge radio's effectiveness by seeing if sales remain stationary or if they jump.

Tastyeast, Green Brothers, has been cited as an outstanding example of a firm which pulled new territory solely through radio for advertising or sales promotion.

A drug concern sponsoring an expensive program has been reported to say, that notwithstanding the difficulty of tracing direct sales

to radio, analysis of sales returns from territories covered by radio and those not covered shows increased sales in the "radio" territories. Although "other things" are never equal in practice, this concern believes that increased sales are "radio-resulted."

2. Package enclosures could offer knick-knacks for write-in or coupon. Queries: "Was this package or product bought as a result of advertising?" "If so, what form?" "Was radio program ever heard?" "Program's name. Was it liked?"

3. Survey of group like high school students offering returns for answers to questions—perhaps contest letter. Exploit idea in various media. Queries: "Was the program heard? Liked?" "What did you like about the product?" (Attempt to promote sales at same time.) Do you know instances where radio influenced purchasing of the product, etc.?

In conclusion, the Cooperative Analysis of Broadcasting recently completed for the Association of National Advertisers is expected to add factual data to the question, "Does Radio Sell Merchandise?" No one survey method or combination of methods can answer this question, obviously, but intelligently-used, market research methods, adapted to radio, may help to guide the advertiser.

New Advertisers on Columbia Chain

THE Lane Company, Inc., Altavista, Va., makers of cedar chests, will launch a CBS radio series early in April. The campaign will be directed by Henri Hurst & McDonald, Chicago. Other new Columbia advertisers include the Phillips Jones Corporation, New York, makers of Van Heusen shirts and collars, whose advertising is handled by the Peck Advertising Agency, New York; the Photoplay Publishing Company, Chicago, placed by Aubrey & Moore, Inc., Chicago; and the Zoro Company, makers of Zoro moth cakes, whose agency is Faxon, Inc., Chicago.

Kobak in Charge of AFA Convention

DETAILS for the 28th annual convention of the Advertising Federation of America are in the hands of Edgar Kobak, vice-president of the McGraw-Hill Publishing Company, who has been named general chairman of the program committee. The convention will be held at the Waldorf-Astoria Hotel, New York City, the week beginning June 19.

April, 1932

General Motors Has Special Program

A SPECIAL program, broadcast for a full hour over an extended NBC chain, on Monday, April 4, will advertise the General Motors Automobile Shows, held during that week in 55 cities. Talent from the Parade of the States, the Buick, Chevrolet, Frigidaire, Oldsmobile and Pontiac program will all take part in this gala program.

WMAZ Moves Studios

RADIO station WMAZ, Macon, Ga., will move from its present quarters to new studios in the Bankers Health and Life Insurance Company Building the latter part of April.

WORC Opens New York Office

A NEW York office in the Lincoln Building, 60 East 42nd street, has been opened by radio station WORC, Worcester, Mass., for the convenience of advertisers and agencies. E. Howell Mulford is in charge.

Clothing Firm Sponsors Sports

A N affiliation between station WIBO, Chicago, and Baskin-Hart, Schaffner & Marx, whereby the clothing firm will sponsor all of the sporting events broadcast over WIBO, has recently been completed. For the past winter Baskin has been sponsoring basketball and hockey broadcasts over this station.

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.

WGN Names Walliser Production Manager

BLAIR WALLISER, associated with station WGN, Chicago, since 1930 and author of its Harold Teen programs, has been appointed to the post of production manager of the station. "This is a job of many duties," the announcement explains. "Its holder is daily called on to supply all manner of sound effects, arrange program schedules, and prepare and present productions.

"The production boss is the fellow who sees that the windstorm starts at the right time; that the traffic noises are inserted in the proper spot; that the rain effect is presented when the action of the program demands rain and in fact, sees that all the details except the spoken lines or musical numbers of each program are presented correctly.

"An idea of some of the troubles of a production man can be obtained from the "Teen" program of last week in which four studios were used to make up the complete program. The orchestra operated in one studio; a train effect came from the second; a crowd effect from a third, and the speaking lines were presented from studio four.

"Some of the sound effects necessary to radio programs are obtained as follows:

"Fire—The crackling of cellophane or onion skin paper in front of an electric fan blowing across the microphone. Laths are broken to produce the effect of crashing timbers.

"Rain—A special machine made up of canvas and using small shot provides the best rain effect.

"Wind—A special machine made up of a revolving drum which turns inside of a heavy canvas.

"Street Noises—A microphone located on the Michigan avenue side of the Drake Hotel, where the WGN studios are located, picks up real traffic noise from the avenue.

"Airplanes—Motor noises are produced with a special fan arrangement which also

presents, with variations, a good automobile engine sound effect.

"Besides all of the above, there are numerous other properties such as bells, gongs, whistles and other noise making apparatus which are operated under Blair's direction."

Chrysler Sponsors "Follies of the Air"

THE "Ziegfeld Follies of the Air," arranged, directed and produced by Florenz Ziegfeld who will also appear in each program, was inaugurated on Sunday, April 3, over a Columbia network of 70 stations under the sponsorship of the Chrysler Sales Corporation. This account is handled by Advertisers, Inc., Detroit.

Two Test Campaigns for Monarch Foods

REID, Murdoch & Company, Chicago, producers of Monarch brand food products, which are distributed entirely through independent merchants, are sponsoring two test radio campaigns in Chicago. On Monday, Wednesday and Friday evenings, they present "The Monarch Melody Man" on WGN. On Tuesday, Thursday and Saturday afternoons, they sponsor a series of domestic sketches, "The Lyon Family," over WLS.

The business of getting a phonograph record of the roar of the Monarch Lion, trade-mark and program signature, was quite a task. More than thirty lions' roars were tried before the present one was selected. The roar now in use was made at the Cincinnati, O., zoo, whose lion obligingly did its stuff for the record manufacturers.

Radio for Soft Drink

A CAMPAIGN by radio to advertise Nehi beverages, made by Nehi, Inc., Columbus, Ga., is being planned by James A. Greene & Company, advertising agency of Atlanta.

A. A. A. to Meet in Washington This Month

THE American Association of Advertising Agencies will hold its fifteenth annual meeting at the Mayflower Hotel, Washington, D. C., Thursday and Friday, April 14 and 15.

Plans for the convention are now being worked out by a committee composed of C. D. Newell, chairman of the Board of the A. A. A. and president of the Newell-Emmett Company; President John Benson of the A. A. A. A.; Kenneth Groesbeck, vice-president of McCann-Erickson, Incorporated; Carleton L. Spier, copy chief of Batten, Barton, Durstine & Osborn, Inc.; G. Lynn Sumner, president of the G. Lynn Sumner Company; Stewart L. Mims, vice-president of J. Walter Thompson Company; H. H. Kynett, partner in the Aitkin-Kynett Company, and Frederic R. Gamble, executive secretary of the A. A. A.

Eugene Takes to Air

EUGENE, Ltd., New York, are advertising Eugene permanent waves over the Columbia Broadcasting System. The first four programs will be on successive Sunday evenings. After that the broadcasts will be heard on Tuesday and Friday evenings. In addition to the network broadcasts, electrical transcriptions will be used on 25 supplementary stations. Radio production will be by the Adams Broadcasting Service, acting for the advertising agency of Lawrence C. Gumbinner.

Regulator Company Sponsors New Series

A NEW series of Sunday afternoon programs, broadcast over a CBS network, are sponsored by the Minneapolis-Honeywell Regulator Company. Known as the "Wonder Hour," the programs feature a concert orchestra and guest singers from the fields of concert and opera.

MORE
CHAIN
PRO-
GRAMS
THAN ANY
STATION
IN TEXAS

In HOUSTON

and its immediate trade-territory of
A MILLION PEOPLE

IT'S KTRH

The RICE HOTEL Station

"Houston's Welcome to the World"

Affiliated with the

COLUMBIA BROADCASTING SYSTEM
and
SOUTHWEST BROADCASTING COMPANY

For
Information,
Rates, etc.,
Address

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

A SIX-MAN SHOW



AT A ONE-MAN PRICE

In these days of rigid economy, who wouldn't like to substantially reduce their talent appropriation?

Multiple characterization, by one man, is the answer to such an economy program, and there is no man more capable of doing this type of work than Axel Christensen. His years of successful experience as a "Master Mirth Maker" on

the stage and the radio are his best references.

He is also acknowledged as a pianist of the first order. An ideal combination for a staff artist or for your commercial program.

At least you owe it to yourself or to your client to write for further details. Auditions arranged at your convenience.

AXEL CHRISTENSEN

717 Kimball Building

CHICAGO

Phone Harrison 5670

Procter & Gamble Sign Up Rolfe and Mills Brothers

PROCTER & GAMBLE, Cincinnati, have contracted with NBC for a series of programs advertising Ivory Soap and featuring B. A. Rolfe and his orchestra, to be broadcast each Thursday and Friday evening. They have also signed with Columbia for a Tuesday and Thursday series advertising Crisco and starring the Mills Brothers, now on the air for Vapex.

This company is an active radio advertiser, already sponsoring "Mrs. Blake's Radio Column" and "The Sisters of the Skillet," on NBC chains, and "The Colonel and Bud" on CBS.

WXYZ

1000 WATTS 1240 KC.

The Eyes Of The World Are On DETROIT

The "big business" parade of 1932 will start with Detroit's gigantic industries in the vanguard of the march to prosperity.

Advertisers seeking quick return from this wondrously rich market can use

STATION WXYZ

Columbia Net-Work

with confidence that "buyers" will respond to the sales appeal.

The Kunsky - Trendle Broadcasting Corporation

Executive Offices:

300 Madison Theatre Bldg., Detroit, Michigan

For GRAND RAPIDS AND WESTERN MICHIGAN THE NEWLY COMBINED WOOD-WASH

broadcasting station gives dominant and practically exclusive coverage under Kunsky-Trendle Corporation management.

500 WATTS 1270 KC.

WOOD

Chicago Broadcasters Set Up Standards for Acceptance of Radio Advertising

ANOTHER step in the development of radio has been taken by the Chicago Broadcasters' Association, which has set up a list of Approved Standards of Practice for the Acceptance of Radio Advertising. The rules are to be used by station staffs and advertising solicitors to measure the acceptability of copy submitted to them for broadcasting.

The first seven rules given below were taken from the Code of the National Association of Broadcasters, adopted some time ago. The fifteen additional standards have been worked out by the local association with the cooperation of the Better Business Bureau.

1. Recognizing that the radio audience includes persons of all ages and all types of political, social and religious belief, every broadcaster will endeavor to prevent the broadcasting of any matter which would commonly be regarded as offensive.
2. When the facilities of a broadcaster are used by others than the owner, the broadcaster shall ascertain the financial responsibility and character of such client, that no dishonest, fraudulent, or dangerous person, firm or organization may gain access to the radio audience.
3. Matter which is barred from the mails as fraudulent, deceptive or obscene shall not be broadcast.
4. Every broadcaster shall exercise great caution in accepting any advertising matter which regards products or services which may be injurious to health.
5. No broadcaster shall permit the broadcasting of advertising statements or claims which he knows or believes to be false, deceptive or grossly exaggerated.
6. Every broadcaster shall strictly follow the provisions of the Radio Law of 1927 regarding the clear identification of sponsored or paid-for material.
7. Care shall be taken to prevent the broadcasting of statements derogatory to other stations, to individuals or to competing products or services, except where the law specifically provides that the station has no right of censorship.

The following recommendations will be used to determine the acceptability of contracts for broadcast advertising:

1. Superlative and Unproven Statements: Unwarranted superlatives, exaggerations and unproven statements shall be considered as not acceptable.

2. **Ambiguous Statements:** No statements capable of misunderstanding shall be acceptable. This is to avoid the possibility of deception.
3. **Infringements:** No program will be accepted which, through plagiarism or imitation, will have a tendency to deceive or confuse the radio audience.
4. **Disparaging Statements:** No broadcast will be accepted which disparages or reflects on advertisers or their products in any manner.
5. **Offensive Statements:** No program or announcement will be accepted that is slanderous, obscene, profane, vulgar, repulsive, or offensive in either theme or treatment.
6. **Baits:** No bait broadcasts will be acceptable. (Baiting is the practice of offering at a low price merchandise which the advertiser does not intend to sell but uses as come-on to sell higher priced goods. An example would be the use of well-known brands or trade names when only a very limited quantity in undesirable patterns is available.)
7. **Seconds, Not First Quality, Rebuilt:** Seconds, reconditioned, or merchandise of imperfect quality shall be so designated in all broadcasts.
8. **Guarantees:** All statements relative to guarantees shall be direct, qualified as to the exact meaning and without subterfuge of any nature.
9. **Time Limit:** When "time limits" are accepted in broadcasts, such as "from 9:00 to 12:00 Monday morning," the advertiser should understand that the sale must be discontinued at that time. Otherwise the "time limit" ceases to be of value.
10. **Direct from Factory:** No claims, such as "direct from factory to you," or other statement creating a factory appeal, will be considered as acceptable unless supported by proof of their accuracy from the advertiser.

Placement Service

on
Time and Inquiry Basis

General Radio Merchandising Counsel

Let Us Represent You in Chicago
Correspondence Invited

Radio Publicity, Inc.

203 N. WABASH AVE.

CHICAGO

Broadcast Advertising

11. **Wholesale:** No claims of selling at wholesale to the public will be acceptable unless positive proof is given of the accuracy by the advertiser.
12. **Going Out of Business—Bankrupt:** Going out of business sales, closing out sales, fire and bankrupt sales, and others covered by the Illinois statute regulating distressed goods sales, will be considered as not acceptable until proven bona fide and a license to conduct such a sale obtained from the city clerk by the advertiser.
13. **Comparative Prices:** Comparative prices are susceptible to misunderstanding and, if employed, should never be used to deceive or mislead the public.
14. **Overloading:** This station will not permit the overloading of a program with advertising matter either through announcements or by too frequent mention of trade names and products.
15. **Reputation:** No advertising matter, announcement or program will be accepted by this station which may, in its opinion, be injurious or prejudicial to its reputation or to honest advertising and the good will of its audience.

Pledges to support the foregoing code have been signed by the following stations: KYW, WAAF, WBBM, WCHI, WENR, WGES, WGN, WIBO, WJJD, WLS, WMAQ, WSBC, and WWAE.

Photo Offer Pulls Package Tops

"PAINTED Dreams," radio program of Mickleberry's Sausage, broadcast every week-day morning over WGN, Chicago, sold 15,000 pounds of sausage in ten (broadcasting) days' time.

The sponsor wanted to test listener interest in this popular daytime program, so the continuities were built up to a logical point of offering a picture of the two leading characters in the skit, "Mother Moynihan," played by Irna Phillips who also writes the scripts, and "Irene," played by Irene Wicker. Each picture request was accompanied by the carton top from a pound package of Mickleberry's Old Farm Sausage.

The program did so well by its sponsor that Mickleberry's terminated the photo offer at the end of two weeks, after having received more than 15,000 carton tops.

Broadcasters Oppose Channel for Labor

THE Hatfield bill, which would give Labor a cleared channel and 50,000 watts power, is strongly opposed by the broadcasters, who contend that if Congress makes this assignment over the heads of the Federal Radio Commission, it will be giving Labor a vested right in a radio channel, which is contrary to the fundamental principle of American radio law. It was also pointed out that granting this proposal would open the way for similar requests from other organizations.

April, 1932

POPULARITY THAT PAYS!



WLS again proves the experts wrong

Saturday night, March 19, Radio Station WLS broadcast its regular Saturday night Barn Dance program from the 8th Street Theatre in Chicago. An admission charge of 50 cents for adults and 25 cents for children was made.

Various experts said it wouldn't pull—or it wouldn't broadcast satisfactorily. And it did both. The theatre was filled to capacity *twice* and over 500 were turned away at the box office because of lack of room. Listeners outside said the air reception to the program was perfect.

It isn't the first time WLS has upset accepted theories. A year ago at the International Livestock amphitheatre over 12,000 people on one night paid 25 cents each to see this same program broadcast in a drive for charity funds. At the Indianapolis State Fair, 7,500 people paid 50 cents each and at Springfield, 3,500—capacity houses in each case.

Then on the air—advertisers told us "afternoon is no good." But *one* five-minute broadcast alone brought requests for 7,650 catalogs on home needlework. A half hour on Sunday afternoon, 10,000 requests for free samples. And on Saturday morning "when the children are all out at play," a single fifteen-minute program brought over 5,000 drawings, all from children of under 15 years.

Such results—duplicated almost daily—are the result of genuine station popularity. WLS knows its audience; knows what they like—and knows how to produce programs of such popularity to listeners that they pay advertisers.

After all, isn't that what advertisers want?

**50,000
Watts
870
Kilocycles
Clear
Channel**



The Prairie Farmer Station

50,000 Watts - 870 Kilocycles

1230 W. Washington Blvd. Chicago, Ill.

BURRIDGE D. BUTLER, President

GLENN SNYDER, Station Manager

WHAT STATIONS WANT FROM AGENCIES

(Continued from page 5)

grams, we have found frequently that the hardest part of the job is to establish some kind of relationship between the program our client has in mind and what we ourselves know will bring results for him. We like to give the sponsor or agency what it wants as far as reasonably possible, but at the same time continued success in the broadcasting business demands that we put on our *idea* of a good program.

"I have felt that advertising agencies, though it is part of their technical equipment to know forms of type and art work, have only the most casual technical knowledge of radio broadcasting. Through lack of knowledge they are forcing us to do the very thing we know will work harm to radio in general, and certainly will not achieve the greatest returns for the program sponsor.

"Advertisers have adopted radio. But very few advertising men ever drop around to our studio to get acquainted with their foster-child. They seldom stand in front of a mike to get the picture it represents. They don't look over mail. And when I have questioned them as to their individual conception of the radio audience I find that it is made up in general from groups of their own friends, the majority of whom are far from typical of radio listeners.

"I feel that I am expressing the views of the entire program department of this station, which includes musicians, announcers, and continu-

ity-writers. We have eliminated the "high-hat-ism" which radio once knew. We have worked out pleasing forms of entertainment, individual to radio. And we should like to place this working knowledge at the disposal of the men who are footing our bills, if the agencies will let us."

John F. Platt, general manager, WGAR, Cleveland, speaks for a number of others when he says that "the most important thing for the advertising agency man to remember in broadcasting is the station's obligation to its radio audience, and after that, the underlying federal laws by which we are governed.

"I think it is important also to realize that in broadcasting the advertiser furnishes much of the editorial content of radio, and in so doing he should be fully aware of his obligation to contribute something new, something worthwhile, something interesting or something unique, and not depend too largely on an already 'built-up' audience by following some other popular program."

A plan for improving copy is submitted by J. G. Belcher, commercial manager of KTRH, Houston, Texas, who thinks "that a great many agencies are afraid of radio, not because they fear its ability to produce, but because they fear their own inability to handle it properly.

"If agencies will revive the Mermaid Tavern and talk their radio copy over with each other, setting it down as it is spoken, rather than attempting to write it for type, a marked improvement will undoubt-

edly be noticed. They can't go wrong if they will follow the trail of Ben Johnson, Bill Shakespeare and others, who talked their copy to each other, and thereby preserved its naturalness and took the stilts away."

IN response to the demands of the agencies that the broadcasters adopt uniform methods of doing business, E. B. Craney, manager of KGIR, Butte, Mont., suggests that the need for standardization is not all on one side:

"We would like it very much if the agencies would have some standard form of billing," he says, "and either decide on allowing us to bill them for the total amount of the contract or for the net amount. Some want one thing and some want another. This thing of affidavits is another problem; some agencies demand an affidavit of performance for each individual broadcast, and others demand one for the entire broadcast for the month.

"In place of each individual agency having its own pet form of questionnaire, it would be very helpful to the broadcasters if all of these forms could be combined and sent to the broadcasters in order that they might prepare printed matter answering all questions to send to the agencies requesting the information.

"Here at KGIR we would like very much to know just what agencies want to know about the stations. We would like to know how they desire this information to be presented. We would also like to know if agencies prefer to do busi-

CLEVELAND'S RADIO LISTENERS

G. A. RICHARDS
President

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

Patronize a Quality Station
with a Quantity Audience

In a 35 mile radius are in an area in which business and social life is primarily influenced by Cleveland proper. WGAR penetrates and completely covers this area. WGAR, the friendly station of Cleveland, is the only outlet in northern Ohio for Amos 'n' Andy, Stebbins Boys and other famous N.B.C. Blue Net Work features.

WGAR

THE WGAR BROADCASTING COMPANY, Inc.
STUDIO AND OFFICES, STATLER HOTEL, CLEVELAND • Affiliated with N.B.C. Blue Net Work

There Is No Substitute for Reader Interest

WITH this issue *Broadcast Advertising* enters upon its fourth year of publication. From its inception the magazine has adhered strictly to a constructive editorial policy, disseminating useful information on commercial broadcasting available from no other source. This policy has gained for *Broadcast Advertising* an intensive reader interest among those who buy time on the air. The following are a few recent comments from representative subscribers:

Norwich Pharmaceutical Co., H. T. Hildebrandt—

"Broadcast Advertising" is a very useful publication.

Montgomery Ward & Co., P. W. Jameson—

I read "Broadcast Advertising" with a great deal of interest.

Lehn & Fink, Inc., W. D. Canaday—

I find "Broadcast Advertising" extremely helpful and interesting. It meets a long-felt need for a service of this type.

Hecker-H-O Co., Inc., W. H. Thornburg—

Your magazine is the most complete of its kind that we have seen. Your articles are always helpful and interesting, and the news events keep us posted on what other radio advertisers are doing.

General Mills, Inc., Samuel C. Gale—

I am pleased to enclose subscription card for "Broadcast Advertising" because while I have very little time for reading these strenuous days, I do wish to be in a position to keep in touch with your interesting publication.

**J. Walter Thompson Co. (Chicago),
Thomas D. Luckenbill—**

"Broadcast Advertising" presents a clear, unbiased picture of radio activities to those whom we are endeavoring to interest in that medium as an advertising agent. It picks up and sorts out the news of radio, making it available to us all with the minimum amount of effort expended.

N. W. Ayer & Son, J. C. Cranmer—

I find "Broadcast Advertising" very interesting for the news of radio. Informative articles, particularly those on the results obtained by radio advertisers, such as Burdine's of Miami, in the current issue, were interesting and helpful. Naturally I look at the publication from the standpoint of an agency man—hence my interest in such articles.

Young & Rubicam, Hubbell Robinson, Jr.—

We find "Broadcast Advertising" interesting.

J. Walter Thompson Co. (New York), L. Nelson—

We enjoy reading "Broadcast Advertising" very much.

Standard Brands, Inc., D. B. Steller—

We believe that "Broadcast Advertising" is a very worth-while publication and read each issue with a great deal of interest.

Ruthrauff & Ryan, Inc., F. B. Ryan—

I read "Broadcast Advertising" and find it both entertaining and instructive. You are fortunate in having such a good start in such a new and coming industry.

Campbell-Ewald Co., M. A. Hollinshead—

I think your choice of subjects for discussion is very good. As each issue of "Broadcast Advertising" reaches this department it is read, I am certain, by everyone in it.

Shell Oil Co., E. H. Sanders—

"Broadcast Advertising" is one of the few publications that I bother to read, as your major articles are really worth-while and the special items toward the end of the book are always newsy and accurate.

Matteson-Fogarty-Jordan Co., Thos. W. Davis—

We consider "Broadcast Advertising" the best publication of its kind in this field. It usually contains up-to-the-minute information on radio matters and should be of interest to anyone concerned with this branch of the advertising business.

Allied Mills, Inc., G. A. Holland—

I did not like your "Broadcast Advertising" magazine when it first came out, but recently you have been putting in some really sound and worth-while material. Anyone interested in broadcasting will find information that will help materially in formulating a broadcast program.

Broadcast Advertising

440 South Dearborn Street

Chicago, Illinois

ness with a time broker or direct with a station."

"Agencies should realize that all station schedules are not exactly the same," Mr. Craney continues. "If they were there would be no competition in broadcasting. Many agencies have the idea that if they have a program on at ten o'clock in the morning over one station to reach the women it should be broadcast at that same time over all stations.

"This is by no means the truth. One station might have a program at 10 o'clock in the morning that would appeal to the women and the agency would be quite right in placing the account at that time. Another station may have their special women's hour in the afternoon, and if the broadcast was placed at ten in the morning many listeners would miss it entirely.

"If the agency would leave it more to the station manager's judgment as to where an account should be placed we believe that many broadcasting accounts would receive better results. Every station manager wants to get his advertising clients results and will naturally endeavor to place the broadcasting at the most productive time for the particular account.

"We believe that in all cases the agency should discuss with the station manager the account that is to be broadcast. A great many agencies do not realize that the broadcasting station manager is as much if not more in the advertising business than they are, and that the average

station manager at least knows something of how to get results over his own individual station.

"When we contract for advertising with a firm, whether it be direct with the firm or through an agency, we want to feel responsible for the results of that broadcast. We always ask the liberty of criticizing the copy that is used whether it be prepared by a firm or an agency as we feel that over our station we know more about broadcasting than anyone else, because we have made a study of it and because it is our business. We want to know whether a firm is getting results from its advertising and if it isn't getting results we want the right to change the time to a time of day when we think better results can be obtained. We feel that it is quite essential that we have these rights in order to keep satisfied customers."

A common complaint of farm stations is voiced by Charles G. Burke, commercial manager of WDAY, Fargo, N. D., when he says:

"We in rural territories once in awhile receive a transcribed program scheduled for broadcast over our station which we realize, after hearing it once, is entirely unfit for the type of listeners we reach. Agencies might make a little better study of the listening trends among urban, as compared to rural, listeners and map separate programs for coverage in the metropolitan and rural areas.

"For instance, a vast majority of our listeners go for hill billy music, if it may be called music, in a big

way. They would tune out a symphony. Yet we have accounts, desiring to sell to the farmers, who provide beautiful music, when hill billy music is needed. An example: an agency a year ago sent us an order for a fertilizer account. The discs were stock—and presented light opera, and symphonic music. Needless to say the campaign was a flop. The reason was obvious: the programs were over the heads of the very people the advertiser hoped to reach. No doubt he had city listeners. But very few city listeners buy fertilizer."

Mr. Burke adds the thought that "if the agencies could force standardization of stations to the extent that all accepted either 100-word, or one-minute, announcements, and then prepared copy to meet these requirements, it would become much simpler to handle agency spot stuff of the announcement type."

A serious charge against certain agency practices is made by Naylor Rogers, vice-president of KNX, Hollywood.

"We feel that agencies earn their 15 per cent commission on the basis of two services rendered: one is caring for the account and the preparation of copy; the other is the guarantee of prompt payment of the bill. Our bills go out clearly marked '15 per cent agency commission if paid by the fifteenth of the month,' yet many agencies, including some of the largest in the country, totally disregard this payment date, and if we receive their pay-

YOUR BEST MARKET

In 1932 New England is far ahead of the national market averages in buying and buying-power. And when you know of a better market, go to it. Go to it this year harder than ever!

It will pay to concentrate a larger proportion of your selling effort than usual in New England territory this year. Through many depressions New England has made a reputation for stubborn resistance when business slips backward and for quicker recovery. Today again, New England's bigger buying-power leads the U. S. A. It is only natural to expect better results from advertising and selling effort where compact population has the best per capita record for BUYING-RESPONSE in 1931 and the most money available TO SPEND—NOW. In the heart of New England it's

WORC — WORCESTER, MASS.

ments by the twenty-fifth or even the first of the following month we are fortunate.

"Our second complaint is much more serious. This particular abuse, which I thought was confined entirely to small local agencies, cropped out with one of our large Eastern agencies during the past week. It is the solicitation of business already on the air, not on the basis of service rendered, but on the basis of 'Well, this won't cost you any more and we get our 15 per cent from the station.'

"I realize that this is a harsh indictment of advertising agencies, and I hasten to add that I am satisfied that this particular abuse is confined to a small group."

With so many letters from stations, there was bound to be some mention of the station representatives. In this instance the subject was raised by Walter Damm, head of WTMJ, Milwaukee. "We feel," he writes, "that it would be far more desirable for radio stations if advertising agencies placed contracts direct with the stations and were billed direct for services rendered, rather than routing contracts and billings through so-called station representatives or time brokers."

We have saved until the last this letter from J. L. Kaufman, manager of WCAE, Pittsburgh, which, although the shortest answer received, nevertheless contains the most serious complaint of the broadcasters against the advertising agencies. Mr. Kaufman writes: "We really have

no particular kick to file about the advertising agencies except that they are not providing us with enough attractive business."

Radio Is Chosen by Association to Educate the American Housewife

THE growing need for an organization with knowledge, power and influence to educate and protect the American home maker in all matters pertaining to foods and household products, has resulted in the formation of the Modern Housekeepers' Association. This is a non-profit organization of national scope, developed by a group of men and women that includes some of the foremost home economics experts and leaders in women's activities.

To carry out its purpose of disseminating information to the American housewife, the Association has chosen radio as its medium. A selected group of radio stations and their home economics departments has been elected to membership, each station acting as an outlet for the Association's messages in its territory. These messages will include education news bulletins and other information that may be broadcast during the home economics periods. The Association will also attempt to keep the stations informed on all aspects of this subject.

Saturday Science Series on CBS

THE world would go crazy, according to New York University scientists, if the human ear were as sensitive as the microphone. In proof of their point, they will attempt to broadcast the roar of bursting soap bubbles, explosions of a glass of beer, and music as relayed by a bath towel. This will be the first program in a science series to be broadcast over the Columbia Broadcasting System from the General Science Department in the School of Commerce of the University.

SUSTAINING STARS OR COMMERCIAL CREDITS?

(Continued from page 9)

Ribbon Malt' in all of Bernie's billings. We furnished the set for his act, which carries no advertising, but which displays prominently the picture of the 'Blue Ribbon boy' used on the poster advertising. Blue Ribbon cans surmount the microphones on the stage.

"Some advertisers seem afraid to exploit their radio personalities. They seem to think that any publicity given to the talent detracts from the sponsor. Our feeling is quite different, that a boost for Bernie is a boost for Blue Ribbon Malt, and as long as he is working on our programs we will do all we can to keep him in the public eye, as well as ear."

Ovaltine Launches New Contest

THE Wander Company, Chicago, has started a new contest in its radio program "Little Orphan Annie." Photos of the characters are the prizes in this one. The advertising is directed by Blackett-Sample-Hummert, Chicago.

Quaker State Oil Back on Air

THE Quaker State Oil Refining Corporation, Oil City, Pa., is back on the air, with a series of electrically transcribed programs called the "Quaker State, Care Free Hour."

Brown Appointment Confirmed

WITH Senator Couzens of Michigan casting the sole opposing vote, the Senate, on March 18, confirmed the appointment of Thad H. Brown to the Federal Radio Commission.

WPTF

RALEIGH, NORTH CAROLINA



Located in the heart of North Carolina's rich trade territory. Only station in 80 mile radius.

NORTH CAROLINA LEADS THE SOUTH

(IN TOTAL NET SALES, 1930)

\$744,136,243.00

Broadcasters who use WPTF blanket the rich tobacco belt of North Carolina — where business is always good. Cultivate the empire state of the South with promise of profits. Richmond, Va., nearest other NBC outlet.

WESTERN ELECTRIC EQUIPMENT

Power 1,000 Watts. Frequency 680 Kc.
Double Western Electric 78's and 33 1/3's.

H. K. Carpenter, Manager

R. L. Bridger, Commercial Manager

WHAT AGENCIES WANT FROM STATIONS

(Continued from page 4)

tions, receiving a very small revenue from a chain broadcast, and receiving in turn their full station rate for a transcription program, handling the last-named program with such utter carelessness as to seriously impair its value. We have talked personally to the men in studios responsible for the handling of transcriptions, and their attitude has been one of, 'Oh, well, they are just a bunch of records, and all we have to do is to play 'em as best we can.'

"On the other hand, the same station and the same men will work themselves into a fever-heat over a local program which they have a hand in building, and will spend lots of time and money in every effort to do their level best in its production. We think it is simply a matter of the reaction of the personnel of radio stations to transcriptions—simply because they have no hand in their making and the program is represented by some rather commonplace records. They treat the program with indifference, if not contempt. This, regardless of the fact that more money may have gone into the talent represented in one of these single transcribed programs than they will employ in talent at their station in a month's time."

"So far our relations with broadcasting stations have been quite pleasant," writes A. V. May, of Van Sant, Dugdale & Corner. "Gener-

ally speaking, however, I do believe that the relationship between a radio station and an advertising agency should be on the same cooperative basis that is desired between an agency and its client. Is it possible that in some cases there is a feeling of superiority on the part of the agencies or stations toward each other? If so, one thing should be emphasized in this connection—broadcast advertising is not competitive with any other form of advertising. On the contrary, all phases of advertising augment each other. One only chooses one medium in preference to another to fit the appropriation of a given market.

"In its wider aspect, one form of advertising is in no way superior to another. If this is thoroughly understood on the part of the agency and the broadcasting station, it is at least a basis for cooperation. In the final analysis, we are thrown back on the fundamental truism that the 'give and take' policy is the only sound one, particularly where the station has something the agency has not, or vice versa."

A FRANK discussion of the station time broker problem is called for by an agency executive who believes that the time has come for the stations to adopt a definite policy on this matter. "Personally," he says, "I have found I gain a great deal better results in dealing direct with the stations rather than through a time broker.

"It would seem to me that if the

broadcast stations could retain the commissions they are now paying the time brokers, who render very little service for their compensation, they could use this money to decided advantage in building up their stations and their local programs, and in doing some real merchandise work among dealers and distributors in their primary coverage areas to sell the effectiveness of radio broadcasting as an advertising medium for any one or group of products.

"Possibly, however, the time broker has a place so far as service is concerned to the small agency that cannot maintain a radio department, particularly a broker who employs one or more men on his staff whose business it is to study radio both from the standpoint of station coverage and the effectiveness of various types of programs."

"Here are some of the things we want from radio stations," writes Charles F. Gannon, director of radio for Erwin, Wasey & Company, and appends the following list:

1. Exclusive representatives in large cities, equipped to furnish immediate information on available time and with authority to make all negotiations.
2. Engineering surveys of the station coverage territory certified by a non-partisan group and standardized in accordance with agreements which should be reached by all stations.
3. Analysis of mail returns conducted by a non-partisan group in accordance with standards agreed upon by all stations.
4. Adoption of a policy to pay 2 per cent discount (cash) for prompt payment.
5. Closer cooperation with *Standard*



Finest Western Electric equipment. Full 19-hour schedule. 100% modulation. 1000 watts—right at the top of the dial.

Cherchez les femmes...

If you "seek the women" who need, want, and are able to buy your product in the million-market of Cincinnati, you MUST use WKRC. The hands that hold the family purse-strings are the hands that turn the dial many times daily to . . .

WKRC

THE ONLY COLUMBIA BASIC STATION IN THE RICH OHIO VALLEY

Broadcast Advertising

Rate & Data with a view to keeping this publication up to date (in consulting *Standard Rate & Data* a few days ago regarding a talent inquiry in Denver, an act was listed which has never been on the air. The idea for this act was abandoned last spring and it was still listed in the February, 1932, *Standard Rate & Data*).

6. Adoption of uniform practice in the quotation of station rates. There is still a great variance in this. Some stations quote discounts on a weekly basis regardless of the number of broadcasts per week instead of on the per broadcast basis.

7. Elimination of unwarranted charges where electrical transcriptions are used. Some stations double their rates.

8. Bold type indication for *Standard Rate & Data* electrical transcription, extra charge. It is often necessary to read through an entire column of type before discovering, in an out of the way place, that there is an extra charge for electrical transcription.

9. Coordination in the matter of merchandising products advertised by radio and conducting merchandising service.

10. There are only a very few stations at the present time which have merchandising service worthy of the name. If radio is to do the best selling job, merchandising service must be universally provided.

11. Allocation of certain periods during the day and evening when

a. Spot broadcasting and spot broadcasting only, will be taken.

b. Chain broadcasts and chain broadcasting only will be taken.

12. The standardization of rates with the idea of eliminating the practice of some stations charging local rates in addition to chain rates for chain programs.

13. Adoption of the universal policy by the stations that cut in local an-

nouncements will not be made between consecutive chain programs.

14. Certification of both chain and spot broadcasts by providing advertisers with notarized copies of the station's official log, which log is required by the Federal Government.

15. More adequate publicity service.

16. Realization on the part of broadcasting stations that their primary business is to broadcast programs and not to sell talent. Their zeal in attempting to sell local talent from which they expect to make a handsome profit often results in depriving the station of chain and transcription programs which would be of much greater entertainment value.

NBC Assumes Program Control of KDKA and WBZ-WBZA

ON April 1, the National Broadcasting Company assumes control of the management of Westinghouse radio stations KDKA, Pittsburgh, and WBZ-WBZA, Boston. The arrangement is similar to that which Westinghouse has had for several years with the *Chicago Herald & Examiner* regarding the operation of KYW, Chicago. NBC will have full charge of the program and commercial departments, while Westinghouse retains control of the technical end of the broadcasting.

Among the first changes brought about is the elimination of all electrical transcriptions from the station's schedules. Local advertising programs will be accepted, it is understood, although a much larger proportion of the time will be devoted to chain broadcasts.

Leaves Chain for Agency

MYRON P. KIRK has resigned from the commercial staff of the National Broadcasting Company in Cleveland, to become manager of radio advertising for The H. Jack Lang Company, advertising agency of that city.

CBS Buys Stock Held by Paramount

COLUMBIA Broadcasting System has announced the purchase of 50 per cent of its stock, heretofore held by the Paramount-Publix Corporation, by a group headed by William S. Paley, president of Columbia. This step brings the ownership of the broadcasting system completely into the hands of Mr. Paley and his management, with no interests represented external to the company.

Associated with Mr. Paley in the purchase is the investment banking house of Brown Brothers, Harriman & Company, who have placed a portion of the stock with interests associated with them, and also with Lehman Corporation, Field, Gore & Company, and Herbert Bayard Swope, formerly executive editor of the *New York World*. The participations are for private investment with no public offering contemplated. The directors who have represented Paramount on the board have resigned, and their places will be filled at the next meeting of the Columbia stockholders, to be held within a month.

Lady Esther Adds Midweek Program, Changes Agency

IN addition to the regular NBC Sunday afternoon series, Lady Esther, Chicago maker of cosmetics, has added a Wednesday afternoon program, broadcast over the Red, Northwest and Orange NBC networks. Both programs feature music by Wayne King. After April 1 this account will be handled by the Stack-Goble Advertising Agency, Chicago.

Kitchen Klenzer Adds Stations

RADIO stations WCCO, Minneapolis, and WHB, Kansas City, are being used by Fitzpatrick Bros., Inc., Chicago, to advertise Kitchen Klenzer. Airway Sales Engineers, Chicago, handle the account.

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.

IS THERE TOO MUCH ADVERTISING ON THE AIR?

(Continued from page 11)

to rush into print on any subject. I think of Sir Thomas Beecham who remarked, as quoted by *Time*, "Radio gets worse and worse." And I wonder if Sir Thomas troubled to think to what degree radio was getting worse on the Sunday when he himself mounted the podium before the Philharmonic Orchestra, for a concert broadcast over a nation-wide hook-up.

In the face of criticism of this type, should broadcasters become intimidated and apologetic for their means of livelihood? Should Radio, the adopted child, cringe? Should it not rather face the world with a firm grip on the hand of its kindly foster-father?

IF a clamor arose that there was too much advertising on the air, it did not rise before advertisers themselves became conscious that they were not using radio by its most effective means. Does it not indicate the insincerity of this clamor, when we realize that it has in no wise abated, even though radio advertising has been enormously improved?

The J. L. Hudson Company, of Detroit, in using radio, used it in conformity with a position as one of the leading department stores in the country. Nationally-known artists and a large symphony orchestra

were employed. The relationship of art to advertising was in the classic proportion of a Chesterfield cigarette ad, three hundred words of copy to one hour of entertainment. Moreover, the copy had news value. J. B. Mills, publicity director of the J. L. Hudson Company, abbreviated the copy supplied by the station's program department.

"Too many words," he noted briefly. "I believe brevity is the modern trend in radio advertising."

A network program, released by the agency which Mr. Hayes represents, carried twenty-five minutes of entertainment without a single commercial reference, at the end of which the announcer stated: "I have gone twenty-five minutes without a reference to our product; now," and he went briefly into a commercial announcement. Half a dozen stellar radio personalities figured in the broadcast.

There is a type of broadcast, enabled because of tie-ups with other forms of advertising, to reduce commercials to an absolute minimum. Are we to feel that this reflects in any way upon the sponsor who legitimately uses one or two minutes of his half hour on the air to put across a sales message, a sponsor who is unable to afford co-operative programs by means of other mediums, or feels that it is inexpedient to use them? In this kind of apologetic advertising, there is no benevolent gesture from father to son.

Before advertisers know broadcasting, they must visualize radio as part of the actual home picture. Let us suppose that Mr. and Mrs. X. decide that at last Mr. X. can afford to buy Mrs. X. an electric washer. Not a little of the pleasure they take in its purchase is in the anticipation. They read advertising in the magazines. They consult with their friends. They visit salesrooms. They listen to radio programs. They get the utmost in pleasure when finally they expend their hundred dollars or make a five dollar down payment.

Advertising does not end with its expression. The advertiser imagines the reception of his message. He directs it toward proper reception. He has created forms of advertising to appeal to different classes of people, different types of persons. When he visualizes the reception of radio advertising, how very far short of the mark his imagination falls.

I would like the advertiser to stand before the microphone; to look at the metal box and try to visualize the audience beyond it. He would see into the home of Mr. and Mrs. X., into brick homes in the suburbs, apartment homes in the city, duplex homes lining street after street, shacks at the city's edge, small town homes, frame farm homes, hospital wards, pent-houses in the metropolis, all marked with one common means of identification, the wires which bespeak a radio receiving set. To think of the persons

WDRC Broadcasts from HARTFORD...

The Advertising Test City of America

To more than one million people living in its service area in Connecticut and Massachusetts, WDRC broadcasts over 90 hours per week of

Basic Station
of the
Columbia Broadcasting System
Associated Station
Yankee Network

COLUMBIA CHAIN FEATURES
and is on the air full 16 hours daily.



within those homes beggars the imagination!

Will the advertiser, as his imagination strives to capture this tremendous picture, realize the entirely new "news value" with which radio has endowed advertising. Mail order catalogues have always been good reading, even if the resulting order covered no more than the bare necessities of life. It is one of life's inalienable joys that we are able to flirt with thoughts of what we should like to buy, if only we had the money.

If the result is an ambition to earn more money, is not that joy profitable from the standpoint of advertising? Radio advertising is filled with allure; it is the mail order catalogue in an exalted form. If pleasure leads to ambition, then is not advertising's purpose surely, if slowly, served?

My mind cannot resist the comparison between Mrs. Charlie Jones of ten miles west of Dannville, Missouri, and Senator Couzens, who undoubtedly has a receiving set in one of his beautiful homes in Michigan. The senator has given not a little thought to radio advertising as at present constituted.

Mrs. Jones, as she scrubs the kitchen floor, listens to a New York beauty specialist. Her thoughts for a few moments are taken off the money she and Charlie will have to raise within the next few weeks for taxes. Mrs. Jones has raised six boys. There are lines in her face.

But she figures that a little good luck with the egg money, and she cannot only help toward the taxes but there might be enough left over to buy some cold cream. Charlie tells her she's getting crazy in her old age, and laughs at her. But there's something comforting in that laugh, because he knows where the lines came from. A vista that has something pleasant in it opens for Charlie Jones and his wife, as the New York expert tells Mrs. Jones that she easily can take ten years off her appearance.

I'll concede Senator Couzens, listening to the same broadcast, his right to be impatient. His mind mills over tremendous affairs, some of which must be highly pleasant and gratifying to him. He would not be interested in radio advertising, from the standpoint of Mrs. Charles Jones, of ten miles west of Dannville. But both are listening of their own free will and accord! There is the same vast difference between Mr. and Mrs. X., who buy an electric washer, and Mr. Twenty-Thousand-a-Year, who signs a check and knows that an electric washer is functioning in his well-equipped basement laundry, but who does not know what make it is, and would not be interested.

Again, he is unlike Mrs. Twenty-Dollars-a-Week, who listens to every word she hears about an electric washing-machine, and enjoys listening, because she thinks to herself, "Some day I'm going to be able to afford one."

WE have been saying the baby couldn't walk before it learned to creep. Radio advertising has gone through the necessary growing pains of any maturing industry. Let us compare it with the poster forms of advertising, many of which now reflect the finest kind of American art. The early billboard was crammed with lettering. Horse and buggy did not travel so rapidly by the close packed black lines that he who rode could not read. The automobile changed the picture. Art was introduced, and rapidly dominated. In radio, it is doing the same. Commercialism is now on the higher side of the seesaw, and the better seen for it. Music carries the weight of the program.

Radio public and the advertiser see eye to eye on this proportion. Modern advertisers, in mediums other than radio, have learned the value of forceful brevity. It is true that the air has a notable group of personalities who can talk at any length on any topic and be listened to, just as a famous concert singer of a few decades ago could sing the alphabet in Italian for an encore and bring tears to the eyes of her audience. But announcers in general are supplied with copy in a short, informative style which should demand a hearing from any person who gives a moment's thought to the fact that the advertiser is accompanying his message with a broadcast running into fancy figures. Brevity pulls for the advertiser.

WJMC

570 Kc.
"AT THE TOP
OF THE DIAL"

NEW
YORK
CITY

- ☞ A PIONEER NEW YORK STATION THAT *THOROUGHLY* COVERS THE METROPOLITAN AREA (11,000,000 POTENTIAL LISTENERS)
- ☞ PROGRAMS THAT ARE VITAL, ENTERTAINING AND TYPICALLY *NEW YORK*
- ☞ AND RATES THAT ARE NOT *PROHIBITIVE!*

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

Leo Fitzpatrick, manager of WJR, whom I questioned, gave me three classic examples: The Sermon on the Mount, which is scarcely more than a hundred and fifty words; the Gettysburg Address, which takes a little more than a minute to deliver; and the four-minute speeches which during the war sold millions of dollars' worth of liberty bonds.

Surely the modern advertiser can afford to tread the path lighted by such shining examples of eloquence as these!

I am a radio continuity-writer, responsible for voicing the advertiser to his public. Constant criticism has depressed continuity-writers. They need encouragement of a warm and inspiring kind. For them in particular, radio needs to be absolved of its alleged sins of commercialism.

Neal Tomy gives the absolution. He has been a radio announcer for ten years. During that time he has made innumerable personal appearances. He has talked to more radio listeners personally than, I am sure, any other man in the country. He has been a New York newspaper man, and he has lived in a small town of Michigan, as well as in Detroit. He knows people, especially radio people.

This is what Neal Tomy said: "Don't you worry. What bothers you is a lot of talk from people who make a hobby of talking. They are as consistent as the woman who wrote, 'Let us have less jazz, and

more Paul Whiteman.' I recently had a chat with a woman bent on criticizing radio programs. She told me there was too much cheap music on the air, and not enough good music. I asked her to run back in her mind over the programs she had heard on the air the preceding week. They included Walter Damrosch, Stokowski, The Revellers, Lawrence Tibbett, and I did not forget to mention Ruth Etting. I pointed out to the lady in question that even had these various attractions been available in her home city, they represented at least \$75 in box office admission. And I pointed out also that they were well worth the time conceded in listening to their respective sponsors."

A person actively engaged in broadcasting who does not read fan mail, favorable and unfavorable alike, is in a dangerous degree disinterested in his job, and moreover is neglecting a fruitful source of inspiration and encouragement. Fan mail is stimulating, and in unvarying proportion it is gratifying. Much of it may be meaningless, but much is valuable. It might be an excellent idea to incorporate the reading of ten-thousand fan letters as an essential part of the curriculum for radio advertising. The advertiser would be encouraged then to think "This adopted boy of mine is a pretty fine chap after all."

Why is it that the last straw of criticism should come from a musician, who makes the front page of a newspaper by saying "Radio

programs are terrible"? Ought not musicians to be encouraged by the increasing volume of not only good music, but the "best in music" on the air. Yet there are musicians, many of them, among those who most vehemently denounce radio.

It is not improbable that there is a bias. There are forms of music which have ceased to be lucrative because of radio. And even musicians who feel themselves to be sincere in their denunciation are hampered by musical tradition. The music of the concert stage is not the music of radio. Nor is good taste as expressed in concert music necessarily the exact standard of good taste as emanating from a loud speaker.

The symphonies of Mozart, the writings of Beethoven for string quartet, are not sung by mothers to their children. A knowledge of them represents opportunities for long and intimate association with music. Radio sings the slumber song, it croons the lullaby, it puts a love song on the lips of those unable to find expression within themselves.

Musicians critical of radio are prone to emphasize the thin line of demarcation between sentiment and sentimentality. But they are prone also to make the actual classification as thick as a brick wall, with a symphony of Brahms on the one side, and "Mother Machree" on the other. Radio is leading even now to a new form of musical expression, a more intimate, more understanding



BEST FACILITIES FOR TRANSCRIPTION PROGRAMS



The world's finest recording can sound pretty sour when broadcast by a station with poor reproducing equipment.

Here at KOIL we use the latest type Western Electric apparatus. Your transcription program goes on the air with clear, full tone range—minus all surface noise.

100% faithful reproductions to an ever-increasing audience... at low cost—that's our policy.

Write or wire for details and new low rates.

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

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

form which shall join listener and loud-speaker more closely, and with greater understanding than ever has been possible between concert stage and audience.

I talked not long since to a famous scientist, one of the men by whom radio was made possible. For him radio as science had ceased to exist. It was one of the crass commercialisms of his age. Yet he told me a funny story about "Ambrose J. Weems."

Poor radio. It is a charming child. But science will not claim it. The advertiser will, if too many of the neighbors do not tell him he is making a mistake. And the owners of fifteen million radio sets in the United States ought to be interested in seeing that the orphan child they have grown to care so much for continues to have a good home.

Heads Agency Radio Department

PATRICIA ASTRA, formerly with the NBC and prior to that advertising manager of San Francisco department stores, has joined the San Francisco staff of the Leon Livingston Advertising Agency as head of its radio department. This agency has just opened a branch in Los Angeles, with offices in the Haas Building.

New Series for Iodent

THE Iodent Chemical Company, Detroit, is sponsoring a new Sunday series over an NBC network, featuring Jane Froman and her orchestra. This replaces the Iodent Club of the Air, a juvenile program formerly sponsored by this company. The advertising agency is Maxon, Inc., Detroit.

Soby and Roberts Speak Before Chicago Advertising Council

BENJAMIN SOBY, sales promotion manager of the Westinghouse radio stations, and **Harlow P. Roberts**, advertising manager of the Pepsodent Company, were the speakers at a radio meeting of the Advertising Council of the Chicago Association of Commerce, on March 24.

Mr. Soby, whose method of measuring the radio audience has been discussed at length in previous issues of **BROADCAST ADVERTISING**, talked on "Taking the Guess Work Out of Radio."

"Are you buying radio time on faith or on facts?" he asked his listeners. "Are you letting the stations sell you blue sky and white paper, or are you demanding the actual facts about their audiences? The facts can be had, and you as buyers of advertising time on the air are entitled to have them."

Such methods of evaluating stations as field strength tests, mail and telephone surveys, and the other common methods are all steps in the right direction, Mr. Soby said, "but our method is the only one I know of that is equally fair to all stations, and that can be applied as a measuring stick to all of them. This is not just another survey; this is radio research."

Mr. Roberts spoke on broadcast advertising from the point of view of the user, telling about the interesting experiences Pepsodent has had with its radio programs. A condensed version of his address will be found on another page of this issue.

The meeting was conducted by Morgan Eastman, of the National Broadcasting Company, chairman of the Council's radio committee, which had planned the details. The Northerners, double male quartet heard weekly on the broadcasts sponsored by the Northern Trust Company, Chicago, entertained.

WCCO Issues Elaborate Book for Advertisers

THE story of station WCCO, Minneapolis, is graphically presented in one of the most elaborate brochures to be issued by any radio station. Starting with "From Five to Fifty Kilowatts, an Open Letter to Advertisers," the volume goes on to picture the Northwest market territory and WCCO's coverage of it.

The service area of this station is described, charted, and analyzed by cities, showing the population, number of homes, number of receiving sets and the total retail business for each. All in all, an interesting and valuable addition to the radio files of advertiser and agency.

Bus Line Sponsors Musical Tours

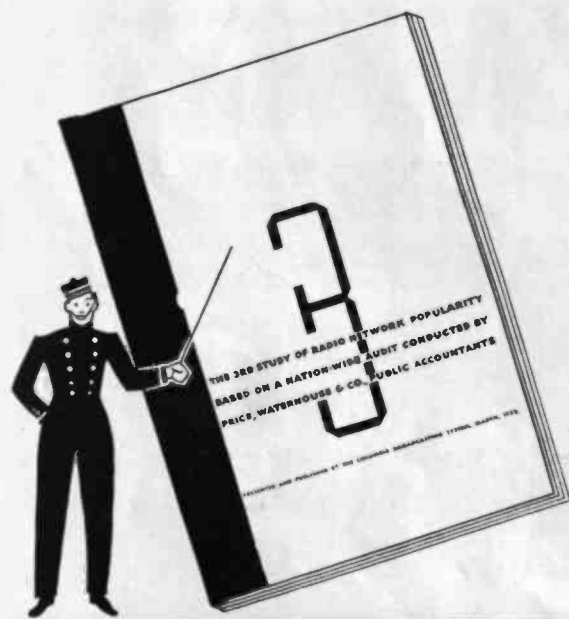
THE Greyhound Bus Lines are sponsoring a series of musical tours of the "Greyhound Traveler" each Sunday evening over a Columbia network, beginning April 3. Brooks and Ross, harmony team, and Frank Westphal's orchestra furnish the entertainment. Each week a different part of the country is traversed.

Radio and Newspapers Used by Bank

RADIO and newspaper advertising are being used by Stevens and Wallis, Inc., Salt Lake City advertising agency, in an advertising campaign for Zion's Savings Bank and Trust Company of that city, the first advertising the bank has done for more than 10 years.

Heads Bowen Detroit Branch

JOSEPH R. Spadea, formerly independent station representative and previously associated with the Bureau of Broadcasting, has been placed in charge of the Detroit branch of Scott Howe Bowen, Inc., national representatives for broadcasting stations.



TAKE YOUR OWN COPY OF THE THIRD PRICE, WATERHOUSE SURVEY...

Note These Facts:

Turn to pages 14 and 16. Run down the list to Wichita. Note the comparative standing of KFH. Note also its 16% gain in audience preference since the 1931 survey—one of two Mid-Western stations showing such a gain.

Then turn to page 26. Note here the degree of preference given KFH in comparison with all others attempting to serve this area.

KFH has won this high degree of audience preference through the outstanding quality of its programs—both chain and local—with which it serves its listeners.

KFH

WICHITA



KANSAS

Pebeco Takes to the Air to Reach Larger Group in 1932

AFTER twelve years of magazine advertising and about seven years of newspaper campaigns, Pebeco Tooth Paste has gone 100 per cent radio for 1932. On February 15th Pebeco went on the air in twenty-odd cities carefully selected after the experience of 1931 when Pebeco used radio to a small degree. Pebeco programs will now be heard every day of the year in practically every part of the United States.

Pebeco is not shooting in the dark, Edward Plaut, president of Lehn & Fink, Inc., owners of Pebeco, said recently:

"Last year careful comparative tests were made to determine the effectiveness of several media in affecting immediate sales," Mr. Plaut said. "Under 1931 conditions radio showed up so well that we decided to continue its use in 1932. What we are doing this year will give us more experience to judge better the relative merits of magazines, newspapers and radio."

The principal part of Pebeco's radio advertising program will be heard during the CBS Radio Homemaker's Hours, when Ida Bailey Allen broadcasts the series called "The Living Great," an idea originated by the United States Advertising Corporation in New York. In a few other cities special spot programs will be tried out through methods found to be most suitable to these particular cities. The new Pebeco advertising program will reach a greater group of persons that were formerly reached by newspapers and magazines.

The Living Great program tells about the lives of celebrated, unique personalities like Paderewski, Greta Garbo, Charles Chaplin, Henry Ford, Lindbergh, Bobby Jones, Owen D. Young, ex-Supreme Court Justice Holmes, and several others. The tie-up with Pebeco in these programs is that there is only one Bobby Jones, for instance, and Pebeco like Bobby is distinctive. There is only one Pebeco.

The unusualness of the program will provide splendid opportunities for retail druggists to tie up their Pebeco window display ideas with the Living Great feature and other spot ideas Pebeco has worked out.

H. H. Proskey, vice-president of the United States Advertising Corporation, and Norman Craig of Scott Howe Bowen have just completed a three weeks' trip visiting stations in the East, Middle West and Pacific Coast over which Pebeco broadcasts were begun recently.

Radio Succeeds for Mineral Water

SAN Van Oil and Water Co., Los Angeles, late in March renewed their contracts with KTM, Los Angeles, for 12 months. It has previously used the station for six months with a nightly hill billy act. So successful did this prove that the sponsors divided the group and sent half of them up to KTAB, San Francisco, for a similar program over a period of some six months. The firm distributes Tarzana mineral water.

Dairy Council on Air

AFARM broadcast in which representative farm people played a part is the secret of the series of successful radio programs sponsored by the St. Louis District Dairy Council. Prominent 4H-ers, rural organization leaders and other farm folk well-known in communities surrounding St. Louis have participated in these weekly broadcasts over KMOX.

Judging from the hundreds of request letters received by the St. Louis Council following these programs, the interest of city as well as farm consumers has been obtained.

Broadcast for Ice

BBROADCASTING will be used by Ingalls-Advertising, Inc., Boston, to carry the advertising of the New England Ice Dealers' Association.

Willys-Overland Sponsors "Silver Streak of the Air"

ANEW series of radio programs known as the "Silver Streak of the Air" were inaugurated on Wednesday evening, March 30th, over a coast-to-coast network of forty-two NBC-WJZ stations.

This new series is a continuation of the radio advertising of Willys-Overland, Inc., Toledo, Ohio, who have been on the air since last September, replacing the former Sunday evening broadcasts which were brought to a close on March 20th. Featured in the Silver Streak series will be a four piano team, a tenor, and a vocal trio.

The weekly network broadcasts will be supplemented with a number of weekly spot programs for which both electrical transcriptions and studio talent will be used. Stations already selected to carry the spot broadcasts are WGY, Schenectady, WBEN, Buffalo, KMBC, Kansas City, and WOC-WHO, Davenport and Des Moines. The United States Advertising Corporation is preparing the programs and placing station time contracts.

Musical Director Joins Agency

H. LEOPOLD SPITALNY, retired musical director of the Balaban & Katz chain of movie theaters in Chicago and orchestra leader on the "Foodtown Pops Revue" and the "Sheaffer Lifetime Program," broadcasts handled by the McJunkin Advertising Company, Chicago, has joined that agency as musical and talent director for all of its radio programs.

Ibbett Joins Agency

F. G. IBBETT, formerly associated with the dramatic department of the Columbia Broadcasting System and the National Broadcasting Company, is now in charge of dramatic production for the radio department of Critchfield & Company, Chicago.

WSPD — WWVA

Toledo—Ohio

1000 Watts—1340 Kilocycles

• • •

New Price Waterhouse Survey gives

WSPD

Two Firsts

Do not overlook
NORTHWEST OHIO

Wheeling—West Virginia

5000 Watts—1160 Kilocycles

• • •

New Price Waterhouse Survey gives

WWVA

One First—One Second

Increased audience, added accounts, warrant your consideration.

TWO QUEENS AGAINST A PAIR OF ACES

(Continued from page 7)

One reason for the Wrigley program's success is undeniably its excellence as a show. It is good drama, of which there is too little on the air, and which makes a particularly strong appeal at a time when lean purses limit theatre audiences and swell the ranks of those who turn the dials for their entertainment. Its use of the theatrical setting is so ably accomplished as to intrigue those who have never been behind the stage door or the footlights and at the same time ring true for listeners who have trouped the boards themselves. That is, backstage business and atmosphere are not preponderant and overwhelming, but tangible and extremely spicy.

In the character of Myrt, the old trouper who takes the ambitious but inexperienced youngster Marge under her wing, the authoress of the script (who is none other than Myrt herself) has excellent opportunity to explain theatrical points of view and "the ropes" to her public, under guise of breaking Marge in to the profession. This makes possible a very gentle and painless induction of the audience into the unfamiliar world of the theatre.

As to the "commercial," the sponsor's brevity has been itself a factor in endearing the Myrt & Marge program to the radio public. The simple statement, "Wrigley's presents Myrt & Marge" alone prefaces each episode of the drama. There is no

interruption of the story for advertising purposes, no "sound curtains" or other breaks in the flow of the continuity, and at the end of the program, only a ninety-second period of advertising talk.

That radio listeners appreciate the good taste which dictates this restraint is indicated by the many appreciative letters that Wrigley's receive commenting on it. As a matter of fact their brevity is just another illustration of the established Wrigley advertising policy, "Tell 'em quick, and tell 'em often." Yet in this radio connection their handling of the "commercial" sets a style for innocuous but effective advertising signatures.

With promise of like conspicuously successful advertising results, Wrigley's now lead another good card. Culbertson, world bridge authority, whose name enlists the attention of contract bridge players everywhere, whose lessons are syndicated to 148 daily newspapers throughout the country and whose recent book on bridge sold 50,000 copies, has been signed by Wrigley's for a series of broadcasts. The addition of the Culbertson series to the Wrigley air program makes the chewing gum radio budget, for time and talent, one of the largest now in the field, and further rounds out the mass-attracting elements of its ether schedule. With "The Lone Wolf Tribe," an Indian program for children, Myrt & Marge for the not-too-highbrow adults, and Culbertson for sophisticates, there is little of

the radio audience that they may not reach.

The Frances Hooper Agency, which signed Myrt & Marge as well as the bridge expert for Wrigley's, has prepared a million booklets on bridge, written by Culbertson, for distribution to the new Wrigley radio audience.

NAB Postpones New Orleans Meeting

THE legislative condition in Washington led the board of directors of the National Association of Broadcasters to postpone the regional meeting of the Association planned to be held during March in New Orleans.

Wood Joins WGN Ad Staff

EDWARD J. WOOD, JR., has been added to the staff of advertising solicitors at WGN, *Chicago Tribune* station. Mr. Wood, who came to WGN from the sales organization of *True Story Magazine*, is a former *Tribune* solicitor.

O'Cedar Presents Melody Men

A NEW NBC morning series, the O'Cedar Melody Men, will be on the air each Tuesday and Thursday under the sponsorship of the O'Cedar Corporation, Chicago, makers of O'Cedar mops, oil, polishes, etc.

Chesterfield Adds New Talent

THE Chesterfield "Music That Satisfies" programs, broadcast six evenings a week over some 75 CBS stations, has added the Boswell Sisters and Ruth Etting to its other attractions and has also secured Norman Brokenshire as special announcer. The new schedule presents the Boswells on Monday and Thursday, Ruth Etting on Wednesday and Saturday, and Alex Gray on Tuesday and Friday. Nathaniel Shilkret's orchestra accompanies the singers and is featured with Mr. Gray.

GREATER COVERAGE FOR YOUR SPOT BROADCAST DURING DAYLIGHT HOURS

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



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

WFBL

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

ARE YOU A "CLEVER" CONTINUITY WRITER?

(Continued from page 6)

ments 265 words. And in this show, on two different occasions, two numbers were played segue. In another instance (a chain show over the Columbia System, and also a thirty-minute musical feature) the two commercial credits totaled 405 words, the announcements of the selections 2,010 words. In no instance did I find a script that could not have had from 100 to 1,000 words pared from the continuity. And I refer only to phrases which were absolutely devoid of public interest or any aid in program construction. As might be expected, the worst offenders in this regard were the 30-minute shows; the quarter-hour features being fairly free from time-consuming, stomach-turning verbosity.

The prevailing inclination among sponsors to cut the length of their commercial credits, out of deference to popular demand, is a gratifying tendency. But aren't many of us advertising men undoing much of this good work by taking long liberties with our selection announcements?

Public damnation is, for the most part, directed against the advertising credits. But words are words and minutes are minutes—and when those minutes are wasted with meaningless words, the adverse effect upon the audience is the same.

This is not to say that only short announcements are good announcements. Commercial credits can frequently be made the most interesting part of a good musical broadcast. On one occasion, perhaps because of the unusually interesting subject about which to write, my commercial credits in six consecutive shows were given publicity mention in newspaper radio columns in almost every outlet city. Nor were they short. Some of them ran past the 300 word mark.

The same thing can be done with selection announcements, if we will lay aside our inclination to be "clever," and stick to interesting facts. If we haven't the facts that are interesting, then make a straightforward announcement of the number to follow and quit. Or, better still, have the numbers played segue.

If the continuity writer just *must* be "clever," for the luvamud make it brief and snappy. For instance: "A wild sort of devil, but dead on the level, was 'My Gal Sal.'" Or: "Six nice, bright, shiny saxophones will now cut capers—indeed 'Canadian Capers.'" Or: "Now the Blank Orchestra and the Blank Quartette come 'Marching Home to You.'" Or: "The director has selected a rather feline number for his next selection: 'The Serenade of the Cats.'" Or: "When Irish Eyes Are Smilin'—with the Quartette helping along the smile." Or: "Everyone including the Blank Orchestra loves Madam Sherry. The director is just lifting his baton to demonstrate that 'Every Little Movement Has a Meaning All Its Own.'"

I think few people would quarrel with such selection announcements because of their extreme brevity. But rather than attempt cleverness, which usually falls flat because it is forced, the better type of announcement, in my opinion, is the one which contains news value. People will listen when you tell 'em something they don't know and would like to hear.

For instance: "Did you ever hear a duet between a piccolo and a bassoon? Sounds impossible, but it isn't at all, because our next selection is just such a duet. Listen to 'Piccolo Pic.'" Or: "We will now hear the waltz that broke all records for popular music sales: 'Missouri Waltz.'" Or: "We will now play Charlie Chaplin's favorite selection: 'Roses of Picardy.'" Or: "Mr. Blank now brings you Edward Elgar's famous 'Pomp and Circumstance.' Did you know that the trio of this number was composed in honor of the Coronation of King Edward?"

Such announcements contain a modicum of news, and that news element, coupled with brevity, makes for much more acceptable programs than when the announcer sticks his proboscis into the microphone and long-windedly says something to the effect that the orchestra "must be thinking of low-lying, tree-covered hills of the Great Smoky Mountain range because they are now going to render, in their own inimitable fashion, that soul-stirring, immortal

Broadcast Advertising

piece: 'My Home in Tennessee.'" Particularly when a n y o n e who thinks *knows* that the orchestra is thinking of nothing of the sort—that probably the first violinist is secretly cursing the director for not featuring him in solo work—the tuba player is wondering how little Herman's colic is getting along—when the trap man has visions of nothing larger than a gin buck—and none of the musicians have ever been south of Gary, Indiana, and didn't even know that the Great Smoky Mountains were in Tennessee.

It is a simple matter to inject brief, interesting news into selection announcements. Reference to any good music encyclopedia, current music magazines and other such standard sources will yield a wealth of material from which to draw. Not infrequently it is possible to give your show timeliness and added interest by referring to anniversaries. Every day in the year is some musical anniversary, and with gratifying frequency these anniversaries can be capitalized. For instance, a few of them for the month of April are:

April 2nd—Sergei Rachmaninoff, composer, conductor and virtuoso, born 1873.

April 4th—First American production of Tannhauser, New York City, 1859.

April 3rd—Reginald de Koven, composer of "Robin Hood," born 1859. (Oh, Promise Me.)

April 6th—Birthday of Oskar Straus, 1894. (Chocolate Soldier.)

April 10th—Anniversary of John Howard Payne's death, 1852. (Home, Sweet Home.)

April 12th—Official Bird Day. (Lo, Hear the Gentle Lark.)

April 20th—Bust of Jenny Lind unveiled in Westminster, 1872.

April 23rd—William Shakespeare, born 1564. (Merry Wives of Windsor, Midsummer Nights Dream, etc.)

April 26th—Revival, Lucia de Lammermoor—New York City, 1894.

With such anniversaries before you, it is simple to schedule music which will tie in with a newsy, interesting announcement—or add a flavor of news to an otherwise prosaic announcement.

It is entertainment the radio public is seeking when they switch on their receiving sets and turn the dials. News, or human-interest information is in itself entertainment. But the forced striving for a "clever" effect invariably has an effect far from that which is desired.

April, 1932

General Foods Shifts Programs

"**R**EAL Folks of Thompkins' Corners," formerly broadcast over the Columbia network in the interests of the Log Cabin Syrup, a General Foods product, has been switched to the NBC-WJZ network under the sponsorship of Post Toasties, another General Foods product.

The popular rural sketch under its new schedule is utilizing the time and network occupied for five years by the Maxwell House Ensemble, a third General Foods broadcast. The Maxwell House program, which stars Lanny Ross, was moved recently to the Columbia network on a three-times-a-week basis, providing the vacant spot a desirable evening time and a larger network for the Post Toastie skit.

Consumer interest in the program while on the Columbia System has been high. Although broadcast Sunday afternoons at 5 o'clock in the east, and earlier in more western points, nearly 50,000 requests for copies of the "Thompkins' Corners Bugle" were received in a single week. The "Bugle" was a four-page tabloid-size newspaper containing news and pictures of the characters in the skit.

Active merchandising of the new program is planned by Post Toasties, with several offers to listeners in preparation for announcement after the series is under way on the new network.

Nucoa Presents 'Round the World Cooking School

A VIENNESE chef, explaining the preparation of famous foods of foreign lands while learning about American cooking from Ida Bailey Allen, is star of the new series of "Round the World Cooking School" programs broadcast twice weekly over the Columbia chain under the sponsorship of Best Foods, Inc., New York, makers of Nucoa. The agency is Benton & Bowles, New York.

Coffee Inaugurates Kipling Series

THE G. Washington Coffee Company, sponsors for the past year of a series of Sherlock Holmes broadcasts, heard over NBC networks on Wednesday and Thursday evenings, have changed their Thursday broadcasts to a series of dramatized versions of Kipling's stories. These programs, as well as the company's other advertising, are produced by Cecil, Warwick & Cecil, Inc., New York.

Test Campaign for Sausage

JONES Dairy Farm, Fort Atkinson, Wis., producers of sausage, hams, etc., are trying out radio with a recorded campaign over KSTP, St. Paul. If the programs prove successful advertising it is understood that a national campaign will go on the air next fall.

Stoughton Joins NBC

MILTON STOUGHTON, in charge of the Westinghouse Radio Station's Chicago office, has joined the National Broadcasting Company as New England sales manager.

There are
six radio
stations in
NEW ORLEANS

But,

only one LEADER

?

WDSU

Write

J. H. UHALT . . . Hotel De Soto

■ MORE MAIL ■
FINER STUDIOS
BETTER PROGRAMS
BETTER FREQUENCY

— (these are
the things
that make) —

W D A Y

The Northwest's
BEST
Radio Buy

~~~~~  
**WDAY, Inc.**

An NBC Associate  
FARGO, N. D.

940 Kc.

1000 Watts



# Central Ohio's Only Chain Station

Keep in Good Company  
with

"CHANDU"

The Magician

Crumit & Sanderson

Morton Downey

Kate Smith

N. Y. Philharmonic

Many More Headline Features

# WCAH

Pioneer Station of  
COLUMBUS, OHIO

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

**AGENCIES  
BROADCASTING  
BUREAU, Ltd.**

520 No. Michigan Ave.  
CHICAGO, ILLINOIS  
WHITEHALL 4915

# HEINL

Supplies the only

## Confidential

semi-weekly  
radio information service.

405 Insurance Bldg.  
Washington, D. C.

## THE RADIO AUDIENCE.

(Continued from page 3)

language, but I can think of no other word to describe the situation—in the Middle West. Complaints poured in by the thousands; there were letters from individuals and petitions signed by all the employees of business houses—one from a railroad had 2,500 names attached. The upshot was that we were forced to blaze another trail by putting on a double broadcast, one for the East and another for the West. We were doing things to radio, and radio was doing things for us.

I might appropriately here give you a lot of sales statistics, but as our company policy prohibits that, let me say merely that we are entirely satisfied with the results of our radio advertising. The fact that we have continued on the air as long as we have, and that we have recently added a second daily broadcast, should be sufficient testimony to our feeling towards broadcasting.

WHEN you go to buy space in a newspaper or a magazine, they will tell you of the reader interest their editors have built up, and will try to sell you the privilege of putting your advertising where it will be seen by those interested readers. In radio you must supply your own news, fiction, articles, or whatever; you must interest the public yourself. No editors here to help put across your selling message. The size of your audience will be determined almost entirely by the interest your program arouses.

I believe that the success of Amos and Andy in arousing that interest is due to the fact that their creators are such good psychologists. They have made their characters real people; each characteristic makes listeners exclaim, "Why, I know somebody exactly like that."

I once studied psychology, and under the eminent Dr. Starch, but our radio experiences have made me give up trying to understand the workings of the human mind. Here are a few things that you may be able to explain—I can't. When Andy decided he needed a typewriter a dealer in Buffalo sent him one that is now in the Rosenwald museum. It is an antique in the typewriter world, an L. C. Smith of about 1880, and in perfect working con-

dition. Again, when Andy wrote a letter with a nickel because he couldn't find a pencil, nearly five gross of pencils came in.

Bones and dog biscuits by the bushel were sent to Amos for his dog. And when Andy and the King Fish started their bank, hundreds of listeners sent in dollar bills, asking that savings accounts be started for them. I can't explain it, but it's a fact.

And here's something else I can't explain. Maybe you women can tell me why it is that most of the mail the boys get is addressed to Andy.

A great deal of the commercial success of the program is undoubtedly due to Bill Hay, its announcer. On a commercial program, the announcer is not a radio actor, he is a radio salesman. We can write out what he is to say, but just reading it off is not enough; he must put it over in a convincing manner.

I BELIEVE I mentioned our other program, The Goldbergs. After it had been on the air for several months under our sponsorship, we began to wonder what it was doing for us, and decided to check up on it. So we said to our listeners, "We are putting this program on for your enjoyment, but after all to us it is a means of advertising and is not justified unless it is making new users for Pepsodent Toothpaste and Antiseptic. If you wish us to continue it, please send in a vote to that effect on the back of Pepsodent carton." And we offered to send a small premium to all who were kind enough to answer.

Without going into numbers I may say that the response broke all records. The offer was last broadcast nearly two months ago and we are just now mailing out the last of the premiums, because the manufacturer couldn't keep up with our demand. The Goldbergs go on over the basic Red network; Chicago is the farthest Western outlet; yet we received letters from every state except Oregon, from every Canadian province except British Columbia, and from fifteen foreign countries. Explain that, if you can. And also the fact that, although the program concerns a Jewish family, the vast majority of appeals to keep it on the air came from Gentiles.

Broadcast Advertising



Radio is a new medium. Its success depends on its performances; it must stand on its own feet. Certainly, no one is helping it much; it is accused of being too commercial, of having too much advertising. Let me say that I believe that most advertisers on the chains have cut their talks to the minimum. I also think that many of the attacks on radio are inspired by other advertising media who feel that radio is taking business away from them. Well, isn't that just what every business is trying to do today, to take business away from its competitors?

To advertise by radio takes courage. You can't jump in and jump right out again, with any success. You must have a campaign carefully planned in advance, and you must follow it through to the end, if you want to succeed on the air. And, after all, if you do that with any advertising and any medium, you are pretty apt to be successful.

#### New Advertisers on Yankee Net

**A**DVERTISERS who recently have started program series over the Yankee Network include:

C. M. Kimball Company, Winthrop, Mass., makers of Red Cap Polish, placed by Broadcast Advertising, Inc., Boston.

Minnesota Valley Canning Company, Le Sueur, Minn., canners of Del Maiz products.

J. L. Prescott, Passaic, N. J., manufacturers of Black Iron Stove Polish, placed by Chambers & Wiswell, Boston.

Three Minute Cereals Company, Cedar Rapids, Ia., placed by Beecher-Cale-Maxwell Company.

Sleeper Products Company, Philadelphia, placed by N. W. Ayer & Son.

General Mills, Inc., Minneapolis, Bisquick program, placed by the McCord Company.

#### New Series for Edgeworth

**L**ARUS & Bros. Company, Richmond, Va., makers of Edgeworth Tobacco, are discontinuing their "Dixie Spiritual Singers" programs and inaugurating a new series of burlesque adventure tales, broadcast by the well-known "Dr. Traprock." The time and chain remain the same, Thursday evenings over the NBC-WJZ network. Batten, Barton, Durstine & Osborn, Inc., New York, direct the programs.

#### Brushes and Toothpaste Go Into Radio 100 Per Cent

**A** RECENT bulletin from the NBC Sales Promotion Department carries the news that the Fuller Brush Company and the Calsodent Company are discontinuing the use of all other kinds of advertising and devoting their entire appropriations to radio.

April, 1932

## discriminatory--

**R**ELIEF from the excise tax of five per cent on radio sales adopted by the House of Representatives will be asked of the Senate by the radio industry, said Bond Geddes, executive vice-president of the Radio Manufacturers Association.

"In its widespread service to the public as a great agency of communication, religion, education and daily individual and national development, as well as entertainment, radio cannot be fairly classified as a luxury, semi-luxury or non-essential. Like the daily newspaper, which is carefully exempted in the House Bill from any additional tax burden, radio is a daily and vital means of communication. Its use is universal and we oppose a special discriminatory tax on this great service to the millions of the American radio public. The classification of radio, with cosmetics, candy, etc., as a luxury is absurd."

#### New Accounts on NBC

**T**HE following firms have contracted for new programs to be broadcast over NBC hook-ups:

The Texas Company, New York, distributors of gasoline and oil, will use a half-hour each Tuesday evening over a coast-to-coast chain. Their agency is Hemff-Metzger, Inc., New York.

Thompson Products Company, Cleveland, manufacturers of automobile accessories, will use a quarter-hour on four stations. H. W. Kastor & Sons, Chicago, is the agency.

The Centaur Company, New York, will use 15 minutes on Monday mornings during the "Radio Household Institute" program in the interests of Fletcher's Castoria. Young & Rubican, Inc., New York, is the agency in charge.

#### Chandu to Be Filmed

**C**ONFIRMATION of the report that the film rights of "Chandu the Magician" have been sold to the Fox Film Corporation, was received today from Harry A. Earnshaw, president of Earnshaw-Young, Inc., the Los Angeles advertising company which owns and produces the well-known radio serial.

#### Coal Company Uses Radio to Celebrate 100th Year

**A** CONCERT program lasting one hour, over station WNAC, Boston, Sunday, April 3, is being presented by the Metropolitan Coal Company, marking the end of one hundred years of fuel service by that company to Boston and vicinity.

#### Chicago Broadcasters Elect Hedges

**W**ILLIAM S. HEDGES, manager of station WMAQ and past president of the National Association of Broadcasters, was unanimously elected president of the Chicago Broadcasters' Association at the end of a meeting held April 4. Homer Hogan, manager of station KYW, was re-elected vice-president, and W. E. Hutchinson of station WAAF was elected secretary and treasurer. The directors elected were Quinn Ryan, manager of WGN, and Morgan Eastman of WENR, retiring president.

#### Use Radio to Fight Tuberculosis

**A**SERIES of three broadcasts entitled "Manmarks in Medicine"—narrations of the discovery of the three most important weapons used in the fight against tuberculosis—is announced by the National Tuberculosis Association, in cooperation with 2,000 affiliated local tuberculosis associations and the Columbia Broadcasting System. The programs will be broadcast in the afternoons of the first three Thursdays in April.

#### Movie Magazine on Air

**A** NEW weekly series, "Life Stories of Movie Stars," to begin over the Columbia network April 16, under the sponsorship of Photoplay Magazine, Chicago, will bring out little-known facts concerning the background of the actors and actresses who have reached international fame within the past few years. Aubrey & Moore, Inc., Chicago, is handling the program.

#### Commercial Station in Venezuela

**A** COMMERCIAL broadcasting station has recently started operations in Maracaibo, Venezuela, according to a report received from Vice-Consul G. A. Mohma and made public by the Department of Commerce. The station, whose call letters are YVII B.M.O., broadcasts from 8 to 10 each evening and from 3 to 5 on Sunday afternoon. The advertising rate has been tentatively set at about \$30 an hour.

#### Pickle Company on Chain

**H.** J. HEINZ COMPANY, Philadelphia, makers of the "57" varieties of canned goods, will sponsor a twice-weekly CBS series of comedy dramatic programs, built around the newspaper comic strip "Joe Palooka," starting April 12.

#### Morning Program for Silver

**W.** M. ROGERS & SON, manufacturers of table silverware, are sponsoring a new series of early morning broadcasts over a CBS chain, featuring "Brad and Al" with songs and chatter.

#### Malt Program on WAAB

**M.** SINGER AND SONS, distributors of Old Kentucky Malt, are sponsoring "The Street Singer" in a series of Sunday broadcasts over station WAAB, Boston.

# 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)

## ARKANSAS

### KTHS—Hot Springs

Keith Bros.' Nurseries, Sawyer, Mich.  
Acme White Lead & Color Works, Detroit (Paint).  
Quaker State Oil Refining Co., Oil City, Pa.

## CALIFORNIA

### KTM—Los Angeles

Poinsettia Dairies.  
O'Keefe & Merritt Co. (Electric Refrigerators).  
Starland Laboratories, Hollywood (Cosmetics).  
Sparkletts Bottled Water Co.

## DISTRICT OF COLUMBIA

### WJSV—Washington

Mercken's Chocolate Co., Buffalo, N. Y.  
The Fugate Co., Indianapolis, Ind. (Hay Fever and Asthma Remedies).  
Nehl Beverage Co., Columbus, Ga.  
Durkee Famous Foods, Inc., Elmhurst, N. Y.  
Accurate Metal Weatherstrip Co., New York.  
International Laboratories, Rochester, N. Y. (Mentho Pepsin and Emerald Oil).  
The Opex Co., New York (Cold Remedy).  
Sylph Laboratories, New York.  
L. C. Smith & Corona Typewriters, Inc., New York.

## FLORIDA

### WFLA—Clearwater

Craddock-Terry Co., Lynchburg, Va. (Natural Bridge Shoes).  
G-R Mfg. Co., Tampa, Fla.  
Tampa Wicker, Tampa (Furniture).  
Texas Flg. Inc., Sugar Land, Tex.

## ILLINOIS

### WBBM—Chicago

Foreman & Clark, New York (Local branch). (Men's and Boys' Clothing).  
Maybelline Co. (Cosmetics).

### WGN—Chicago

Hills Bros. Co., New York (Dromedary Dates).  
Three Minute Cereals Co., Cedar Rapids, Iowa.  
John R. Thompson Co.

## IOWA

### WMT—Waterloo

Earl Ferris Nursery, Hampton, Iowa.  
Acme White Lead & Color Works, Detroit (Paint).  
Carper's Hatchery, Elgin, Iowa.  
Federal Radio Institute, Milwaukee, Wis.  
Kellogg Foodtown Products, Chicago (Cereal).  
Skelly Oil Co., Kansas City, Mo. (Skellgas).

## LOUISIANA

### KTBS—Shreveport

Montgomery Ward & Co., Chicago (Local branch).  
Sherwin-Williams Co., Cleveland (Local dealer). (Paint).  
General Mills, Inc., Minneapolis, Minn. (Gold Medal Flour).  
Piggly Wiggly Corp., Cincinnati, Ohio (Local branch).  
United Drug Co., New York.

## MARYLAND

### WCAO—Baltimore

The Crowell Publishing Co., New York (Woman's Home Companion).  
Sherwood Bros., "Betholine" (Gas).  
The Tomolo Co. (Foot Remedy).  
Globe Bottling & Sales Co. (Brewery).

### WBAL—Baltimore

C. M. Athey Paint Co.  
Stewart, Son & Co. (Golden Crown Syrup).  
C. D. Kenny Co. (Norwood Coffee).  
H. B. Davis Co. (Paints and Varnishes).  
Cloverdale Spring Co. (Cloverdale Drinks).

## MASSACHUSETTS

### WBSO—Babson Park

General Chemical & Solvent Corp., Boston (Shu-Re-Nu Polish).  
Otis Elevator Co., New York.  
Martin Mfg. Co., Boston (Curtains).  
Coward Shoe Co., New York.

### WBZ-WBZA—Boston

Country Club Soda Co.

## MISSOURI

### KFEQ—St. Joseph

Paul Rieger & Co., San Francisco, Cal. (Perfume).  
First National Television, Inc., Kansas City, Kans. (School).  
American School, Chicago.  
Specialty Salesman Magazine, Chicago.  
General Translite Co., Kansas City, Mo. (Pictures).  
United Remedies, Inc., Chicago (Kolar Bak).  
Skelly Oil Co., Kansas City, Mo. (Skellgas).  
Consolidated Cigar Co., New York (Dutch Masters).  
Campbell Cereal Co., Northfield, Minn. (Malt-O-Meal).  
Easy Mfg. Co., Lincoln, Nebr. (Garden Tools).  
Webb Bros. Lighting Co., Arkansas City, Ark. (Farm Lighting).  
Udga, Inc., St. Paul, Minn. (Stomach Tablets).  
D. D. D. Corp., Chicago (Skin Remedy).

## NEBRASKA

### WOW—Omaha

Rap-I-Dol Distributing Corp., New York (Hair Coloring).

## NEW JERSEY

### WOR—Newark

Quaker State Oil Refining Co., Oil City, Pa.  
P. Belersdorf & Co., Inc., New York (Nivea Cream).

## NEW YORK

### WINS—New York

Remschild Chemical Co., New Rochelle, N. Y. (Regulin).  
E. Griffith Hughes, Rochester, N. Y. (Kruschen Salts).

## NORTH DAKOTA

### KFYR—Bismarck

Marshall-Wells Co., Duluth, Minn. (Hardware).

### WDAY—Fargo

Gurley Candy Co., Minneapolis.  
Phoenix Hosiery Co., Milwaukee, Wis.  
United Drug Co., New York.  
State Mill & Elevator, Grand Forks, N. D.  
Fargo Foundry Co.  
Piggly Wiggly Corp., Cincinnati, Ohio (Local branch).  
F. E. Barr Co., Chicago (Drugs).

## OHIO

### WCAH—Columbus

Paas Egg Dye, Newark, N. J.  
Franklin Coffee Co.

## OKLAHOMA

### KFJF—Oklahoma City

General Foods Corp., New York (Maxwell House Coffee).  
Skelly Oil Co., Kansas City, Mo. (Skellgas).

## PENNSYLVANIA

### WCAU—Philadelphia

American Oil Co., Baltimore, Md.  
Bohn Refrigerator Co.  
Cellowax Co., Baltimore, Md. (Floor Wax).  
Florida Citrus Growers' Clearing House Ass'n, Winter Haven, Fla.  
Frelhofer Baking Co.  
General Mills, Inc., Minneapolis (Bisquick).  
Moquin, Inc., New York (Bouillon Tablets).  
Silz Packing Co., New York (Food).

## WIP-WFAN—Philadelphia

Brown Shoe Co., St. Louis.  
The Rudolph Wurlitzer Co., Cincinnati, Ohio (Musical Instruments).  
Birdseye Packing Co. (Frozen Foods).  
Quality Food Products.  
Betholine Gasoline.  
Paramount Packers.  
Bungay Wolf Corp.  
Florida Citrus Growers' Clearing House Ass'n, Winter Haven, Fla.  
Weldona Corp., Atlantic City, N. J. (Pharmaceutical Prep.).  
General Baking Co., New York (Bond Bread).  
Trupar Mfg. Co., Dayton, Ohio (Local dealer). (Mayflower Refrigerators).  
Doraldina, Inc.  
Adolph Goldmark & Sons Corp., New York (Food).  
Klein Stove Co.  
Phoenix Hosiery Co., Milwaukee, Wis.

## TENNESSEE

### WDOO—Chattanooga

Berry Brothers, Detroit (Paint).  
General Mills, Inc., Minneapolis (Bisquick).  
Swift & Co., Chicago (Local dealer). (Vigoro).

## TEXAS

### KPRC—Houston

Investors' Syndicate (Bonds).  
Edwin Smith Shoe Co., Kansas City.  
Wyeth Chemical Co., New York (Jad Salts).  
Eugene, Ltd., New York (Permanent Waving).  
Quaker State Oil Refining Co., Oil City, Pa.

### KTLC—Houston

International Shoe Co., St. Louis, Mo. (Local dealer). (Red Goose Shoes).  
Kuhn Paint & Varnish Works.

### KTSA—San Antonio

Quaker State Oil Refining Co., Oil City, Pa.  
Kuhn Paint & Varnish Works, Houston, Texas.

## UTAH

### KDYL—Salt Lake

Sweet Candy Co., Salt Lake.  
John B. Stetson Co., Philadelphia (Local dealer). (Stetson Hats).

## VIRGINIA

### WRVA—Richmond

Consolidated Cigar Co., New York.  
The Carleton & Hovey Co., Lowell, Mass. (Medicine).  
Affiliated Products, Inc., Chicago (Cosmetics).  
Segal Safety Razor Corp., New York.  
American Oil Co., Baltimore, Md. (Insecticide).  
Eugene, Ltd., New York (Permanent Waving).

## WASHINGTON

### KOL—Seattle

Climax Cleaner, New York.  
Consolidated Cigar Corp. (El Sidelo Cigars).  
General Mills, Inc. (Bisquick).

## WEST VIRGINIA

### WSAZ—Huntington

Sherwin-Williams Co., Cleveland (Local dealer).  
Swift & Co., Chicago (Local dealer). (Vigoro).  
Tom Huston Peanut Co., Columbus, Ga.  
Hal-O-Aid Corp.

## WISCONSIN

### WTMJ—Milwaukee

Marvellette, Inc., Chicago, Ill.  
Paas Egg Dye, Newark, N. J.  
Eugene, Ltd., New York (Permanent Waving).  
J. W. Jung Seed Co., Randolph, Wis.  
Foodtown Kitchens, Inc., Chicago (Pops).  
Phoenix Hosiery Co.  
Louis Phillipe, Port Chester, N. Y. (Cosmetics).  
Rap-I-Dol, New York (Hair Dye).

# 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.

651555 A

# Broadcast Advertising

440 South Dearborn Street . . . . Chicago, Illinois

## IT'S ABOUT TIME

(Continued from page 12)

demand for a definite time is at the insistence of the client. Clients are all too prone to judge entertainment tastes of the entire radio public on the basis of personal bias—and to specify the time that a program shall be broadcast on the basis of personal living habits.

But, no matter who is responsible, this over-emphasis of the time of broadcast is fundamentally unsound. Programs go to second and even third rate stations in order to follow a certain time to the bitter end. In one instance the time specified was 8 o'clock. Nothing else would do. Well, they got 8 o'clock all right, but as the station's opening program after a three-hour silent period. Naturally the results were not very gratifying.

I could go on at length giving other examples of the same sort of thing. For instance, I've known an account to go to a second choice station in competition with some of the most popular programs on the air in order to get a period fifteen minutes later in the day than the first station was able to offer.

Why not a more rational approach to this matter of time, anyway? What we're all trying to do is to make spot broadcasting just as productive as possible.

Why not give the station man, whose business it is to know local conditions, a better chance to help make *your* transcription programs an outstanding success? Well, why not?

### Montgomery Ward Changes Presidents, Agencies

ONE of the first moves of Sewell Avery on his election to the presidency of Montgomery Ward & Company was to restore its advertising account to Lord & Thomas and Logan. This agency lost the mail order company's advertising last fall, when they refused to handle its printed advertising unless they could also direct its radio programs, which were given to Erwin, Wasey & Co. No change in the radio program (Beautiful Thoughts, a daily NBC feature) has been made as yet.

### Martinson to Manage KTM

GEORGE MARTINSON, auditor of KTM, Los Angeles, has been appointed manager of the station.

E. W. Hendershot has joined KTM's commercial staff. He had previously been on the sales force of other Southern California broadcasters.

## NBC Renewals

THE following program renewals have been reported by the NBC sales promotion department:

"Club Valspar," broadcast each Saturday, sponsored by the Valspar Corporation (paints and varnishes), New York, handled by Cowan & Dengler, Inc., New York.

Cities Service Program, broadcast each Friday, sponsored by the Cities Service Company (gasoline, oil and utility stock), New York, placed by Lord & Thomas and Logan, New York.

"Cindy and Sam," broadcast Tuesday and Thursday, sponsored by Socony Vacuum Specialties, Inc. (petroleum products), New York, handled by Batten, Barton, Durstine & Osborn, New York.

"American Album of Familiar Music," broadcast Sunday, sponsored by the Bayer Company, Inc. (division of Drug, Inc.) (aspirin), New York, handled by Blackett-Sample-Hummert, Chicago.

"Boscul All Star Orchestra," broadcast Friday, sponsored by the Wm. S. Scull Company (Boscul Coffee), Camden, N. J., handled by F. Wallis Armstrong Company, Philadelphia.

"Coca-Cola Program," broadcast Wednesday, sponsored by the Coca-Cola Company, Atlanta, Ga., handled by the D'Arcy Advertising Agency, Inc., St. Louis.

"Sweetheart Program," broadcast Friday, sponsored by the Manhattan Soap Company (Sweetheart Flakes), New York, handled by the Peck Advertising Company, New York.

"The Esso Program," broadcast Wednesday and Friday, sponsored by the Standard Oil Company of New Jersey (oil and gasoline), handled by McCann-Erickson, Inc., New York.

"Goodyear Program," broadcast each Wednesday, sponsored by the Goodyear Tire and Rubber Company (tires), Akron, Ohio, handled by Batten, Barton, Durstine & Osborn, New York.

"Halsey Stuart Program," broadcast Wednesday, sponsored by Halsey Stuart & Company (securities), Chicago, handled by Gamble & Company, Ltd., Chicago.

"Knox Sparkling Music," broadcast Tuesday, Thursday and Saturday, sponsored by the Knox Gelatine Company, Johnson, N. Y., handled by the Federal Advertising Agency, New York.

"Sinclair Minstrels," broadcast Mondays (changed from Saturdays), sponsored by the Sinclair Refining Company (gas and oil), New York, handled by the Federal Advertising Agency, New York.

### Bridge Expert Talks for Wrigley

TWO afternoons and one evening a week, Ely Culbertson, well known bridge expert, will broadcast lessons in contract bridge over an NBC chain, in the interest of Wrigley's Gum. The advertising is handled by the Frances Hooper Advertising Agency, Inc., Chicago, agency for the William Wrigley, Jr., Company, also Chicago.

## Classified Advertisements

Rates: 5c a word per insertion. No order accepted for less than \$2.00. Cash must accompany order.

Broadcast Advertising,  
440 South Dearborn St., Chicago.

### SITUATIONS WANTED

Versatile young gentleman with comprehensive musical and general educational background: good voice, and advertising and stenographic experience, desires position with broadcaster where he can make himself generally useful and have an opportunity to learn announcing, etc. Address Box 401, Broadcast Advertising.

### KRMD Names Chicago Representative

RADIO station KRMD, Shreveport, La., has named the Radio Publicity Company as its Chicago representative. This company, which has moved to new quarters at 203 N. Wabash avenue, is placing several educational accounts: The American School, of Chicago, using 61 stations; the S. M. S. Herb-Nu Company, using 26 stations, and the McCarrie School of Mechanical Dentistry, using 42 stations. The radio programs of Ozarka, Inc., Chicago, makers of Ozarka radios, are also placed through the Radio Publicity Company.

### Songs of Memory for Flour

"SONGS of Memory," a new twice weekly NBC morning series sponsored by General Mills, Inc., Minneapolis, presents Dave Porter, tenor, and cooking talks by Betty Crocker. The McCord Company, Minneapolis, is the agency in charge of the program.

### Three Stations Celebrate Tenth Birthdays

TENTH birthday celebrations are being held this month by three stations, WBT, Charlotte, N. C.; WMAQ, Chicago, and WOC, Davenport, Ia.

### Many Firms to Exhibit at RMA Trade Show

MORE than 100 leading radio manufacturers will exhibit their products to the trade at the Eighth Annual RMA Convention and Trade Show at the Stevens Hotel, Chicago, May 23-26. Over 85 per cent of the available exhibition space has already been reserved.

### Linit Adds Daytime Programs

"THE Mid-Day Bath Club," a new program featuring a dance orchestra and vocalist, is heard every Tuesday and Thursday noon over a CBS hook-up. It is sponsored by the Corn Products Refining Company, makers of Linit, who also sponsor "The Bath Club" program broadcast over the same network every Monday, Tuesday, Wednesday, Thursday and Friday evening.

### Planters Nut Company on Air

THE Planters Nut & Chocolate Company, Wilkes-Barre, Pa., is sponsoring a new series of programs over WLW, Cincinnati, featuring "Peanut Pietro."

Broadcast Advertising