

Broadcast Advertising

What is the Food Industry Doing on the Air?

THE November issue of "Broadcast Advertising" will be devoted primarily to radio as applied to the Food Industry. It will contain articles on various radio campaigns sponsored by food manufacturers, a list of principal food accounts on the air with brief descriptions of programs, results secured, names of agencies handling the accounts, talent employed, etc.

This edition will be of vital interest to all food manufacturers whether or not they are now on the air. It will also be used for reference by advertising agencies in preparing radio campaigns for food products. It will present selling opportunities to radio stations.

The Food Industry Number will be the forerunner of a series of special issues, each devoted to the use of radio in a major industry and telling what results were obtained.

OCTOBER, 1932

“Radio has almost ceased to be an advertising sensation. It has settled down to being an advertising success.”

FORTUNE, September, 1932

This is the concluding sentence of Fortune's appraisal of Radio as an advertising medium.

In arriving at that conclusion Fortune lists the ten most popular network programs—five of them

Amos "n" Andy

(originated by WMAQ)

Chase and Sanborn

Fleischmann's Yeast

Sherlock Holmes

Firestone Tires

come to the Chicago audience over WMAQ.

Your advertising message will be in good company on WMAQ.

WMAQ

MERCHANDISE MART, CHICAGO
FULL TIME—CLEARED CHANNEL
670 KILOCYCLES

A NATIONAL BROADCASTING COMPANY NETWORK STATION

G. W. STAMM
Publisher and General Manager

Broadcast Advertising

440 So. Dearborn Street, Chicago

R. B. ROBERTSON
Editor

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

Volume 5

20c a Copy

OCTOBER, 1932

\$2.00 a Year

Number 7

What Kind of Merchandising Service Do Radio Stations Give Their Advertisers?

Answers to Questionnaire Vary from
"None at All" to "Complete Service"

ONE of the first things an advertiser wants to know about the radio stations on which his program is to be broadcast is what kind of merchandising service they have to offer. What cooperation, he asks, will they give him in contracting distributors, in lining up dealers for his product, in distributing displays and other tie-in advertising, in making surveys to determine the popularity of his goods and his program, in securing publicity for his entertainment in the local press? In short, the advertiser wants to know how each station is going to help to make his broadcast advertising campaign a success.

The answers he receives will differ with each station on his list. One broadcaster believes it the station's duty to cooperate in every way possible to secure the greatest return for its advertisers. Another takes the attitude that a station's responsibility begins and ends with the preparation and production of the program and that to go beyond these limits is to take over a job that properly belongs to the advertiser's sales staff or advertising agency.

On the whole, stations are willing to do anything within reason that the advertisers ask of them—but

many of them will have to be told what to do and how to do it.

Broadcasting's development as a means of advertising has been so rapid that there has not yet been time for an orderly coordination of its functions such as older media have achieved. Again, broadcasters have been extremely busy learning what can be done with radio and passing along their knowledge to the advertisers who bought their time and to the advertising agencies who were supposed to supply the material to fill it. As long as the stations have had to write scripts, build and produce programs, hire talent, and in general perform all of the jobs that the advertising agencies usually do for clients using magazines and newspapers, they have not been able to take on the extra services offered by these older media.

But now the advertisers and their agencies are becoming proficient in broadcasting; they are beginning to write their own continuities, to hire their own talent, to build their own radio shows, to treat radio as another advertising medium instead of as an unfathomable mystery that somehow produces results. And as the advertising men relieve the stations of these duties they are beginning to expect them to cooperate in

other ways. Already many of the more progressive stations are developing merchandising departments.

To determine the kind and extent of merchandising assistance now being offered, BROADCAST ADVERTISING (Continued on page 16.)

TABLE OF CONTENTS

	Page
A Survey of Merchandising Service Offered by Stations	3
Now That the Chains Allow Price Quoting	
Comments by Howard Angus and Charles F. Phillips	4
and Charles F. Phillips	5
Methods of Measuring Audience Reaction, by F. H. Lumley	6
What Was Their Word for It? by Martin A. North	9
Radio Is Best Advertising for Housewrecking Company, by Lloyd S. Graham	10
Introducing a New Gasoline by Radio, by William J. Adams	11
There's Been a Change in the Buying Urge, by Benjamin Soby	12
The Local Radio Station and the Local Merchant, by Ralph R. Brunton	14
New and Renewed Chain Accounts	24 and 25
Station News	26
New Accounts on the Air	29
This 'n' That	30

Now That the Chains Allow Price Quoting—

ADVERTISERS may now mention prices on their network programs, subject to certain limitations. Columbia permits not more than two price mentions on a fifteen-minute program, not more than three price mentions on a half-hour program, and not more than five price mentions on an hour program, provided that in each case the total length of all "sales talk" shall not exceed ten per cent of the total broadcast time. NBC allows one direct mention of one product's sale price on a quarter-hour program and two direct mentions of sales prices on longer programs. Both chains reserve the right to reject any copy that does not meet with their approval.

In announcing the withdrawal of NBC's ban on price quotations Niles Trammell, vice-president in charge of the Chicago division, says: "We believe that the direct mention of prices under these conditions will obviate monotonous statements in certain programs. Under present general business conditions, prices are an important consideration to buyers and, as news, they may be of interest to the buying public."

President Paley of CBS explains his chain's move as an

aid to the trend toward briefer, more effective advertising announcements. Advertising men have felt, he says "that the inability to crystallize a selling story into a mention of the price of the advertised product often made necessary hundreds of added words to compensate, in length, what the sales story lacked in definite price appeal."

Columbia also proposes "that advertisers, by mutual arrangement, avoid the conflict of commercial continuities in direct succession. In other words, that advertisers space their continuities so that if one program ends with a sales talk, the next program shall not begin with one."

"We offer the foregoing program," says the statement, "as a means of increasing still further the effectiveness of radio as a medium by (1) rendering a more complete and satisfactory service to the listening public, (2) clarifying and emphasizing the advertising message, and (3) reducing commensurately the length of the commercial continuity."

John Shepard, third, president of the Yankee Network, has announced that this regional chain will align its policy with that of CBS, with which most of the Yankee stations are also affiliated.

An Advertising Agency Opinion

Is Expressed by Howard Angus

Vice-President, BATTEN, BARTON, DURSTINE & OSBORN, INC.



Howard Angus

with Paley on the subject of mentioning price over the air. Then he didn't see where price would hurt commercial announcements; rather, he thought that it might help to make them more interesting, if properly restricted. He expressed the same opinion in his recent announcement. So this is no new conversion, no about face.

In that same talk, however, he said that as a newcomer in broadcasting, with a new system, it was becoming that he should follow in the footsteps of his predecessors rather than find new roads to travel. By his price pronouncements, without blasting of trumpets or rolling of drums, Paley has served notice that from now on the Columbia Broadcasting System will make its own rules, formulate its own policies and that he will be, when necessary, the leader, assuming the rewards and penalties of that role.

The mention of price should have been permitted over the air at least five years ago. Only a fetish, a prejudice, and a natural human re-

luctance toward any change has been to blame. The American public has never objected to anything over the air that was really entertaining or informative, and price is certainly the latter.

Broadcasting started as a publicity medium, expanded into an institutional medium, and, much more recently, has reluctantly allowed advertisers to actually sell their products over the air. This last decision should have been to let them either sell their products with the prices or not to sell them at all.

One reason for the taboo on price was the fear that newspapers would clamp down on publicity and eliminate program listings. It was in a way saying, "We will not be as good an advertising medium as we might if you will please give us publicity."

All human beings act from selfish motives, blindly often because innocent of what prompts the act, foolishly more often because it is also human to be wrong more often than right, even in serving oneself. However, newspapers are going to pub-

WILLIAM S. PALEY'S announcement that the Columbia Broadcasting System would permit the mention of price exceeds in importance what it announces.

About two years ago I had a talk

lish program listings if the readers they serve want this service, if it makes a page more remunerative to sell to advertisers. Otherwise they will not. If the public wants broadcasting listings and news and if the newspapers do not give this service, then other publications, with advertising space of their own to sell, will spring up to do so.

Somebody made a survey not so long ago and found that advertisers who used the air cut appropriations less in magazines and newspapers than those who did not. This indicates that the use of all three media brought the best results and that a division of the advertising dollar among them was the best protection to all three. Perhaps much of the objection on the part of newspapers to broadcasting has been foolish.

Another reason for preventing the mention of price was fear of adverse legislation.

A member of Congress once told me that whenever there was agitation for or against anything in

Washington it came, not from the mute public, but from people who would profit in some way. He said the attacks on commercial announcements came from educational and other institutions that wanted wave lengths. He also said that publishers of newspapers had a way of mentioning to Congressmen how terrible it was to pollute the air with commercials. This member of Congress held no brief for commercials. He thought most of them were terrible.

The mention of price has been a common practice for a number of years by circumlocution. It is not unusual to hear that you can buy some product for the price of two packs of chewing gum. This effort to go over price by hints and suggestions made announcements longer. And, of course, the advertiser naturally felt that he had to sell harder if he couldn't give the price. Selling harder usually means talking longer.

Paley has also placed a limit on

the time an advertiser can talk about himself and his product. This probably shouldn't be taken too seriously. However, this action first recognizes that the mention of price of itself eliminates a lot of unnecessary talk and, second, indicts commercials for not being as interesting as they must be to be effective.

It may not be tactful but it is effective to say to anyone, including an advertiser, "You can talk only so long because what you have to say is neither interesting nor entertaining enough to take up more time." The person so addressed will either get in a pique and walk out, or he will try to become more entertaining.

The position of an advertiser in regard to the listener is very much like a man who has invited a guest to dinner and finds after he has paid the bill that his conversation has to be as entertaining as Jimmie Walker's or Will Rogers' if his guest isn't going to fall asleep on him.

A Broadcaster's Point of View

Is Given by Charles F. Phillips

Assistant General Manager, WFBL, COLUMBIA Outlet at Syracuse, New York

WELL, they've gone and done it. After several years of observation and consideration the chains have decided that price quotations over the air are in public interest. Price quoting is a service, a service to which the listening public is entitled. There will no doubt be differences of opinion. Station managers who have for years offered the service will welcome this word of approval. Others, who for an equal number of years have been satisfied to refer their listeners to other media for this information, will be disappointed with this change in policy.

Radio has done a splendid job without quoting prices. The industry has shown a remarkable and consistent growth over a period of

years. True, sales this year are nine per cent below those of last year, and that may possibly have had some influence in this sudden change. Consider that in the same period, newspapers are off twenty-five per cent and magazines thirty-one per cent in spite of the fact that they live on price. This would seem to indicate that we must look farther for the answer. We will have to assume that this change is the result of that uncontrollable desire on the part of the broadcasters to serve the listening public, an effort to meet a demand for price information.

Now, a question might well arise as to the reason for the restrictions. It would seem almost impossible to select the one or two or three items in which the listening audience is



Charles F. Phillips

most interested. Possibly that familiar itemized grocery ad we see
(Continued on page 20.)

IT was last January when "Broadcast Advertising" first made the proposal that the iron-clad policy of the networks in keeping prices off the air was unsound—that price-quoting would be of benefit to both advertiser and listener. Once raised, the question could not be downed; other voices joined in; and, less than 9 months later, the no-price wall came down.

Methods of Measuring Audience Reaction

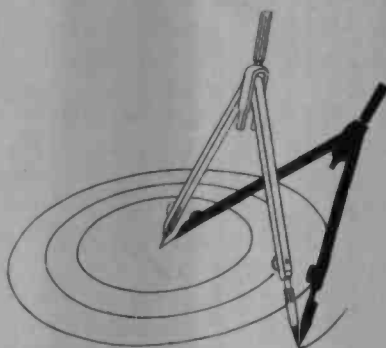
*Reviewed and Analyzed by F. H. Lumley**

OHIO STATE UNIVERSITY

IT IS quite obvious that the radio broadcaster needs some method of determining the effects of his presentation. We can consider the surveys he uses in measuring the audience response from two standpoints. First, we can describe the purpose from which the survey is made, and second, we can describe the various methods which may be employed in carrying it out.

Some of the purposes for which surveys are made are as follows: (a) to determine the number and kind of listeners for a given program station or hour; (b) to find out the kinds of programs (and therefore the station) which the various types of people prefer; (c) to find out what people do as a result of hearing radio programs; (d) to ascertain the attitude of the radio audience toward radio, its program, its advertisers, and also to determine whether the audience has changed in attitude on questions which are discussed over the radio; (e) to find out what people remember from radio presentations.

The most important of these survey purposes from both the standpoint of the broadcaster and the audience, is to find out what the audience does. This is self-evident as far as the advertiser is concerned, since he must sell a product. The audience must act by buying the product. We can only find out what attitudes people acquire and what facts people remember through observation of what they do. For example, Mr. Jones has been exposed to the radio slogan, "See your dentist twice a year." Unless he talks about dentists or goes to see one, we remain in ignorance concerning the effect of the exposure. It is rather



hard, however, to find out what people do in terms of bodily movement. To have a valid test, you must actually watch the people while they are in the process of doing or acting. Such observation would be impossible on any large scale.

A large amount of information may be quickly gathered by asking people about their preferences and their listening habits. But although this information is easily obtained, it is unfortunately not often extremely pertinent to the problem which the broadcaster has in mind. Ex-

perience has shown that what most people say is not necessarily what they do, and we have to devise various means of checking their statements.

All the types of methods which have proved popular in determining the effectiveness of the newspapers, the effectiveness of the motion pictures, and other types of presentations, have also been used with radio. The country has been flooded with questionnaires. At the present time contests are inveigling hundreds of thousands of people into writing. Telephone bells and door bells vie with each other in order to extract the most information from the unwilling housewife as to her radio preferences. A list of these methods of measurement might comprise: (1) mail response, natural and baited; (2) questionnaires sent by mail; (3) telephone surveys; (4) personal interviews; (5) informal observation, and (6) recording devices.

First, we may take the vast amount of mail which is offered by a grateful audience to the broadcaster in return for his services. What is the significance of this mail? The easiest way to convince oneself of the significance is to read over a few hundred letters. You will find out immediately what you probably suspected before you started reading. People write because they want something. The most popular program as judged by this criterion is the program which can make more people want something than any other program. And so it is that the offer of a beauty cream will bring in stacks of mail and the broadcast of a symphony orchestra only a limited amount. If the letter does not make a request for something, then it is usually a letter of commendation.

Most broadcasters, when asked their opinion of the mail response, are inclined to question its significance. This they probably do on log-

price quoters--

THE following is a partial list of advertisers who have taken advantage of the networks' new policy and are including prices in their programs:

Columbia clients: Literary Digest, Oxol, Horn & Hardart, La Palina, William Rogers & Sons, Barbasol, La Gerardine, Bourjois, Robert Burns.

NBC clients: Bristol-Myers, Barbasol, General Foods, Stephano Brothers, Porto Rican-American Tobacco Company, Dunn & McCarthy, General Electric, Canada Dry, Frigidaire, Great Atlantic & Pacific Tea Company, American Tobacco, Waitt & Bond, Wildroot, Pepsodent, Campana, and W. A. Sheaffer.

*From a paper read before the Third Annual Institute for Education by Radio, held at Ohio State University, Columbus, Ohio, June 6 to 9, 1932. This address, in full text, will be included in "Education on the Air—1932," to be published in October.

ical grounds. But when a sponsor presses them for figures, reliance on the mail response creeps in surreptitiously. Broadcasters in the absence of other figures are prone to look upon the mail response as some indication of the program's effectiveness. The mail response is at hand, it is easy to tabulate and gives the broadcaster something to say to the person who questions the value of the program.

Now the mail response as a measuring method is really what one makes of it. It is like most other methods of psychological or social measurement. It presents a measure of truth or an approximation to the real state of things. It is up to the person who uses it to determine how close the approximation is, and what allowance should be made for its shortcomings. The good broadcaster does this, and so it is not wise to condemn the use of the mail response as a measuring technique, but rather to condemn its improper use and the making of mail response comparisons when the conditions giving rise to the mail response are so different.

For this reason the present use of the contest method and the baiting of programs with free offers is insidious. All such methods confuse the results. One cannot determine whether the figures obtained refer to the sample offered and the type of contest, or to the value of the program. Unless offers and contests are used to build up mailing lists or to impress the name of the manufacturer on the public, they should be regarded as an evil. Probably they should be so regarded anyway.

In considering the results of the mail response then, at least two points must be kept in mind: First, the type of people who write. Second, the degree to which the two programs are similar with respect to conditions for arousing mail response.

SENDING questionnaires is a very common way of measuring audience reaction. The Columbia Broadcasting System has now for three years compiled tables of station popularity using this method. Advantages which might be mentioned arise from the fact that the questionnaires are easy to send out, and the results are probably more uniform from the administrative

standpoint. Some of the disadvantages are, that the return is highly selective, the questionnaires must be abbreviated as to length, and no adjustment can be made for each particular listener.

Besides the mail questionnaire, the telephone survey has been used. This is at once personal and impersonal. It enables the interviewer to cover a great many homes with comparative ease. Personally, I am inclined to believe that this is an illegitimate use of the telephone facilities. However, it makes a very good survey method and I must admit, after having called up a number of people myself, that it is surprising how few resent the intrusion.

Telephone surveys are ordinarily of two types. In one case they may duplicate the ordinary mail questionnaire or personal interview questionnaire. That is, the person is asked whether he listens to the radio, what station he prefers, and so forth. On the other hand, the telephone enables one to make a type of survey pos-

sible with no other medium. One can "strike while the iron is hot," so to speak. In other words, the surveyor can call up the person at the time the program is on the air and find out whether he is listening to it or not. There is little memory difficulty in this case, since the person has the radio on and can tell by the dial position what station is being heard. I leave you to picture the enthusiasm with which the radio listeners must greet such surveys, especially if they are eagerly listening to Lowell Thomas and the telephone and radio are in the same room.

If you can question a great many people by the judicious use of the telephone, practically everyone can be reached by means of the personal interview. But the personal interview technique is extremely expensive, and I think it is perhaps doubtful whether the added value which it has is worth the trouble. It depends upon whether you are interested in those Americans who are too poor to be a telephone subscriber

Three Parts Music to One Part Talk Is Columbia Formula

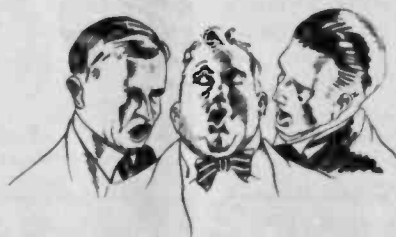
THE average listener, if Columbia is guessing right, likes music better than talk, especially in the summer; prefers popular music to the classics; and greatly prefers script or dramatic acts to any other form of speaking entertainment. At least, that's what they're giving him. A few statistics, compiled for Julius F. Seebach, director of CBS program operations, show that in 1931 Columbia broadcast 316,460 minutes of music and 100,650 minutes of talk, or 75.9 per cent music to 24.1 per cent talk. Programs are classified as follows:

MUSIC—	Per Cent
Popular	49.5
Novelty	5.3
Semi-Classic	7.5
Classic	16.6

Light	14.5
Religious	4.4
Foreign	2.1
TALK—	Per Cent
Educational	3.5
Events	19.7
Script	49.3
Humor	9.6
Religious	4.2
Economics	13.7

Figures for the first three months of this year show about the same proportions: 79.7 per cent music to 20.3 per cent talk. The only significant change is the increase of script programs from 49.3 per cent of talk programs last year to 64.1 per cent during the first quarter of this year. This may, however, be only a seasonal variation.

Comparing summer with winter, by taking figures for the week of July 10 from a sheet drawn at random from a mid-winter month, it was found that the summer week's broadcasts consisted of 6,790 minutes of music as against 895 minutes of talk, with much of the latter in lighter vein, while the winter sheet shows 5,925 minutes of music to 1,760 minutes of talk.



or who respect their own privacy too much to have one installed. Neither class, I fear, is of importance to the advertiser—and it is he who makes most of the surveys. Furthermore, it is harder to avoid giving suggestions when making these personal interviews.

IN A great many of the methods the surveyor is trying to find out when the radio is on and determining this through the report of the listener. For such purposes it would be invaluable if some measuring device could be obtained which might be directly attached to the radio. I understand that such devices have been worked out for recording the times at which the radio is in use, but that the expense at present is prohibitive. The difficulty of attaching such an instrument to the varied styles of radio chassis is also a deterrent. But even if such a device were perfected and were relatively cheap and easy to attach, there would still be some criticism concerning the points at which programs are tuned out.

It would not, however, guarantee that the program was heard. Anyone who has made surveys is acquainted with the casual way in which the radio is used in a great number of homes. Frequent reports are made that the radio is on while people are playing bridge, or that the person interviewed is reading while the radio is playing, or that various other household activities are carried out which prevents the listener from paying any concentrated attention to the radio presentation.

So there is some reason for belief that this type of listening is becoming more and more common. From what we have learned through psychological experimentation, it is not at all impossible that the radio listener of twenty years from now will be able to leave the radio on all evening and only hear the music or selections which he chooses. He will have developed an insensitiveness toward the unwanted matter, whether it be advertising or otherwise. This will then present a peculiar dilemma in that the radio listener will be getting more and more deaf to the advertising, and the advertiser will be devising more and more astute methods of making the advertising penetrate.

Unfortunately, surveys and meth-

ods of measuring the audience reaction are being used at the present time not only to find out the true audience reaction but to sell radio to advertisers. It is only natural under such circumstances that a number of peculiar interpretations should be obtained. Instances of this are not hard to secure. The surest way to find them is to go to the competing company and ask them what they think of the survey. Thus the newspapers and advertisers have their own interpretations as well as competing radio stations. In face of the distortion introduced by such interpretations, it will be almost necessary to furnish the survey reader with a guide to pitfalls and irrelevancies.

At the present time, a great deal of information is being gathered concerning the programs to which people remember listening. The reason for asking people what they have heard, rather than what they like, is a very excellent one. It is notoriously true that people cannot tell you what they like. We therefore ask the person what he does instead of what he wants to do, and it would seem that this would give us better results.

But does it? How many of you can remember the radio programs

which you heard yesterday? If you can remember some of them, just think a minute concerning the type of program which they represent. When we discuss a listener's report of programs he heard the day before we are involved in a memory study. For example, which would you expect to be remembered more easily, a musical program, or a dramatic program? A program which the listener has heard ten times before or which he has heard one time before? A program which is advertised by word of mouth, in every magazine, and everywhere the listener goes, or one which has had no such outside advertising? It is, therefore, absolutely impossible to divorce the report of programs heard yesterday from the memory properties of the program.

In this connection, some results of a survey made for WEAO (the University's station at Columbus) may be of interest. Listeners were given the complete program listing for the preceding week and asked to check all the programs they remembered hearing. This was a so-called recognition type of test, and it is well known from experience with all types of recognition tests, that the person taking the test is apt to check items which he has never seen,
(Continued on page 18.)

18 Agency Men Look at Radio

AN important addition to the brief list of required reading for those concerned with advertising by radio is "The Advertising Agency Looks at Radio" (D. Appleton and Company, New York. \$3). The volume consists of 18 articles on such subjects as "Who Should Use Radio Advertising," "Selecting the Station List," "Copy for the Ear," "Radio Production," written by 18 radio men from a dozen leading advertising agencies, collected and edited by Neville O'Neill, who himself contributes the chapter on radio advertising in export markets.

No primer for the beginner, this book is rather a text for the advanced student or, better still, a handbook for the active practitioner,

who will find it full of ideas. With many of these the radio-experienced reader will be familiar; with some he will whole-heartedly disagree; but he should get from the volume at least one new thought on his business, and in these days a new thought is dirt cheap at three dollars. As Mr. O'Neill says in his introduction:

"The men and women who wrote these chapters work for agencies which handle a great proportion of the millions of dollars advertisers spend to air their goods. And that is one assurance that the views expressed are those which come nearest to formulating programs that will bring back the radio advertising expenditure plus a worthwhile profit. Which is all we want to know about radio advertising."

WHAT WAS *THEIR* "WORD FOR IT"?

Martin A. North
Radio Consultant

Discusses the Quality that Makes Men—and Radio Programs—Great

THE Greeks, of course, and also the Romans and the Persians—back to the dawn of history—down through the middle ages and modern times to America, today—everyone knew it, everyone understood it, everyone exercised it, and yet, what interests us is—

I fail to find that word in an unabridged dictionary of the English language. (My edition is of 1924, only eight years ago!)

Something which is at the foundation of the bulk of human activities; a power which can sway individuals and crowds, sects and nations; a force which guides all our thoughts and acts; to bring it right down to us, the principle by which the future of the huge (nearly two billion dollar) radio industry will be determined.

Some men have it; all great men have it; inherent or cultivated. It is a chief cause of their greatness; it is what set them out from the crowd so that their qualities might be more clearly known.

Tag every one of these names with one certain word, and everybody knows just what you mean.

Disraeli, Wilhelm II, Mussolini, Barnum, Hammerstein, Ziegfeld, George M. Cohan, A. T. Stewart, John Wanamaker, Marshall Field.

Yes, you're right. That one word is

SHOWMANSHIP.

None of those men was big enough to force people to his will; no man ever was or ever will be. But each of them could command a greater power than physical force or mental duress; he could command the power of *appeal*. He could not make the people *do*, but he could induce them to *want to do*!

Each of those men had something to sell, and he *sold his wares* by

making people *want to buy them*.

Each of those men staged his goods, dressed them attractively, dramatized them, and all the time he kept everything within the understanding and in accordance with the prejudices, the likes and the dislikes, of the *people*.

In no other field is showmanship of such supreme importance as in radio. In the other fields there are the elements of tangibility, of mob pressure, of example, of eye-tongue-finger-nose appeal and the like. In radio there is none of these. Here the appeal is made to an isolated individual, cut off from the crowd, in his own home. There is only the single intangible matter of sound. There is a complete power of dissociation; one does not even have to trouble walking away from a store or a spellbinder; a mere flick of a finger and the dial carries the listener perhaps a thousand miles away, to be brought under the influence of entirely different appeals.

WHAT is this showmanship that is so vital to radio? How is it manifested? What are its results? Why is it important? Is it natural or can it be cultivated? Is it a service that is or can be bought and sold?

In the first place, showmanship may be described somewhat epigrammatically as the ability to *make programs wanted*.

Obviously, that is basic. Selection by the listener is so easy, the dial can be spun so rapidly, that outside of stations or programs already familiar and found pleasing, only a flash of the rest is obtained.

To attract *new steady* listeners—customers, if you please—it is essential that *all parts of the program* be good, for there is no way of tell-



Martin A. North

ing at what instant some new listener may tune in. When a man has found adequate service at one store, he will pass a dozen others in the same line to patronize his favorite. The others present their windows for inspection as he walks past, but unless his momentary glance catches something worth while, he will pass on. Imagine that man walking several blocks in a few seconds; the window that caught his eye would have to be quite outstanding. It would have to be dressed by a showman of outstanding ability. And the passing of the stations as dialed by the average listener is even more rapid than that.

So then, we see that showmanship must first of all be based upon a well-balanced program, and that this balance is of two kinds: *uniform excellence* and *excellent unity*. Each item must have an individual appeal value and all together must form a new unit.

That such programs are possible is proven by the success of programs built by such masters as Roxy, Rappe, Shilkret, Haenschen, and Paul Whiteman of New York, H. Leopold Spitalny of Chicago, and

(Continued on page 22.)

Radio Is Best Advertising for Housewrecking Company

Dramatic Programs Are More Effective than Music, Buffalo Sponsor Finds

By Lloyd S. Graham

"RADIO advertising is by far the best form of advertising for this business and we have proven that dramatic programs are far more effective, for us, than musical." This is the unequivocal statement which Harry Roblin, president of the Buffalo Housewrecking and Salvage Company, Buffalo, N. Y., makes after experience of two and one-half years of radio advertising—more than two and one-half years without interruption.

Mr. Roblin's company is engaged in the business of selling builders' hardware, building supplies of wide variety and related items to the public in Buffalo and western New York. The place of business and warehouses are located at Sycamore Street and the Erie railroad, a considerable distance from downtown Buffalo. Despite the fact that this year building activity has been at a minimum, the sales of this company have thus far held even with 1931, largely attributable to the fact that by its continued broadcasting this company has been building up constantly increasing prestige in the public mind. This is something that newspaper and billboard advertising had not been able to do, Mr. Roblin believes, although he still uses both of these types of advertising auxiliary to radio.

There are two outstanding evidences of Mr. Roblin's satisfaction with radio in general and dramatic programs in particular. One of the best reasons is to be seen in the fact that within the last year and a half a good business has been built up in suburban Buffalo, involving the shipping of orders amounting to several truckloads weekly to points fifty, seventy-five and even as far as a hundred miles from the city. This type of business which was practically lacking or entirely incon-

sequential before this company went on the air.

Of course, one cannot be certain that this business is entirely due to radio, but the fact that it did not exist before indicates that a large part must be credited to the broadcasts. In addition to this there is some direct evidence in the fact that many of the mail orders which come in—naturally those from out of town—mention the radio programs and praise them. This is the best possible evidence, Mr. Roblin believes, literally fan letters in and with orders.

Now, as to Mr. Roblin's preference for the dramatic program, he speaks of a radio man who tried to tell him after he had been on the air a year that the type of program he was using was all wrong, that he needed a good musical program. Mr. Roblin had his doubts about the advice and took the matter up with his listeners. The response was overwhelmingly in favor of the dramatic programs for which the sponsor had already built up a large following. Mr. Roblin states that the consensus of listener opinion was that the listener could at any time dial some station and get a program involving a good orchestra but that a dramatic program such as the Buffalo Housewrecking and Salvage Company sponsors was a more in-

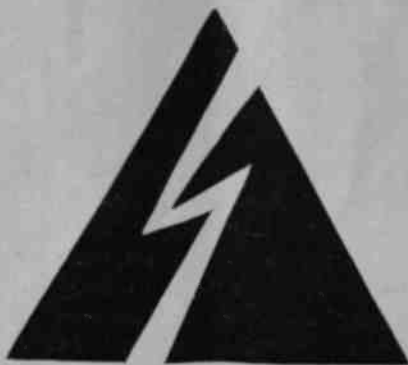
dividual type of entertainment which could not be dialed in at any other point.

DURING the first dramatic series the sponsor may have had some doubts as to the pulling power of the medium. He decided to test it out. This production was called "Fearbound" and was a story of the Sepoy Rebellion in India. It involved love, mystery, intrigue and all of the attractive qualities of the good radio serial drama. "Fearbound" was produced in twenty-six episodes, each a half hour in duration on Sunday nights over station WGR.

As a test Mr. Roblin had a program announcement made twice that on a certain evening the players who were putting on "Fearbound" would be at the company's place of business to greet any listeners who might care to appear. The cast was to be in the receiving line from 8 o'clock until 9. Mr. Roblin expected that five or six hundred people would appear and ordered three hundred roses, so that one might be given to each of the ladies who might come.

By 7 o'clock on the appointed evening the street in front of the Buffalo Housewrecking and Salvage Company was a mass of people and by 7:30 the police reserves had to be called out. When the doors of the main entrance were opened at 8 o'clock there were about 4,000 people out front—people who had come to this isolated point in the city to glimpse the people who were playing "Fearbound"—and with some difficulty the crowd was routed through the main entrance, past the members of the cast, and out a side entrance upon a loading platform by the railroad tracks and so to the

(Continued on page 23.)



Introducing a New Gasoline by Radio

Tydol's Rochester Radio Campaign

Is Described by William J. Adams
Continuity Director, WHEC, Rochester, New York

WHEN the Tide Water Oil Sales Corporation set out to introduce its new Anti-Knock Tydol gasoline into the Rochester market radio was chosen to play an important part in the business of winning for this new product a firm foothold in a highly competitive field. In choosing "The Golden Dragon," a mystery thriller, for the daily broadcast over WHEC, representatives of the sponsor and the station worked together to select the kind of program that would do the best job and then to merchandise that program in every way possible.

In addition to the daily radio program, the new gasoline was also advertised with three full pages of advertising a week in all Rochester papers and with billboard showings which were changed frequently. The commercial announcements over the air called attention to the newspaper ads, which, in turn, invited readers to tune in Tydol's "Golden Dragon" broadcasts, thus furnishing a double tie-in. The Tide Water sales organization actively merchandised the program to the trade, and distributed show cards announcing the broadcasts which were displayed in the windows and on the counters of all Tydol dealers.

Listener response to the feature was very favorable, but after a few weeks the sponsor desired to judge the audience interest and reaction to the drama. It was then suggested that a "guest night" be created, and a real show staged on that particular evening to sell the product and program to the audience who witnessed the presentation. The author of the skit, the cast, the continuity writer handling the Tydol account and representatives of the sponsor met to discuss how they could send radio



William J. Adams

listeners to the Tydol stations and how to inject showmanship into the program for the benefit of the studio audience.

Thursday evening was designated as guest night; tickets of admission were printed, and, on Monday, listeners to the "Golden Dragon" were invited to witness the following Thursday's broadcast by obtaining a ticket from any Tydol gas station. By the next night Tydol dealers were clamoring for additional tickets, and on Thursday the studios were filled to overflowing.

A few deviations from the usual broadcasting procedure were necessary to keep the visible performance from destroying the illusions of the audience who were now seeing what they had hitherto only heard. Five minutes before broadcasting time the studio doors were closed and the lights slowly extinguished until only a small light over the microphone remained. Whenever the Dragon spoke even this light was turned

out, to keep his identity a secret. He could not otherwise be distinguished, as all of the characters were garbed in black satin dominoes with a golden dragon on the back.

To prevent the action from dragging and to keep interest at a high point, it was decided rather than make the whole series one continued story, that each adventure would last but one week, with the concluding episode broadcast on guest night.

After the first guest night it was readily understood that to use the studios for the large crowd wasn't possible. It was then arranged to present the program from a neighborhood theatre, using the public address system for the audience and the regular broadcast pickup for the dial spinners at home. The theatre guest night was an outstanding success. The small neighborhood house, in spite of its out-of-the-way location, drew a capacity crowd of 700 persons, with 200 additional spectators unable to be admitted. At the studios a crowd of 100 persons who misunderstood the announcement was disappointed to learn that the broadcast was coming direct from the theatre.

In 12 weeks over 11,500 tickets to witness "The Golden Dragon" have been distributed, and the listener response exploited to sell "The New Tydol Anti-Knock Gasoline" and to build good will and customer acceptance. Tide Water entered radio selling with a definite purpose in view and planned its radio and other advertising to accomplish this set aim working as a unit.

How successfully this purpose was fulfilled can best be judged by a letter received from S. D. Ropper,

(Continued on page 27.)

There's Been a Change in the Buying Urge

"Quality", Not "Price", Is Again the Major Appeal

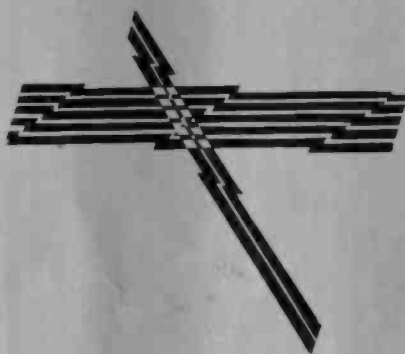
Says Benjamin Soby

Manager, Promotion Department, KQV, Pittsburgh

DURING the past thirty years we have seen many changes in the types of selling appeal. Variations in layout, type-faces, and the like have followed the trend of the times. But in the background has been always the significant influence of the moods or psychology of the buyers.

We have followed advertising through periods of depression and prosperity. We have lived through both buyers' and sellers' markets. One thing stands out in our mind very prominently, viz., when times are good the stress in all selling effort, including advertising, has been laid on quality. The stars of the "pride" and "comfort" appeals have been in the ascendancy. Contrawise, during depressions pricing has been paramount, and the appeals of "fear" and "gain" have been foremost. One has only to review what has happened in the past three years to verify this trend. We, of course, are speaking with the buyer's viewpoint in mind. Some will say that the appeal of "gain" was the strong buying motive in 1929, but in the sense used above we mean the cut-price appeal for self preservation.

All buying urge, we know, is based upon the transition from pain to pleasure. We have been through the greatest period of "self preservation" buying this country has ever experienced. In due course people become weary of discomfort, dissatisfied with present conditions, sick and tired of doing without many of the things to which either they have been accustomed or that they see others enjoying and the tendency to reach out for what they want overcomes this fear. The urge be-



comes stronger and stronger and they splurge just once. The result is satisfying. They find that after all they go on living about the same, and so they reach out again and again. The momentum increases and happiness and prosperity return.

With the crash in 1929 and all the rapidly following events which broke our confidence there began a season of shopping for price merchandise which more and more accelerated the deflation which naturally followed the exuberance of the few previous years. On the part of the merchants price cutting, bargain sales, and no end of prize offers were used to stimulate buying and especially to steer as much as possible of the existing purchasing power to their individual products or stores.

It is our opinion that there has been a change in the buying urge within the past two or three months. This change is one of the most healthy signs pointing toward a speedy recovery of public confidence. We see evidences of the weakening of the appeal of the bargain sale when made on a strictly price basis. People have been forced to use, because of conditions, products of inferior

quality. They have been tempted to use and have tried many brands sold at a price. They have continued to use these brands either through fear of spending more or because of actual lack of funds. However, the recollection of the better quality lingers and is gradually breaking down the fear of over-spending.

We believe people are getting tired of "prize offers." This applies to all such forms of stimulation from the "buy one and get another free" or "the coupon will entitle you to a chance." We do not claim that this appeal is by any means gone or will ever disappear, but it certainly is very much weaker than it was a year ago.

We know from the guidance, use, and especially the tabulation of the results from broadcast advertising, that the power of the appeal of prize offers is declining. Whether we were the first to notice this or whether the advertisers themselves discovered it we cannot say. All we know is that advertisers are looking less favorably on this type of inducement and leaning more towards the quality appeal. It is our belief that people are becoming fed up. We all have fallen for the "take a chance," "get something for nothing" pleas we have had forced upon us. Many of us have found ourselves with recollections of a lot of wasted effort and numbered coupons without any intrinsic value.

We are not here considering those offers which were simply come-on propositions, although they have had considerable effect on the slowing down process of acceptance, but rather the many worthwhile adver-



Benjamin Soby

tising and merchandising plans which were strictly honest in intent and execution. We have in mind one concern which desired a cross-section of the opinion of the people in the radio audience on a certain phase of their business. A worthwhile prize was offered for the most constructive and helpful letter. The announcement was broadcast at 9 p. m. for six weekdays. The number of letters received was so disappointing that the offer was extended a second week with announcements three times daily in order to obtain a satisfactory number of returns. A similar offer made six months ago produced nearly two for one returns.

Other examples, which for obvious reasons cannot be cited, bear out the findings in the above in greater or lesser degree. It is true that there are some exceptions which are holding their own, but in the main the trend of returns is downward.

Further evidence is to be found from interviews with merchants. There is a distinct increase in interest in the quality appeal of any product. There is more comparative shopping, with an upward comparison. More people are looking over the better merchandise. In the case of one store that keeps a very accurate record of the daily number of customers and the value of unit sales, while there are only a few more customers at the present time compared with last year, and while general prices are greatly below those of last year, the total dollar sales volume is, for the first time,

about the same as last year. This indicates a higher unit sale which can be accounted for only by increased buying of the better grades of goods.

A large manufacturer of a quality line of merchandise, in fact a standard of quality selling at the highest price for such a product, whose factory has been running on part time for the past two years, reports "We are very glad to tell you that we are now doing a very satisfactory business."

All this would seem to indicate a

change in the psychology of the buyers. It will pay advertisers to give careful attention to the type of appeal used in the copy. It is our opinion that those advertisers who stress quality, either with or without price, in their advertising and other sales appeal, and who provide a product which lives up to the idea created in the consumer's mind as to what it should be, will add the greatest percentage of increase and profit in their business during the coming months.

Here's Explanation of Chains' Financial Arrangements with Affiliated Stations

WHILE everyone knows in a general way that the networks pay their affiliated stations for the time devoted to chain commercial programs and that the stations pay the networks for the sustaining programs furnished to them, there are so many hazy ideas as to the mechanics of the arrangements that we are quoting below the section entitled "Methods Used in Fixing Charges Between Chain Companies and Affiliated Stations" from the report of the Federal Radio Commission to the Senate on commercial radio advertising, recently published by the Government Printing Office.

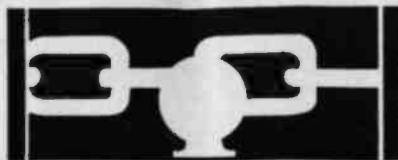
INFORMATION on this subject was obtained from the National Broadcasting Co. and the Columbia Broadcasting System. The practices of the two companies are not uniform but both companies use a system of debits and credits as described below.

"In the case of the NBC, flat rates are quoted on an hourly basis which are net to the station; that is, all costs of production, wire-line charges and overhead expenses of every nature are borne by NBC regardless of the classification into which a particular program falls. And in the case of the CBS, payments to affiliate stations are based on a number of factors; that is, the company pays line costs for the stations on its basic network and the stations give the first two, three or four commercial hours per week without cost to CBS to compensate for line service. Stations not on the CBS basic network bear a larger proportion of the line cost by giving the same or more free

hours per week. For certain stations not on the basic network which cannot afford cash outlay for line expense, the CBS is given as much as eight free hours and assumes the risk of using the commercial time.

"Both companies pay their affiliate stations for the broadcasting of chain commercial programs. For time between 6 p. m. and midnight, the NBC pays affiliate stations at the rate of \$50 per hour and for other hours at the rate of \$30. The CBS pays affiliate stations for the broadcasting of chain commercial programs at the rate arrived at by considering the size and importance of the market served and the demand for coverage in the market by national sponsors of programs. There is, therefore, a wide spread in rates paid affiliate stations for the same amount of time. The difference is accounted for by the factor of circulation or potential audience. The normal rate is reported to be \$50 an hour with a few important stations in large metropolitan areas receiving two or three times this amount. In some cases the amount is based upon contract covering varying periods of time. In general, the policy of the CBS is to pitch the payment for commercial time to stations on the basis of the size and responsiveness of the audience; length of line haul is an important factor and, in fact, is the primary limiting factor on extension of network service.

"The NBC collects from the affiliate stations for the broadcasting of its sustaining or noncommercial programs at the rate of \$25 per hour for time between 6 p. m. and midnight and at the rate of \$15 for all other hours, but bears the total cost of production including line charges. The CBS gives its sustaining or noncommercial programs to affiliate stations without cost but in consideration therefor the stations bear part or all of the line charges. In the case of the NBC an additional classification of programs is recognized. This is known as institutional programs. Institutional programs are offered to stations affiliated with the NBC on a no-pay no-charge basis, that is, the NBC pays all expenses."



The Local Radio Station and the Local Merchant

Are Discussed by Ralph R. Brunton

General Manager, KJBS, San Francisco

THE folly of selling time at less than card rates and the wisdom of backing up broadcast campaigns with tie-in advertising were emphasized by Ralph R. Brunton, general manager of KJBS, San Francisco, in an address before the Radio Departmental of the recent convention of the Pacific Advertising Clubs Association in Vancouver.

Mr. Brunton compared the local radio station of today with the newspaper of fifteen or twenty years ago. "Local stations," he said, "have been unable to get together as to rates, cooperation, etc., the same as newspapers were unsuccessful in these respects some years ago. In the early days of newspapers merchants were buying advertising space at a price dependent entirely upon how good a buyer the advertising manager happened to be. For example, two department stores across the street from one another would be buying space side by side in a newspaper at a different rate. This condition was finally rectified and definite rates were determined upon in accordance with its circulation, etc.

"In San Francisco we are continually confronted with stations cutting price, or rather, starting at a price to a prospective advertiser and finally getting the business at a much lower cost than their original quotation. This condition is not healthy as it destroys the confidence of the buyer, not only in the station in which price is being cut, but in all other radio stations, due to the fact that if one station or two cut their rates, the advertiser naturally assumes that all stations do, which makes a tougher selling job for stations that are staying with their rate cards.

"I firmly believe that as soon as price cutting on radio stations is eliminated the entire industry will be far more healthy than it is at the present time or has been in the past. I also firmly believe that stations should put their rates at a price that they believe the time can be sold for and is of value to the advertiser at that rate, and then stay with that rate."

Discussing a number of successful campaigns over KJBS, Mr. Brunton pointed out that each of these radio campaigns is merchandised with stickers, package inserts, newspaper space, counter cards, etc. "The Associated Food Stores . . . carry considerable newspaper advertising and distribute handbills referring to their broadcast advertising over KJBS. They have also supplied each store with cards, usually placed over the cash register as well as in one or two other spots

in the store, calling attention to their radio programs.

"Selix, men's clothier, advertises in newspapers and calls attention to his radio programs over KJBS, as well as using stickers on each package that goes out of the store calling attention to the program. Millbrae Highlands, a real estate subdivision, tie-in all newspaper advertising copy calling attention to their radio program.

"H. Liebes & Co., one of our large department stores, carries KJBS advertising in practically every ad in the newspapers, calling attention to their skit known as 'Julie and Jim,' and they have just started to paste to all their invoices that go out copy calling attention to this program.

"The Alhambra Water Co. and Mountain Springs Water Co., distributors of bottled spring water, both use stickers on their bottles calling attention to their KJBS programs, as well as tying in their broadcasts with any newspaper advertising they may do.

"The Universal Safety Co., brake-lining, tire repairing, and general automobile maintenance, uses a direct mail tie-in whenever they have a program over our station. The San Francisco International Fish Co. furnished window display cards on windows of all stores selling their product, calling attention to their KJBS advertising.

"The City of Paris, another San Francisco department store, uses stuffers in their direct mail advertising calling attention to their broadcasts, as well as tying in with their newspaper advertising. Taco Popular Cleaners use advertising on all tags furnished to customers leaving apparel for cleaning with them, calling attention to their Time Signal Service on KJBS. This concern distributes approximately 25,000 tags each month."

That merchandising is just as important for the station as for its clients is Mr. Brunton's opinion. "I do not believe that a radio station can stand on its own without doing advertising other than over the air," he stated.

The local merchant who must secure direct results from his advertising has an entirely different view of broadcasting than the large national account, Mr. Brunton declared. "I thoroughly believe that the quoting of prices on retail merchandise for a retail merchant is absolutely essential, because the local retail merchant has been accustomed to buying that type of advertising from newspapers, direct mail, etc., and it is going to take a good many years to educate him to the idea of institutional advertising over the radio.



Ralph R. Brunton

"I further believe that the local radio station must practically become an agency for the smaller merchants. This type of merchant is not financially able to employ an advertising manager, or the services of an agency; therefore, it has been our experience that we have been called upon to help to plan newspaper and direct mail campaigns along with the radio campaign. We recommend agencies whenever we feel an account is large enough to warrant their services."

To Go on Air

AFTER November 1, Ingalls-Advertising, Boston, will direct the advertising of the Boston Varnish Company, manufacturer of Kyanize paints and varnishes. Plans call for this company's most intensive advertising campaign, including radio, magazines and newspapers.

VELOGEN, INC., New York, has appointed the Peck Advertising Agency, also New York, to direct an advertising campaign for its hand lotion. Radio and newspapers will be used, and samples will be distributed.

RADIO and newspapers will probably be used to advertise Mama's Malted Milk Dessert, a new product of the Mama Cookie Bakeries, Inc., Chicago. McJunkin Advertising Company, Chicago, is the agency.

RADIO and newspapers will be used to advertise Claremore Radium Water Crystals, made by the Will Rogers Hotel Laboratories, Inc., Claremore, Okla. Don Watts Advertising, Inc., Tulsa, is the agency.

HAMPTON, Weeks & Marston, Inc., New York, has been appointed to direct radio and newspaper advertising for the Grand Union Company, which operates approximately 650 retail food stores.

The Hammond Paint and Chemical Company, Beacon, N. Y., and the New Health Foods Company, New York, have also appointed this agency.

KMOX

KEY STATION OF THE MISSISSIPPI VALLEY

ST. LOUIS •

50,000 watts

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

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

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

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

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

KMOX PRODUCES RESULTS

The following is a letter dated August 11, 1932, received from the Edward M. Power Co., Pittsburgh, Pa.:

Radio Station KMOX:

The mail for Teaberry Sports Reporter seems to grow from month to month.

The 1,602 letters received during July came from 25 states and from Canada.

People are not inclined to write letters these warm Summer days, yet this mail is large enough to indicate that our programs are reaching a large listening audience throughout the country with their messages of Teaberry gum. We consider these mail returns especially good in view of the fact that we are offering an old program of the world's series baseball games of 1931 and the listener must pay six cents for postage.

As stated in a previous letter, our primary reason for using KMOX was to reach the people of St. Louis and the nearby trading territory within 150 miles. These returns from states other than Missouri and Illinois indicate that we have a large listening audience elsewhere for the Teaberry Sports Reporter.

Yours very truly,
EDWARD M. POWER CO., INC.
EDWARD M. POWER,
President.

THE VOICE OF ST. LOUIS, INC.

OPERATING

KMOX

50,000 Watts 1090 Kilocycles 275.1 Meters

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

BASIC STATION OF THE COLUMBIA
BROADCASTING SYSTEM

A MERCHANDISING SERVICE SURVEY

(Continued from page 3.)

ING circularized some 300 commercial stations in all parts of the country with a questionnaire. About 60 stations replied, and it is from their answers that the following data were compiled. A word of caution might be added about applying these percentages to the entire industry. There is a probability that stations having merchandising services might be more inclined to fill out such a form than stations not offering such service, which might distort the returns somewhat. As indications of what is being done, however, there seems to be no danger in accepting these replies as typical.

Twenty per cent of the stations answering the survey offer no merchandising service, or a very slight one. A 25,000-watt station, for example, says that "to mail surveys and distribute samples or display material over our wide coverage area would cost this station an amount in excess of the revenue of a considerable number of programs of the advertiser. For this reason we make

no attempt to render such a service."

A hundred-watter "has not found merchandising service of value because nearly everyone has a local representative who knows the trade and how to handle it. If we tried to hold his job down we would muff it." Another broadcaster "does not believe it good policy to distribute samples, solicit window displays, or do anything at all that the advertiser's representative or his salesman can do as well as we can. To send out letters or printed matter at the expense of the station is equivalent to cutting rates, and this we cannot do." A newspaper-affiliated station offers no merchandising help because the newspaper has found its merchandising department a considerable expense.

ALMOST all of these stations, however, express a willingness to cooperate with advertisers in other ways. J. Thomas Lyons of WCAO, Baltimore, sums it up as follows: "There is a great difference between the semblance of cooperation and the substance of cooperation. Just doing things that are expensive to set up a scenery for a station may result in temporary business, but doing things in a very definite way—things which the advertiser is unable to do for himself—will result in profitable business for everyone concerned, and this means more permanent business. We never offer cooperation as an inducement to sell time. Our time is worth what we charge for it, and most advertisers in this section have found that out."

On the other hand, there are a number of stations offering very complete merchandising services to their advertisers. WLW keeps a field promotion staff of 14 men busy calling on wholesalers and retailers in five states and reporting on each call made. This station also has two trucks at the advertisers' disposal for the distribution of samples or display material. The complete service, under the direction of J. Ralph Corbett, nationally known merchandising consultant, is available without cost to WLW clients.

The service most easily rendered by a radio station to keep the newspapers in its territory informed of its commercial programs, obtaining correct listings at all times and editorial comment and feature stories

wherever possible. Eighty per cent of the replies indicated such a service, and where it was not available it was usually because the newspapers of that particular section had banned all radio mention.

Seventy per cent of the stations will conduct dealer surveys, and the same number will distribute window and counter displays to dealers. Forty-five per cent are willing to undertake consumer surveys, and 35 per cent will distribute samples of the advertiser's product to the public. Half of the stations supply such services gratis to advertisers; the other half make charges varying from cost to cost plus fifteen per cent. Several stations said that the amount of service supplied and the charge made depended a great deal on the amount of time purchased by the client, as it was profitable to make major surveys, etc., only for advertisers with long time contracts.

Other services include: the mailing of letters to dealers announcing new programs and urging them to get behind the advertisers' product and take advantage of this new sales stimulant; personal calls on more important distributors; car cards and billboard tieups supplied by the station, the advertiser paying only for the printing; talks by station executives before dealer meetings and personal appearances of the program's talent before such meetings; broadcast announcements preceding the initial program urging listeners to tune in; periodic surveys to check the program's popularity and the effect on sales of the advertised product; agency service to "local advertisers"; cooperation of affiliated newspapers.

SEVENTY per cent of those answering said that their advertisers had found merchandising service of value; 65 per cent replied that the service had been valuable to themselves in producing new and renewed contracts. It is in renewals that merchandising tie-ins probably are most profitable to the station. An advertiser may sign the initial contract for any one of a number of reasons, but when he renews it is practically always because he has obtained satisfactory results. And an intelligent merchandising service is one of the best ways in seeing that he secures them.

As mentioned before, merchandis-

RESULTS! COUNT!

That's why more and more national advertisers are using WDAY each season!

WDAY's
new transmitter is as modern as today!

WDAY's
results are quick and sure.

ADD

W D A Y

WDAY, Inc.,

An N.B.C. Associate
FARGO, N. D.

940 Kc.

1000 Watts

"ON THE SPOT"



with local talent

AMONG the half-dozen most popular radio programs in any city is at least one using entirely local talent. Something to think about.

Look what you get: An audience already created. A program known to be a success. What better way to the hearts of home-town folks than through home-town boys and girls they know and like?

In Cleveland, for instance, a local broadcast team is so popular that, when invited to Chicago, 245,000 local fans petitioned them to stay. National advertisers can employ this same local talent on the spot. Many advertisers have been extremely successful with such programs using Spot (individual station) Broadcasting.

Scott Howe Bowen, Inc., keeps check on local programs. We can help you give people what they want, when they want it, where YOU want it. That's the answer to productive radio advertising. Let us prove it to you.

SCOTT HOWE BOWEN INC
SPOT BROADCASTING

CHRYSLER BUILDING, NEW YORK CITY

CHICAGO
BOSTON

DETROIT
OMAHA

KANSAS CITY
SAN FRANCISCO

ing service by radio stations is just now starting to develop. Many stations still do not see the necessity for giving advertisers anything more than a good program presentation on a clear carrier wave. But, as the advertisers demand such service, and as they place their business with the stations supplying it, the others will fall into line.

The attitude of many broadcasters is undoubtedly expressed by H. J. Quilliam, of KOMO, Seattle, who writes:

"We do not have a distinct merchandising department at this time. However, we realize that in order to fully occupy the place in the advertising picture which we are striving for we must offer as complete a merchandising service as any other similar medium.

"At the present time we do make dealer and consumer surveys. We assist in publicity as much as possible. We have found those merchandising aids very beneficial to us in getting new accounts and retaining old ones."

Correction

THE Blue Coal Radio Revue, returning to the air on October 2 over a Columbia chain, is sponsored by The Delaware, Lackawanna & Western Coal Company, New York, and not by the Delaware, Lackawanna & Western Railroad, as was stated in our September issue. There is no connection between the two companies, in spite of the similarity of names. The sponsor is the sole sales agent for the Glen Alden Mining Company product which is being advertised under the trade-name: "Blue Coal."

LEW FROST, production manager of the Pacific division of NBC, has been advanced to the post of program manager, following the resignation of T. H. Hutchinson.

CHICAGO AGENCIES AND ADVERTISERS

Are now using this branch office service. Complete information as close as your telephone on "air-tested" programs, available time, coverage data, merchandising.

WGR-WKBW Buffalo
WGAR Cleveland
WOC-WHO Davenport-Des Moines
WJR Detroit
WBAP Fort Worth
WTMJ Milwaukee
WMCA New York City
WCAE Pittsburgh
KVOO Tulsa

FREE & SLEININGER, Inc.
180 N. Michigan Ave.
CHICAGO
Franklin 6373

WAYS OF MEASURING AUDIENCE REACTION

(Continued from page 8.)

heard, or experienced. There was no exception to this rule in the WEAO returns. Faked programs had been added to the program listing to test the amount of the confusion. The faked programs constituted 14 per cent of the total programs on the list. Ten per cent of the programs which listeners marked were ones which they could not possibly have heard. The difference between 10 and 14 represents the accuracy with which people remember what they have heard.

One survey of Pittsburgh radio listeners made allowance for memory differences. The listener was asked what radio station he preferred. The interviewer counted five seconds and if the answer was not forthcoming within this length of time, it was not tabulated. An interesting extension of this method would consist in asking the radio listener to name the stations to which he habitually listens and then noting the order in which they are given and the exact time relationship. One listener might give stations A and B in immediate succession. Another listener might permit an interval to lapse between the mention of the first and second stations. The interval would give a measure of the relative importance of the station.

TWO problems in listener reaction interest me at the present time, and I hope that I may have sufficient data sometime to give a partial answer. One of these problems concerns the type referred to previously, namely, the preponderant weighting of the survey results through wide publicity about the program. In having the radio listener give the programs he has heard the day before we find that he occasionally attributes them to the wrong station. On the basis of psychological theory, we should expect the programs of the lesser known stations to be attributed to the better known stations. Naturally if this is true to any extent, it further modifies the interpretation of survey conclusions.

Another problem of considerable importance bears upon what we might call the inertia of the radio

listener. It is well known that the radio listener tunes in on certain specific programs. How much does the effect of this tuning in spread to other programs? In other words, what per cent of the listeners to Amos 'n' Andy stay for the following program? How many tune in for the previous program?

Survey agencies may say that they are not interested in whether the program was heard, but whether it was heard and remembered. They point out that the advertiser is very much interested in knowing whether he is getting his name across, and that the use of the name by the listener is an indication that this end is being attained. If this is the objective, I should think it would be simpler to ask the listener to write down the names of ten programs he remembers hearing, the sponsors, and the product advertised.

Most of the methods which I have discussed take up measurements of the person more or less directly and have particular reference to what he says rather than what he does. If we are interested in indirect measurements we go to the library, the museum, the druggist and other establishments. Here we find out whether a talk on art has caused more people to come to the art gallery, whether reviews or mentions of books have caused more people to read them, whether manufacturers' products have made more sales through their use of radio.

But what are we to do with all these surveys and methods which apparently are at times so inadequate? This is my suggestion for the synthesis of the matter, it is in no sense a solution. At present, we have knowledge of the number and types of persons with radio sets. We have some knowledge of the number of hours and the time of day at which they use these sets. We have knowledge of the types of programs they remember. We have their letters, written to radio stations and we have as a result of long study, a knowledge of their behavior in other situations where they are exposed to similar kinds of presentations. It is possible to take all this information, gathered together, and to try to obtain a clear, consistent picture of what each individual group in the audience listens to and likes. With

Continuous Operation During All Commercial Hours

AS an additional service to an ever increasing audience, WBBM has arranged with KFAB, Lincoln, Nebraska, with which it formerly divided time, to operate continuously until 10 P. M. daily. To our clients and prospective clients this means—in a nutshell—that the long recognized superior pulling power of WBBM during the day and early evening may now also be utilized during the even more productive evening hours.

The Air Theatre

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

WBBM Chicago

Western Key Station of the Columbia Broadcasting System

this in mind, the wise broadcaster can use his judgment as to the types of presentations to offer.

In conclusion, it must be stressed that just making a survey does not solve the problem. It is important for the broadcaster to recognize when he should make a survey and when he should rely upon the expert judgment of people trained in broadcasting work. Surveys should never become merely a method to be carried out, but should always be controlled and altered to follow the objective which the broadcaster has in mind. If he finds he can fulfill this objective better and with less expense by using expert judgment, then he should apply this criterion rather than that of the survey.

A STATION VIEW OF PRICE QUOTING

(Continued from page 5.)

in our papers would make interesting reading on a fifteen-minute radio program. If we are going to tell the bewhiskered gentleman how much to pay for his shaving cream, then why not razor blades, hair grower, shampoo, etc., etc.?

According to the theory, this new price policy will result in shorter commercial blurbs. Now those blurbs have been too long, much too long; our competitors have told us so. Of course, little has been heard from the listening public in this regard. Are we as gullible as all that? Are we ready to admit that commercial credits are too long, that they should be shorter? Why should

any definite restriction be placed as to the amount of time allowed for the advertiser to tell his story? An interesting story, told well and told completely, might consume one per cent or one hundred per cent of the time allotted to the advertiser. It is quite reasonable to believe that the story of a product or a service might be of sufficient interest to the general public to be preferred to entertainment. But that is another story. Let's get back to our prices.

It is interesting to note that one of the first advertisers to quote prices over a local station is the first to take advantage of the privilege on a national scale. Present economic conditions, we understand, are in some degree responsible for the breaking down of the long existing idea that prices had no place on a radio program. Now bargains are available, and without doubt the public is interested in bargains, genuine bargains. But who in the radio industry is capable of deciding the actual merit of these so-called bargains? If broadcasters could guarantee these as real values, then unquestionably we could render an invaluable service to our listeners and to the advertiser. We must remember, however, that many of these so-called bargains are bargains only in the eyes of the advertiser.

Depression has in many cases brought about lower prices on standard articles of quality. It has also brought into the market much low price, low quality merchandise, to meet the demand of the buyer for

lower prices. But assume that the article is right and priced right. When the prospective purchaser hears the article described, it may be just what he wants. Then, the price is quoted. That price is beyond what he had intended paying. The advertiser has lost a prospect. On the other hand, had the price been withheld the description of the article would probably have been sufficient to attract him to the dealer's store. Once the prospect was actually in the store, the clerk could have closed the transaction. What more could the advertiser ask of radio, than that it send buyers into his store? A price quotation which may bring some buyers in, will hold others out.

The average radio listener has implicit faith in the broadcaster. This could easily be destroyed by the abuse of this new privilege. They used to say, "I read it in the paper." Now, "I heard it over the air." That confidence is radio's greatest asset. It offers the advertiser something of which no other medium can boast. It spells value to the advertiser. Let's not lose it.

Patterson New NBC Executive V.-P.

RICHARD C. PATTERSON has become executive vice-president of the NBC in charge of operations following his resignation as Commissioner of Correction of New York City. Vice-President George F. McClelland has been made assistant to the president. Changes were made necessary because of President Aylesworth's duties as head of R-K-O, which leaves him less time for NBC.

The TESTED SPOT for TEST PROGRAMS

THE MIDDLE-WEST'S OUTSTANDING BROADCASTING STATION

KMBC
A KEY STATION OF COLUMBIA BROADCASTING SYSTEM.

MODERNIZED

To give the Advertiser **MAXIMUM COVERAGE**, from New Western Electric Dynamic Microphones to the Newest Accomplishment of the Bell Laboratories in Broadcast Transmitters, KMBC Equipment is Modernized.

To give the Advertiser **MAXIMUM CIRCULATION**, from Creation and Production of Programs to the Effective Merchandising Thereof, KMBC is Departmentally Modernized.

KMBC of KANSAS CITY

Now 25,000 Watts . . .
and NO Rate Increase!

★★★★ **Acts for Sale**

Acts that have been designed for commercial sponsorship, already tried and found worthy, and with enthusiastic audiences following each program. Network quality performance, for this is a Key Station. Bargain prices, true! But that's

our business—and advertisers' good fortune. Agency 15% will be paid on talent and time. Auditions sans advertising, over the air at a mutually agreeable hour. Write!

THE DIXIE MAMMOTH MINSTRELS \$100

A WBT tradition, the second oldest minstrel on the air continuously, and acclaimed by many of the Southern audience as the greatest radio program broadcast in Dixie! Half-hour presentation with 16-piece orchestra, interlocutor, end men, male quartet and soloists. Time cost, half-hour at night, \$125. Audience appeal, entire family.

**DARK KNIGHTS
\$40**

Recently introduced and immediately accepted, this serial of darky humor, action and pathos leaves the audience wanting more—and more. Four major characters. For daily or thrice weekly broadcasts. Time cost, the quarter-hour at night, \$75. Appeal to entire family.

**ORIGINAL SKETCHES
\$40**

Inspector Galloway and Dr. Dmetri's adventures while bringing the investigation of creepy crimes to a successful conclusion, grip the listeners' attention. A thriller! Usually four characters with incidental stringed music. Quarter-hour time charge, night, \$75. Family appeal.

THE SWANEE REVIEW \$75

A really entertaining musical parade, with 16-piece dance orchestra, master-of-ceremonies, quartet, and varied array of guest soloists. A fast-moving half-hour presentation and a keen attraction except to children. Very flexible, and adaptable to practically any product of general adult appeal. Half-hour time charge, night, \$125.

Solists - Trio - Quartet

Dance Orchestra - Concert Orchestra!

—And numerous other entertaining groups are available singly or in combination to form any desired type of program. Always of unimpeachable quality, yet always at WBT's agreeably modest talent charge. And, remember! WBT's increase from 5,000 to 25,000 watts power in August went into effect without increase in rate!

Station

WBT

Full Time

Clear Channel

Incorporated

Charlotte, No. Carolina

DIXIE NETWORK KEY STATION COLUMBIA BROADCASTING SYSTEM

WHAT WAS THEIR WORD FOR IT?

(Continued from page 9.)

others. Programs of these men are events to be scheduled. They are easy to pick out of the maze and murk of time-filling noises. And they usually are picked out! The station broadcasting such programs becomes a fixed mark on the average dial. This in turn adds to the number of steady listeners (customers) and to the value of both station and program sponsor. "The March of Time," "Seth Parker," the "Sherlock Holmes" series, "Amos 'n' Andy," "The Goldbergs" are a few examples of dramatic success.

Here is showmanship manifested in its most perfect form. Here is inherent excellence of items, selected by the taste of artists; here is unity of program, provided by the experience of masters; here is strength of appeal, developed by the ability of showmen.

In these programs, and in their huge and growing followings, we see the *kind* of programs radio must have. Those that fall short of this standard are expensive not only for their cost of production but far more for the results they *do not get*.

ADMITTED that it is much more difficult to ascertain the number of listeners on any stated program than to calculate such items as publication readers, where press and other controls govern, yet it is

quite simple to learn the comparative appeal of various kinds of programs. Surveys already compiled are sufficiently wide and thorough to show very plainly that the popular approval is strongly in favor of well-balanced programs presented with showmanship.

The public hardly knows those words; it has never weighed carefully its reasons for this choice; it has merely responded to showmanship! It has very little conception of what goes into the building of such a program. The size of the expenditure is not known or of interest; whether it's a large show or a small show is not of vital importance; a one man show is often a great success. The public *feels* that it is being fully satisfied, and that is all it cares about.

Suppose now that we admit the desirability of programs of this high standard; must they all be built by the all too few masters, or can this art be learned and practiced by others?

Certainly, others can do just as good work as those great program builders; others can play like Hoffmann or bat like Babe Ruth or paint like DaVinci—if they have the same qualifications—and the programs will vary in direct ratio to the possession of those qualifications. It's very simple!

Thus, for musical presentations one must know music, orchestration, every instrument, voices, not only concert-wise but before the microphone, which is something quite dif-

ferent again. A concert director would hardly recognize an orchestra seated for broadcasting work.

He must know all the arts of the theater relating to voice presentation.

He must know human nature, its likes and dislikes, its hobbies and its aspirations. He must have the power to attract and to hold attention.

He must have the artist's touch, flair, genius, of fitting parts into a perfect picture.

And in addition, over and above all of these, he must have that supreme ability of putting it over—*showmanship*. He must have that feeling which is the final dash of condiment that transforms an ordinary salad into a culinary triumph.

Not every program builder will or can become a Roxy or a Leopold Spitalny; not every merchant can become a Marshall Field; but every one of them can, by keeping those great examples ever before him, so improve his own programs as to raise the average standard of radio very materially.

And this will add to the commercial value of the programs of tomorrow, a most important thing, for it is too often overlooked in the great clamor about *merchandising* radio programs that it is first of all necessary to have *good* radio programs. It doesn't pay to "merchandise" poor programs; it's poor policy to hurry if you are going in the wrong direction. And it is just as important to take all possible steps to see



BUSINESS IS BETTER IN KANSAS

"**Y**EP!—business is better in Kansas. Charley Curtis' famous "dry" speech in Topeka t'other day seems to have kicked up some excitement for the home-folks. Made 'em feel better—they got something to argue about now, and musta forgotten the "economical inclemency" as the Chamber of Commerce calls it. Any how, Main Street is full and folks are really buying.

Hotels are busy, too—busier'n they been for a year. Better check into that. Some of your beloved competitors may be sneakin' into this promised land of early recovery ahead of you. Hogs are up 'n so's cattle. Banks are loanin' money and things are really goin' again."

Reflecting this improved condition the past ten days has brought to KFH six large local contracts—a sure barometer of local conditions. Also two new chain and four new transcription accounts from shrewd advertisers who recognize the importance of KFH and the large Kansas market which it serves.

KFH—WICHITA

Chicago Representative: WILLIAM G. RAMBEAU
360 NORTH MICHIGAN AVE.

that the program is worthy of being merchandised, worthy of the article, worthy of the great industry of radio.

With such programs, with such showmanship, radio will succeed beyond its fondest hopes.

Lacking that showmanship, otherwise admirable programs will be built at great expense, only to fade out of public acceptance as the theme song dims away at the close of the broadcast hour.

RADIO GETS RESULTS FOR HOUSEWRECKERS

(Continued from page 10.)

street. Mr. Roblin and those associated with him were literally overwhelmed at this evidence of radio pulling power. And no man today could un-sell them on the effectiveness of well-produced radio dramatics for their purpose.

After "Fearbound" there followed other scripts of a similar nature: "The White Crescent," a story of the French Revolution; "The Purple Peacock," a story of Lincoln and the Civil War; and last, a program which closed on WGR in July. "The Forty-Niners," a story of the covered wagon days which ran in fifteen minute episodes, twice a week for thirteen weeks.

In addition to WGR, which has a Columbia network listener audience, Mr. Roblin about six months ago turned to another Buffalo station, WEBR, and began sponsoring another series of dramatic programs. These are also broadcast for thirty minutes each Sunday night. First came "Dr. Dragonette," a story of the Boxer Rebellion, running ten weeks; "The Phantom Pirate," a story of the Manchurian troubles, running ten weeks; and as this is written, "Arctic Devil," an eight-week story of the Royal Northwest Mounted Police, is just closing.

It is Mr. Roblin's theory that his advertising investment in two stations is profitable because he is thereby reaching two utterly different station audiences; further that the listening audiences which goes big for radio drama will gladly listen to two different programs at the same time if they strike the fancy. Results have proven this theory cor-

rect. For time he prefers the half-hour period in mid-evening Sunday. So much for the actual radio experience of one advertiser during continuous broadcasting of nearly three years.

Perhaps it should be added that Mr. Roblin believes results from radio are cumulative. It is his policy to get on the air and stay on the air, knowing that the results of next month and next year will be greater than those of last month and last year.

Radio Stars Pull Crowds to Dealer's Showroom

FOR five weeks in a row Portland's Downtown Buick-Pontiac dealer has been filling its salesrooms with crowds of 1400 and more on Tuesday nights by staging shows featuring talent from KGW, Portland, Ore. Tie-in ads in *The Oregonian* and over the air invited the audience to attend free and see their favorite performers in person. Show lasted an hour, the first half of which was broadcast by KGW. Following the shows the crowds filed to the salesrooms and spent the next hour or so inspecting new and used cars. Many sales were reported.

Good Neighbors

Bid You
Welcome
at



Pittsburgh's
Favorite
Radio Station

Affiliated with Pittsburgh Sun-Telegraph

LOCAL PROGRAM SPONSORS

H. J. Heinz Co.
Beechnut Packing Co.
General Mills
Atlantic Refining Co.
Braun Baking Co.
Saegertown Beverages
Chevrolet Motors
Frank & Seder
Gimbel Brothers
Joseph Horne Co.
Fintex Clothes
Lewin-Neiman Co.
American Fruit Growers
G. C. Murphy Co.
Great A. & P. Tea Co.
Edna Wallace Hopper

NATIONAL PROGRAM SPONSORS

Metropolitan Life Ins. Co.
Great A. & P. Tea Co.
Firestone Tire & Rubber Co.
Pepsodent Co.
William Wrigley, Jr., Co.
American Tobacco Co.
General Electric Co.
Quaker Oats Co.
The Texas Co.
Sherwin-Williams Co.
Vacuum Oil Co.
General Motors Co.
Oakland Motor Car Co.
Goodyear Tire & Rubber Co.
Cities Service Co.
General Foods, Inc.



Primary Coverage Population, 3,618,629.

Population within 10 Miles of Transmitter, 1,240,235.

Fifty-five percent of families own radio sets.

1 Kw.—1220 Kcs.—100% Modulation.

Field Intensity Tests WITHIN CITY show WCAE strongest signal.

New and Renewed NBC Advertisers

THE Frigidaire Corp., Dayton, Ohio, is using the basic blue network from Sept. 15 to Oct. 15 three days weekly to promote the \$8,700 prize contest that is a major part of Frigidaire's Fall sales drive. Details of the contest are being announced by "The Master Salesman of the Air," Charles J. Allen, who is said to have personally talked to more housewives throughout the United States during the last five years than any other individual. The Geyer Co., Dayton, is the agency.

The G. Washington Coffee Refining Co., Morristown, N. J., which has been sponsoring musical broadcasts during the summer, is bringing Sherlock Holmes back to the air on Oct. 5. Cecil, Warwick & Cecil, New York, is in charge of this account.

General Foods Corp., New York, will sponsor a full hour each Thursday evening to present the "Maxwell House Show Boat" in the interests of Maxwell House Coffee. Benton & Bowles, New York, handle the advertising.

Horlick's Malted Milk Co., Racine, Wis., is sponsoring a series of talks by Dr. Herman N. Bundeson called "Adventures in Health" each Tuesday and Friday evening. Lord & Thomas, Chicago, is the agency.

The morning domestic science talks by Mrs. A. M. Goudiss on Thursdays are sponsored by the C. F. Mueller Co., Jersey City, maker of macaroni and spaghetti, and on Saturdays by the Kraft-Phenix Cheese Co., Chicago, to advertise its mayonnaise. The Mueller agency is Thomas M. Bowers, Chicago, while J. Walter Thompson, New York, handles the Kraft-Phenix account.

The Bayer Co., Inc., New York, has renewed its Sunday series of musical programs in the interests of Bayer aspirin. Blackett-Sample-Hummert, Inc., Chicago, is the agency.

Blackett-Sample-Hummert is also the agency in charge of the new afternoon serial sponsored by General Mills, Minneapolis, maker of Bisquick, which will be broadcast five afternoons a week over the basic blue network.

The Firestone Tire & Rubber Co., Akron, has renewed its Monday evening programs. Sweeney & James, Cleveland, is the agency.

The Calsodent Company, New York, maker of Calsodent mouth wash, has renewed its talks on mouth health over WEA and WJZ, New York. J. Walter Thompson Co., New York, is the agency.

Paraffine Companies, Inc., San Francisco, maker of Pabco paints, floor covering and roofing, sponsors a Thursday morning program over a Pacific Coast NBC hookup. Account is placed by Emil Brisacher & Staff, San Francisco.

With Morgan Eastman back at the baton of its 30-piece orchestra, the Carnation "Contented Hour" has opened its Fall season over an NBC chain that has been increased to include 30 stations. The sponsor is the Carnation Company, Milwaukee. The agency is Erwin, Wasey & Co., Chicago.

FOUR new stations and twelve stations that did not carry the program during the Summer will be added to the schedule of "Orphan Annie," child dramatic series sponsored by the Wander Co., Chicago, maker of Ovaltine, on Sept. 26. Program is dramatized version of *Chicago Tribune* comic strip and is originated at WGN, *Tribune* station, and carried over an NBC hookup. Blackett-Sample-Hummert, Chicago, is the Wander agency.

In addition to its Blue Coal Revue over CBS, the Delaware, Lackawanna & Western Coal Company, New York, is also sponsoring a weekly mystery series, "The Shadow," over an NBC hookup of eastern stations, beginning Oct. 5.

Swift & Company, Chicago, is sponsoring a Thursday and Friday morning

program over a New England hookup, "The Musical Mixing Bowl," to advertise its shortening, Formay. J. Walter Thompson Co., Chicago, is the agency.

Ocean Steamship Company of Savannah, New York City, is launching a quarter-hour Tuesday evening musical program to continue for 52 weeks over NBC stations in New York, Boston and Springfield. The agency is Aitken-Kynett Company, Philadelphia.

Armour and Company, Chicago packing house, is dropping the semi-classical type of entertainment it has sponsored for more than three years in favor of a lighter style of show, built around Eddie East and Ralph Dumke, former "Sisters of the Skillet" who now become "Armour Stars," tying in with the "Star" brand of bacon and hams sold by Armour. N. W. Ayer & Son, Inc., Philadelphia, directs the Armour advertising. As before, the programs will be broadcast over an NBC chain for a half-hour on Friday evenings.

"Maud and Cousin Bill," a radio skit about two American youngsters written by Booth Tarkington, has been added to the Wednesday and Saturday broadcasts of Our Daily Food programs, put on each week-day morning by the Great Atlantic & Pacific Tea Company.

The William Wrigley, Jr., Company, Chicago gum manufacturer, who last spring sponsored a series of talks on contract bridge by Eli Culbertson, is now presenting Mrs. Culbertson as hostess of a series of Tuesday afternoon meetings, during which she will interview well known people and will also discuss the finer points of contract. NBC will again carry this Wrigley program. Frances Hooper Advertising Agency, Chicago, handles the program.

Daily programs over the NBC Pacific Coast network will be sponsored by the Albers Brothers Milling Company, Seattle, maker of Albers cereals and Carna-

WWVA

WHEELING, WEST VIRGINIA,
and
PITTSBURGH, PENNSYLVANIA

5KW

Now Covering Entire Pittsburgh Sales District
with a First-Class Signal on a Cleared Channel

Sixth on Entire List of Columbia Network Stations
in Amount of Fan Mail Received—10,655 Pieces

Consistently Reaches 2,000,000 Population in
One of Richest Territories in the United States

WE WILL GLADLY MAIL YOU JANSKY & BAILEY'S 500 MICROVOLT CONTOUR MAP



tion flaked wheat. Erwin, Wasey & Company, Seattle, is the agency.

Swift & Company, Chicago packer, has revised its broadcasting schedule to eliminate its morning period. Pat Barnes, formerly heard six mornings a week, now broadcasts on Monday, Tuesday and Wednesday evenings to advertise Sunbrite Cleanser and Quick Arrow Flakes, Stack-Gaoble Advertising Agency, Chicago, is in charge of this branch of the Swift advertising.

Stanco, Inc., New York, Standard Oil subsidiary manufacturing Flit, Mistol, Nujol, etc., has replaced its Wednesday night half-hour program with a quarter-hour program broadcast five nights weekly. The programs will continue to feature Johnny Hart in his struggle towards stardom, and each broadcast will also include a brief health talk by Dr. Royal S. Copeland. McCann-Erickson, Inc., New York, is the agency.

New Columbia Accounts

IN ADDITION to those sponsors of Columbia programs who were listed last month, the following advertisers have also contracted for time over CBS networks:

The Investors Syndicate of Minneapolis goes on the air Oct. 9 over a nation-wide hook-up with a weekly quarter-hour of "Musical Memories." The agency is Rudolph Guenther-Russell, Law, Inc., New York.

The Carborundum Company, Niagara Falls, abrasive manufacturer, will again present its employee band in a series of concerts starting Nov. 12. The Finely H. Greene Advertising Agency of Buffalo is in charge of the Carborundum advertising.

The Acme White Lead and Color Works of Detroit is sponsoring a 15-minute "one-man radio show" featuring "Smiling Ed." McConnell over a coast-to-coast CBS network each Tuesday and Thursday morning. Henri, Hurst & McDonald, Chicago, is in charge of the advertising.

The American Oil Company, Baltimore, presents Pryor's band and Jay C. Flippen on its Thursday evening broadcasts over a hookup of 12 stations in the East to advertise "Amoco" gas and oil. The Joseph Katz Co., Baltimore, is the agency.

TWENTY-FOUR stations have been added to the CBS network carrying "Easy Aces," a comedy skit sponsored by Lavis Chemical Co., Minneapolis, which returned to the air on a three-evenings-weekly schedule on Sept. 26. Blackett-Sample-Hummert, Chicago, is the agency.

The Campana Corp., Batavia, Ill., maker of Campana's Italian Balm, has joined the mystery sponsors and is presenting a dramatized version of the "Fu Manchu" tales on Monday evenings over 23 stations. McCann-Erickson, Inc., Chicago, handles the advertising of this firm.

On October 6 the California Walnut Growers' Association will inaugurate a series of musical-dramatic programs based on the life and philosophy of Omar

Khayyam over a coast-to-coast network to advertise "Diamond" walnuts. The account is handled by the San Francisco office of McCann-Erickson, Inc.

Chr. Hansen's Laboratory, Inc., Little Falls, N. Y., maker of Junket, will try out a new twice-weekly series in the late afternoons over WABC, New York, beginning Nov. 15. The Junket advertising is placed by Mitchell-Faust-Dickson & Wieland, Chicago.

The Tide Water Oil Sales Corporation, New York, is using the "Three X Sisters" to advertise Tydol and Veedol each Monday, Wednesday and Friday over a CBS hookup of 15 stations. Lennen & Mitchell, New York is the agency.

Sixty stations will carry the new "Bath Club" series of Sunday evening programs sponsored by the Corn Products Refining Co., New York, maker of Lin-it, when it returns to CBS on Oct. 23. The account is placed by E. W. Hellwig Co., New York.

Canada Dry Ginger Ale, Inc., New York, will make a double change in its radio plans about the first of November, when CBS replaces NBC as the broadcasting medium, and Ted Weems' band supplants that of George Olson as the program's musical attraction. Jack Benny will continue to supply the comedy. N. W. Ayer & Son, Inc., handles the Canada Dry account.

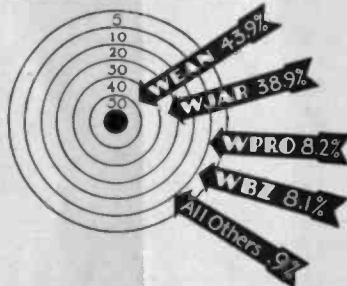
High score on the

WEAN
Providence
WDRG
Hartford

Audience

Target

Providence Listeners



Hartford Listeners



Yankee Network leadership in New England is again demonstrated by the results of the independent telephone surveys just completed in Providence and Hartford by Walter Mann & Staff, nationally known research and media statisticians.

Popularity percentages for all hours of the day from 9 A. M. to 10 P. M., were based entirely on answers to the key question, "What station were you listening to when your telephone bell rang?"

Not memory—not opinion—but the actual station being listened to was the determining fact in arriving at listener preferences.

5,260 telephone calls were made in Providence. 5,116 calls were made in Hartford. The complete breakdown reveals the outstanding popularity of Yankee Network Stations WEAN and WDRG. Complete figures available on request.

The percentages given for Hartford were figured only for the hours WTIC was on the air

SHEPARD BROADCASTING SERVICE, Inc., BOSTON

Business Office—One Winter Place

Exclusive National Sales Representative—SCOTT HOWE BOWEN, Inc.
New York — Chicago — Detroit — Kansas City — San Francisco — Omaha



WXYZ

GREATER DETROIT'S 2 MILLION

A legion of humanity representing all classes of pocketbooks affording a rich, responsive market for advertisers using Station WXYZ.

SPOT BROADCASTING

WXYZ's justly earned goodwill and respect among these 2 million souls, reflects strength to any organization seeking an effective, proven Radio market.

KUNSKY - TRENDLE Broadcasting Corporation

EXECUTIVE OFFICES

300 Madison Theatre Bldg.

DETROIT

MICH.

1,000 Watts

1240 K.C.

GRAND RAPIDS TERRITORY

Depends upon the only station licensed in Grand Rapids for Radio entertainment and information.

WOOD WASH

Supreme Listener Acceptance

KUNSKY - TRENDLE MANAGEMENT
Young Building Grand Rapids

WOOD

HEINL

Supplies the only

Confidential

semi-weekly
radio information service.

**405 Insurance Bldg.
Washington, D. C.**

Station News

EDWARD K. CARGILL, director of WMAZ, Macon, Ga., sent us the letter reprinted below to show the angle of attack on broadcasting being used in Macon. "We made no attempt to reply to this letter," Mr. Cargill says, "as we felt that instead of a knock it would prove to be a boost. At any rate we haven't felt any ill effects from it."

The letter, which was sent to the heads of business firms in the Macon territory, reads:

Dear Sir:

During the present world-wide economic crisis there is much that can be done locally to help local business conditions—in the line of helping the "other fellow" so that he may in turn help you. In Macon our industries are dependent to a very great extent upon our merchants—they in turn look for the patronage of the workers in our industries.

The members of our organization and our families are customers of yours and our weekly pay check comes from the Macon newspapers. The employees of "The Macon Telegraph" and "News" are engaged in an industry the magnitude of which is known to few. The payroll amounts to more than \$4,500 weekly, which includes 150 individuals. We spend our earnings in Macon with our local merchants and look for their patronage in return.

Your dollar spent in newspaper advertising comes back to you not only through presenting your wares to 175,000 prospective buyers, but through providing employment for the 150 workers who produce these papers, who buy their food, clothing, furniture—all their luxuries and necessities—from Macon merchants.

There is no method of advertising as effective as the newspaper, although untold sums of money are lost annually to advertisers and newspapers in experimenting with new "fads." Ask yourself this question: When Mr. Average Citizen is in the market for a new suit, a hat, an article of furniture, or his supply of groceries, does he go to the front door-step to see if a circular has been left there for him? Does he tune in his radio to get prices on any desired item? Or does he pick up his daily newspaper and look over the ads?

How often do YOU drop unread circulars into the waste paper basket? How often, if you happen to have one of the 2,000 radios in Macon and Bibb county, do you tune out "conversation" to tune in music from elsewhere?—or even fail to use your radio for extended periods? And yet, how often do you fail to look over your daily paper?

Concentrate on newspaper advertising to increase your business, to provide employment during this crisis, and to help US to help you.

Sincerely yours,
MACON TYPOGRAPHICAL
UNION

STATION WJKS, Gary, Ind., is building two new studios of the latest design. Some time ago the Federal Radio Commission awarded full time on the 560-kilocycle channel to this station. But WIBO, now occupying this frequency, obtained a stay order from the appellate courts, and both stations are awaiting a final decision.

TAKING advantage of the fact that its location enables it to reach a rural, urban and metropolitan audience, WCLO, Janesville, Wis., has recruited a staff of writers and producers from stage, movies, newspapers and networks to prepare syndicated programs. These programs are especially built to meet the demands of local and regional stations, says the announcement, and are "station tested"—broadcast to a diverse group of listeners—before being offered to other stations.

In cooperation with this work, WCLO has also founded an experimental radio theatre, under the direction of Craig Rice, writer and critic of radio drama, who will develop and try out new ideas in radio dramatic production.

HARRY Stone, associate director of WSM, has returned to Nashville after a business trip to Chicago, highly elated with the outlook for the fall radio season. J. Leslie Fox, commercial manager of the station, continued to the East, planning to return to Nashville in mid-October.

"Advertisers are beginning to cast around for stations suited to present well-thought out advertising campaigns," Mr. Stone declared, "and WSM'S new 50,000 watt transmitter, 878-foot vertical radiator-type antenna, full-time schedule and ideal location for coverage attracted a great deal of attention from agencies and accounts."

THE five-ten-fifteen rates, popularized by red-front stores for these many years, have at last found their way into radio. Station KREG of Santa Ana, California, announces that such rates became operative October 1, when a policy of \$5 for a quarter hour, \$10 for a half hour, and \$15 for a full hour were decided upon as the most effective means for corraling new Winter business. This cost applies to both day-time and evening programs.

KREG, a station of 100 watts, is licensed to operate full time on the 1500-kilocycle frequency and is on the air daily from 9 a. m. to 11 p. m.

NATIONAL, state and civic officials and leaders in the broadcasting industry joined WCCO, Minneapolis, in celebrating the dedication of its new 50-kilowatt transmitter on September 15. The program started with an inspection of the new equipment and climaxed with a dinner and entertainment at the Nicolet Hotel, where WCCO's studios are located. More than 400 guests attended the dinner.

STATION WOR, Newark, has appointed William G. Rambeau as its Chicago representative.

Despite the frequent rumors that WOR would serve as the key station of a new national network, A. A. Cormier, director of sales for the Newark station, indicated that the Chicago office would concern itself only with the commercial aspect of broadcasting and in no way reflected a move in the direction of the formation of a new radio chain.

"It has been apparent for some time," Mr. Cormier said, "that there is an increasing interest on the part of the mid-Western manufacturers in the greater metropolitan market and radio has quite naturally come in for its part of the business. In order to keep WOR in closer contact with the middle West and to better serve our increasing clientele it seemed advisable for us to establish a branch office in Chicago."

OCTOBER 20th has been set as the date for the inauguration of WJSV as the Washington, D. C., outlet of the Columbia Broadcasting System. The 310-foot towers are up and the transmitter-house and studios are nearly completed.

STATION WBBM, Chicago, has just gotten rid of the bane of its existence, that hour and a quarter intermission right in the middle of the evening, when it stepped off the air in favor of KFAB, Lincoln, Neb., with which it shares the 770-kilocycle channel. During the daylight saving time months WBBM has been broadcasting straight through from 6 a. m. to 10 p. m., but was supposed to go back to the former schedule. However, things were arranged, and now Chicago Columbia key's only recess is between 10 p. m. and midnight.

WILLIAM B. WAY, general manager of radio station KVOO, Tulsa, Okla., announces the appointment of Free & Sleining, Inc., Chicago, as branch office representatives for Chicago and the Middle West.

WERNER P. MEYER, for more than three years a member of the copy staff of N. W. Ayer & Son, Inc., has joined WLW, Cincinnati, as a continuity writer.

HOWARD RAY has been named manager of KOB at Albuquerque, New Mexico. This station was formally located at Las Cruces in the same state.

It is owned by the New Mexico College of Agriculture and Mechanic Arts and has been leased by the *Albuquerque Journal*. Mr. Ray was formerly "The Jingle Man" at KELW, Burbank, California; was for two years commercial director at KTSM, El Paso, Texas. After being silent since April, KOB expects to be on regular schedule again about October 1st.

FORMAL announcement was recently made by Howard W. Davis, commercial manager of Southwest Broadcasting Company, of the purchase of KNOW at Austin, Texas, a 100-watt station operating full time in the State Capital. The addition of this station brings the Southwest Broadcasting Company's roster up to nine stations, giving complete coverage through the Southwest. Complete new equipment will be installed at KNOW immediately.

PORTABLE equipment installed at the summit of Pikes Peak enabled KVOR, Colorado Springs, to broadcast the 14th National Hill Climb Auto Races held on Labor Day, the first time this event has been broadcast.

J. L. VAN VOLKENBURG, has resigned as radio chief of the Chicago office of Batten, Barton, Durstine & Osborn, Inc., to become director of sales at station KMOX, Columbia's 50-kilowatt outlet in St. Louis, succeeding Glenn W. Hutchinson.

RADIO station WICC, Bridgeport, Conn., is the latest link to be added to the 90-station network of the Columbia Broadcasting System. WICC operates on the frequency of 600 kilocycles with 500 watts power. The station is also a member of the Yankee Network.

Joins Kraff Radio Staff

KRAFF Advertising Agency, Minneapolis, has engaged Katherine Busch as radio continuity writer.

INTRODUCING A NEW GASOLINE BY RADIO

(Continued from page 11.)

district manager of the Tide Water Oil Sales Corporation, which reads, in part, as follows:

"In response to your inquiry as to the extent to which our New Anti-Knock TYDOL has 'gone across,' and the effectiveness of our radio program 'The Golden Dragon' from your station WHEC, Rochester, I can say enthusiastically that our new product has indeed captured the fancy of the motoring public in this area. Our proof of this is the fact that our sales have shown a phenomenal increase over and above that to be expected at this peak motoring season.

"An examination of our records shows increased purchases by our various dealers ranging from 30 per cent to over 300 per cent.

"I feel that our daily broadcast has served the double purpose of building consumer good-will and acceptance for our new product, and as well enthused our own organization for the thorough efforts that Tide Water is making to convey the news in every way possible to the motorists in this vicinity that they have manufactured an unusual, new product, which all motorists should try."

Mr. Ropper's letter concludes with the most welcome words a station ever hears:

"Perhaps the best evidence of the fact that we have secured fine results at low cost through the medium of broadcasting over your station is that we are continuing the current program, when the contract expires this week."

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

Convey Appoints NAB Convention Entertainment Committee

THOMAS Patrick Convey, president of station KWK, St. Louis, and chairman of the entertainment committee of the 1932 convention of the National Association of Broadcasters, to be held in St. Louis, November 14 to 16, has appointed Clarence G. Cosby, KWK, vice-chairman; William P. Mackle, St. Louis Radio Trades Association, secretary; and the following members: Fred Weber, NBC, Chicago; Nelson Darragh, KMOX, St. Louis; E. B. Foote, World Broadcasting Co., New York; Leo Fitzpatrick, WJR, Detroit; Scott Howe Bowen, New York; A. T. Sears, Chicago; Thomas Stevenson, *National Broadcast Reporter*, Washington, D. C.; Martin Codel, *Broadcasting*, Washington, D. C.; Harold C. Vance, RCA-Victor Co., Chicago; W. E. Henges, Graybar Electric Co., St. Louis; and R. B. Robertson, BROADCAST ADVERTISING, Chicago.

Wylie Joins Don Lee

DON Lee Broadcasting System has appointed C. Ellsworth Wylie as unit manager with headquarters in San Diego, Calif. Mr. Wylie has been advertising manager of Game & Gossip, Los Angeles, for the last six years, and was previously vice-president of Emil Brischer & Staff.

Just Published

THE ADVERTISING AGENCY LOOKS AT RADIO

Radio Broadcast Advertising as Viewed by Eighteen Experts and a Dozen Representative Agencies

Edited by NEVILLE O'NEILL

Here is the first detailed and comprehensive statement of the agencies' point of view on radio—the first check-up of principles, methods and results. These experts present their vitally important conclusions on such concrete topics as: Who Should Use Radio Advertising, What the Radio Audience Wants, Checking Results, Selecting the Station, Spot vs. Chain Broadcasting, Relations Between Stations and Agencies, etc. An up-to-the-minute book for advertisers, agency men and broadcasting company executives. \$3.00.

D. APPLETON AND COMPANY
35 West 32nd Street • New York

H. P. Peters Joins Free & Sleinger

H. P. PETERS, for the past two years with the advertising department of the *Chicago Tribune*, has recently become associated with Free & Sleinger, radio station representatives. Mr. Peters will be in charge of sales promotion and station data research work.

Free & Sleinger, Inc., is middlewest representative of stations WGR-WKBW, Buffalo; WGAR, Cleveland; WOC-WHO, Davenport-Des Moines; WJR, Detroit; WBAP, Fort Worth; WTMJ, Milwaukee; WMCA, New York; WCAE, Pittsburg, and KVOO, Tulsa.

Test Campaigns for Dentifrice and Cosmetics

THE Kolynos Sales Company, Chicago, Ill., distributor of Kolynos toothpaste is trying out a new program "Just Plain Bill" over WABC, Columbia New York key station. Blackett-Sample-Hummert, Chicago, directs the account.

Primrose House, Inc., New York, cosmetic manufacturer, is also on the air over WABC twice weekly in the morning. Erwin, Wasey & Co., New York, is the agency.

Form Program Service

NATHANIEL SHILKRET and David White have organized a radio program advisory service in New York City. Shilkret is a well known radio orchestra leader and White has been in charge of the Mobiloil radio programs during their four years on the air.

From Fire Chief to President

ED WYNN, Texaco's Fire Chief, has been made president of the Amalgamated Broadcasting System, Inc., a New York radio program agency.

Radio Agency Incorporates

AIRWAY Sales Engineers, 221 N. La Salle Street, Chicago, operating as a radio advertising agency for a year and a half, have received a charter under the Illinois laws. E. C. Smeeding, J. L. Reinsch, and A. A. Smeeding, are principals in the new corporation.

Bates Represents NBC in Europe

FREDERICK BATES, formerly connected with the Reparations Commission, sailed recently for London, where he will establish headquarters as the European representative of the National Broadcasting Company.

Mills Sponsors Serial

THE Crete Mills, Crete, Neb., maker of Victor flour, pancake flour, etc., also Victor poultry and livestock feeds, is sponsoring a series of "Tarzan" programs over KFAB, Lincoln, Neb. The Russell C. Comer Advertising Company, Kansas City, Mo., is the agency.

Advertisers on Yankee Net

DURKEE - MOWER, INC., Lynn, Mass., maker of "Marshmallow Fluff" dessert, is sponsoring a Sunday evening musical series, "The Durkee-Mower Flufferettes," over the Yankee Network. The agency is Harry M. Frost, Inc., of Boston.

Scott Furrriers have changed the type of their broadcasts and are now sponsoring a half-hour of dance music each Sunday evening over the Yankee Network.

Another new series over this chain is that sponsored by Jane E. Curran, Inc., New York, maker of Pacquin's hand cream. Ranny Weeks will sing, and "Pale Hands" will tell listeners how to read character from the hand. H. E. Lesan Advertising Agency, New York, handles the account.

Finest talent of the Yankee Network was starred in a two-hour program over WNAC, Boston, used to publicize the Shepard Stores 67th Anniversary Sales Pageant. The program's outstanding feature, however, was the Parade of Buyers, bringing before the microphone the men and women who buy the merchandise for the Stores and giving them a few moments each to explain their duties to the public.

Ralston Sponsors Kid Series

RALSTON Purina Company, St. Louis, manufacturer of Checkerboard cereals, is sponsoring a tri-weekly series of juvenile programs, "The New Adventures of Sekatary Hawkins and His Fair and Square Club," over a 19-station NBC chain. Robert Schulkers, author of the series and of the Sekatary Hawkins books and newspaper cartoons, will do the broadcasting, impersonating all of the characters himself.

A juvenile paper, the *Ralston Fair and Square News*, will be published by the sponsor and sent free to youthful listeners requesting it. In exchange for Ralston box tops the boys and girls can also obtain copies of a new "Seck" cartoon book and his latest adventure story, "The Ghost of Lake Tapaho." Batten, Barton, Durstine & Osborn, New York, handles the Ralston account.

Chain Store Sponsors Spot Campaign

THE S. S. Kresge Company, Detroit, is sponsoring a 13-week series of half-hour programs, broadcast on Friday mornings on a number of stations in cities where the Kresge Stores are located. The programs, known as "Friday Varieties" are electrical transcriptions, made by the RCA-Victor Corporation. N. W. Ayer & Son, Inc., New York, is the agency.

B. B. D. & O. Advances May

GEORGE MAY has been made manager of the radio department of Batten, Barton, Durstine & Osborn's Chicago staff, succeeding J. L. Van Volkenburg, who is now director of sales at KMOX, St. Louis.

10/27

New Accounts on the Air

The Principal New Accounts of Radio Stations Except for Chain and Strictly Local Programs

(Where no address is given, advertiser is located in same city as station)

ARIZONA
KTAR—Phoenix
 Standard Oil Co., Los Angeles. McCann-Erickson, Los Angeles.
 Los Angeles Soap Co., Los Angeles (White King Soap). Earnshaw-Young, Inc., Los Angeles.

CALIFORNIA
KTAB—San Francisco
 Tetrazene Cleaning Fluid, Berkeley, Calif. Morgan Distributing Co. (Run-Proof.) (Direct.)
 Caldwell Paint Co., Oakland, Calif.
 Dariglen Creameries, Oakland, Calif. (Placed through Frank Wright & Associates, Oakland, Calif.)
 Philip R. Park, Inc., Chicago (Local dealer). (Parkelp.) (Placed through Bob Roberts & Associates, San Francisco.)

FLORIDA
WFLA—Clearwater
 Clearwater Beverage Co. (Direct.)
 Frigidaire Corp., Dayton, Ohio (Electric Refrigerators).
 Crazy Crystals Co., Mineral Wells, Texas (Crazy Crystals). (Direct.)
 Beechnut Packing Co., Canajoharie, N. Y. (Food Products). McCann-Erickson, New York (Placed through Scott Howe Bowen, New York.)
 Pyro Magna, Tampa, Fla. (Tooth Paste).

ILLINOIS
KYW—Chicago
 Sterling Products, Inc., Wheeling, W. Va. (Chocolate Flavored Cascarets.)
WBBM—Chicago
 Tastyeast, Inc., Springfield, Mass. (Tastyeast Bars). (Direct.)
 Oscar Mayer Co., Inc. (Pork Products). C. Wendell Muench & Co., Chicago.
 Phoenix Hosiery Co., Milwaukee. J. Walter Thompson Co., Chicago.
 Bristol-Myers Co., New York (Frances Ingram's Cream). Pedlar & Ryan, New York (Placed through World Broadcasting System, New York.)
 Lakeside Packing Co., Manitowoc, Wis.
 Wieland Honey Butter Corp.

WGN—Chicago
 Three Minute Cereals Co., Cedar Rapids, Iowa (3-Minute Oat Flakes). Blackett-Sample-Hummert, Inc., Chicago.
 Horlick's Malted Milk Corp., Racine, Wis.
 Illinois Automobile Club (Direct.)
 John Puhl Products Co. (Little Bo-Peep Ammonia). Chas. Silver & Co., Chicago.
WLS—Chicago
 Olson Rug Co. Philip O. Palmer & Co., Chicago.

WMAQ—Chicago
 S. S. Kresge Co., Detroit. N. W. Ayer & Son, New York.

IOWA
WMT—Waterloo
 Earl Ferris Nursery Co., Hampton, Iowa.

MASSACHUSETTS
WNAC—Boston
 Coward Shoe Co., New York City.
 Philadelphia & Reading Coal & Iron Co., Philadelphia.
 S. S. Kresge Co., Detroit. N. W. Ayer & Son, New York.
 N. C. Candies Co. Louis Glaser, Inc., Boston.
 Publix Oil Co. Louis Glaser, Inc., Boston.
 Sears, Roebuck & Co., Chicago (Local branch). Chambers & Wiswell, Inc., Boston.
 Durkee Mower, Inc., Lynn, Mass. (Marshmallow Fluff & Rich's Cocoa). Harry M. Frost Co., Inc., Boston.

MISSOURI
KFEQ—St. Joseph
 First National Insurance Registration Bureau, Kansas City, Mo. R. J. Potts & Co., Kansas City.
 M. O. Carter Tailoring Co., Inc., New York (Men's Suits).
 Tuttle-Scott Stores, Inc. (Local branch). (Shoes).
 Smooth Point Pen Co., Kansas City, Mo. (Pens and Pencils).
 Velvetina Laboratories, Omaha, Neb. (Hair Remedy). Potts Turnbull Co., Kansas City, Mo.
 Sears, Roebuck & Co., Chicago. (Local branch.) (Radio Adv. System.)

NEW JERSEY
WOR—Newark
 Bristol-Myers Co., New York (Frances Ingram's Cream). Pedlar & Ryan, New York. (Placed through World Broad-

casting System, New York.)
 Jane E. Curran, Inc., New York City (Pacquin's Hand Creams)
 Worcester Salt Co., New York City.

NEW YORK
WEAF—New York
 Sterling Products, Inc., Wheeling, W. Va. (Diamond Tints). Blackett-Sample-Hummert, Inc., New York.

WJZ—New York
 Stephano Brothers, Philadelphia (Rameses Cigarettes). Aitkin-Kynett Co., Philadelphia, Pa.

WHCC—Rochester
 Massachusetts Mutual Life Ins. Co.
 Sears, Roebuck & Co., Chicago (Local branch).

WGY—Schenectady
 S. S. Kresge Co., Detroit. N. W. Ayer & Son, New York.
 Grand Union Co., New York (Chain Store). Hampton, Weeks & Marston, New York.

NORTH CAROLINA
WBT—Charlotte
 Grigsby-Grunow Co., Chicago (Majestic Radios and Refrigerators).
 Crazy Crystals Co., Mineral Wells, Texas (Crazy Crystals). (Direct.)
 Beechnut Packing Co., Canajoharie, N. Y. (Food Products). McCann-Erickson, New York. (Placed through Scott-Howe-Bowen, New York.)
 American Austin Car Co., Butler, Pa. (Local dealer.) (Austin Cars).
 Romany Herb Products (Reducing Tea).

NORTH DAKOTA
WDAY—Fargo
 North Dakota Metal Culvert Co. (Oil Storage Tanks). (Direct.)
 Willard Tablet Co., Chicago (Stomach Tablets). First United Broadcasters, Chicago.
 Federal Radio Institute, Milwaukee.

OHIO
WLW—Cincinnati
 Standard Oil Co. of Ohio, Cleveland.
 Mantle Lamp Co., Chicago.
 Tastyeast, Inc., Springfield, Mass. (Tastyeast Bars). (Direct.)
WSAI—Cincinnati
 Bergholt Co. (Madame White Cosmetics).

WTAM—Cleveland
 Standard Oil Co. of Ohio, Cleveland.

OREGON
KGW—Portland
 Bristol-Myers Co., New York (Ingram's Milkweed Cream). Pedlar & Ryan, New York. (Placed through World Broadcasting System, New York.)
 Spratt's Patent (America) Limited, Newark, N. J. (Dog Food). Paris & Peart, New York. (Placed through World Broadcasting System, New York.)
 Mantle Lamp Co., Chicago (Rural Lamps).
 Yakima Peach Growers' Association (Peaches). Izzard Co., Seattle, Wash.
 Esbencott Laboratories (Sani-Septic Lotion). W. S. Kirkpatrick Adv. Service, Portland, Ore.
 Rumford Chemical Works, Rumford, R. I. (Baking Powder). Atherton-Currier, Inc., New York. (Placed through Scott Howe Bowen, New York.)
 Western Dairy Products, Seattle, Wash. (Ice Cream).

PENNSYLVANIA
WKJC—Lancaster
 Field's Clothing, New York (Men's Clothing).
 Endicott-Johnson Corp., Endicott, N. Y. (Shoes).
 Premiere Amusement Co., Miami, Fla.
WHP—Harrisburg
 Richman Brothers (Men's Clothing).
WCAU—Philadelphia
 C. F. Church Mfg. Co., Holyoke, Mass. (Bathroom Fixtures). (Placed through Scott Howe Bowen, New York.)
 Gold Dust Corp., New York (Gold Dust). Batten, Barton, Durstine & Osborn, New York.
 Sears, Roebuck & Co., Chicago (Local branch). Roden-Clements Co., Philadelphia.
 Singer Sewing Machine Co., New York.
 John B. Stetson Co. (Hats). N. W. Ayer & Son, New York.

KQV—Pittsburgh
 Minit Rub Corp., St. Louis, Mo. (Minit Rub). McElhiney & Associates, St. Louis, Mo.

WCAE—Pittsburgh
 Kroger Grocery & Baking Co., Cincinnati, O.
 Louis K. Liggett Co., New York (Drugs).

TENNESSEE
WSM—Nashville
 Beechnut Packing Co., Canajoharie, N. Y. (Food Products). McCann-Erickson, New York. (Placed through Scott Howe Bowen, New York.)

TEXAS
WFAA—Dallas
 Walker's Austin Chile Co., Austin, Texas (Chile Products). Crook Advertising Agency, Dallas.

E. Fougere & Co., New York (Vapex). N. W. Ayer & Son, New York.
 Philadelphia Storage Battery Co., Philadelphia (Local dealer). (Phlico Radios.) B. G. Powell, Dallas.

Rumford Chemical Works, Rumford, R. I. (Baking Powder). Atherton-Currier, Inc., New York. (Placed through Scott Howe Bowen, New York.)
 Ass'n of American Soap & Glycerine Producers, New York (Anti-freeze). Newell-Emmett Co., New York. (Placed through Scott Howe Bowen, New York.)

Arzen Laboratories, Inc., Clinton, Iowa (Cold Remedy). Coolidge Advertising Co., Des Moines, Iowa. (Placed through McElhiney & Associates, St. Louis, Mo.)
 Morten Milling Co. (La France Biscuit Flour).

Morton Salt Co., Chicago. Wade Advertising Agency, Chicago. (Placed through Scott Howe Bowen, New York.)
 The Raladam Co., Detroit (Marmola Reducing Tablets). (Placed through A. T. Sears & Son, Inc., Chicago.)
 Campbell Cereal Co., Northfield, Minn. (Malt-O-Meal). (Placed through C. C. Lindley, Fort Worth distributor.)

KPRC—Houston
 Stanback Co., Salisbury, N. C. (Headache Powders). J. Carson Brantley.
 RCA—Victor Co., Inc., Camden, N. J. (Dallas and Houston dealer). (Radiolas.)
 Kuhn Paint & Varnish Works, Southern Radio Advertising, Houston.
 Scott Mfg. Co. (Work Clothes). Pitluk Advertising Co., San Antonio, Tex.
 Burrus Mill & Elevator Co., Fort Worth, Texas (Lighterust Flour).

VIRGINIA
WRVA—Richmond
 Stanback Co., Salisbury, N. C. (Headache Powders). J. Carson Brantley Advertising Agency.

WDBJ—Roanoke
 Keeley Institute, Greensboro, N. C. (Keeley Treatment). Williams-Thomas, Greensboro, N. C.
 Pathfinder Publishing Co., Washington, D. C. (Magazine). (Placed through McElhiney & Associates, St. Louis, Mo.)
 Philadelphia Storage Battery Co., Philadelphia. (Local dealer.)
 Richmond-Maid Mfg. Co., Richmond, Va. (Baking Powder). Advertisers, Inc., New York.
 Brazilian Herb Tea Co., Leaksville, N. C. (Reducing Tea). (Direct.)

WASHINGTON
KOL—Seattle
 Prof. John H. Austin, Los Angeles (Colo).
 Crazy Crystals Co., Mineral Wells, Texas (Crazy Crystals). (Direct.)
 Globe Union Mfg. Co., Milwaukee, Wis. (Auto Batteries). Klau-Van-Petersom-Dunlap, Milwaukee.
 United States Rubber Co., New York (Local dealer). (Rubber Products.)
 Lundy Adv. Agency, Seattle, Wash.

WEST VIRGINIA
WVVA—Wheeling
 Betterton Coffee Co., Ashland, Ky.
 Wheeling Machine Products Co. (Mine, Factory and Plumbers' Supplies).
 Genuine Parts Co. (Auto Parts and Machinery).
 J. W. Marrow Mfg. Co., Chicago (Shampoo).
 Hotel Pittsburger, Pittsburger, Pa.

WISCONSIN
WCLO—Janesville
 Chicago Flexible Shaft Co., Chicago (Sunbeam Electric Appliances). Blackett, Sample & Hummert, Chicago.
 W. F. McLaughlin & Co., Chicago (Manor House Coffee). Earle Ludgin, Inc., Chicago.

WTMJ—Milwaukee
 Ford Motor Co., Detroit (Coke). N. W. Ayer & Son, Philadelphia, Pa.
 Ass'n of American Soap & Glycerine Producers, New York (Anti-freeze). Newell-Emmett Co., New York. (Placed through Scott Howe Bowen, New York.)
 Wadhams Oil Co. (Gas and Oil). Burns-Hall Advertising Agency, Milwaukee.

This 'n' That

GENERAL Cigar adds the non-sensical chatter of Burns and Allen to the melodies of Lombardo; Olson and Johnson raucously interrupt Vallee's crooning on the Fleischmann Hour; Lucky Strike sandwiches a police drama or a famous comedian between groups of dance tunes; Bourjois's evenings in Paris become mysterious instead of musical. Straws in the wind, twigs on a stream, signs of a new trend in radio entertainment and advertising.

What does it mean? That music is no longer in demand with the listening public? That sets are dialed to actors and orators, while orchestras play to the empty air? Not at all. Music was, is, and will always continue to be the backbone of radio. All things considered, it is undoubtedly true that a good musical program will usually pull a far larger audience than a good talking program.

One of the main reasons for this is that music is restful and soothing; it does not demand any mental effort on the part of the listener. With his radio tuned low to a musical program he can relax and rest, or think of other things, or read, or play cards, while the radio furnishes a pleasant background for his other activities. When there is a pause in the music the announcer's voice comes in as a murmur, too distant to be disturbing.

All of which may be swell for the listener, but it peddles no cakes. The sponsor's message has no effect because it is not heard. Therefore, more and more advertisers are switching to dramas, comedy skits, interesting speakers, or are interlarding their musical programs with these attention-compelling features. Talk cannot be used as a background; it cannot be ignored or half-attended to. If Mr. Set-owner has other interests, he may dial away from your talking program, but if he does listen at all it will be with his full attention focused on the loud speaker, and when your sales talk comes out it comes out full and clear to an interested audience. And it is more profitable to reach one attentive listener than a hundred inattentive ones.

READING the story of a housewrecking company's successful use of radio dramas, our critical cohort remarked that it seems like a good idea, the dramas bring down the house and all the sponsor has to do is to take away the pieces.

THE current campaigns of *Time* and *The Literary Digest* may throw some light on the greatly-discussed question, as to the comparative value of a big program once a week and a shorter program broadcast more frequently. Both sponsors publish weekly magazines devoted to summaries of the news of the day. Both are using CBS networks.

"The March of Time" is broadcast for a half-hour on Friday evenings; Edwin C. Hill discusses the Digest's presidential poll and other news for 15 minutes on Monday, Wednesday and Friday evenings. Their results should be worth watching.

CHANDU, the magician, broadcasting for Beech-Nut by electrical transcription, is top mail-puller at WOR, averaging 8,000 letters a week. Yet there are still advertisers who think that people won't listen to anything but "live" talent.

COLUMBIA'S move to shorten sales talk has caused considerable comment, all of it favorable. Without wishing to appear disagreeable—for in the main we think Columbia is right and is doing both the advertisers and the public a service in eliminating some of the excess verbiage from the air—we do hope that the effect of the announcement on the listener be made a more important consideration than strict stop-watch adherence to the ten per cent limitation.

The G. Washington's Sherlock Holmes program, to use an example that does not come under Columbia's jurisdiction, has a long story to tell, as its coffee is made in a different manner from other coffees which is its chief sales appeal. Of necessity this advertiser must use a longer commercial announcement than the average sponsor. But the announcement is handled so well that there are no complaints as to its length; it is so cleverly woven into the drama as to seem an integral part of the entertainment and as such is entirely acceptable to listeners who complain bitterly of being annoyed by far shorter sales talks on other programs. It would be a pity if this program and a few more of like ilk were to be censored because other continuity writers are less adept.

WHILE listening to the Cubs and Yankees battle for the lion's share of the World's Series gate receipts it was pleasant to realize that Judge Landis had protected the national pastime from any sordid commercialism by not allowing any advertiser to sponsor the broadcasts.

UNIVERSAL Radio Productions of Chicago, claims to have established a new high in speed of recording programs "off the air" last Monday night. Campana's first "Fu Manchu" program over Columbia was recorded in its entirety; then two copies of the original set of records were made, and within an hour after the program had left the air Sax Rohmer, the author, and the entire cast were listening to their own voices via Universal records.

THE first firm to use radio for advertising purposes, says NBC, was the Queensboro Corporation, which on September 7, 1922 sponsored a program over WEAJ. Are there any other claimants for the title, or does this statement stand

without contradiction? We'd like to know.

A LETTER from Chief Announcer A Wolf of WSFA tells of an unusual program recently put on down there in Montgomery. It seems that the sister of Meador Lowrey, program director, was to be married at home and was worried about the music for the ceremony. At the time of the wedding the station told its audience about the bride's predicament and then broadcast appropriate music for the entire ceremony; nuptial song, wedding march and organ meditation during the ceremony, concluding with a toast to the bride and groom delivered by Mr. Lowrey.

"It worked out beautifully and has caused quite a bit of favorable comment," says Mr. Wolf, and he suggests that the story might be the basis for a story in our magazine.

We're sorry, Mr. Wolf. Although your story is interesting it doesn't seem to have any advertising moral. Now, if you'd only sold the idea to a local department or furniture store, and if the store had sponsored the wedding and thereby sold a million dollars worth of merchandise, we'd be glad to print the story. As it is, however, we just can't use it.

EVERYBODY'S pleased about the new Tastyest programs over WBBM, Chicago. Listeners are pleased and showed their pleasure by writing more than 400 letters immediately after the first broadcast. That pleased Art Linick, who puts on the show, and WBBM, and the sponsor, who showed his pleasure by increasing his contract to five broadcasts weekly instead of three, as originally planned. And that pleased Art and WBBM some more.

A "THEME Thong Thurvey" made by Columbia, covers 75 CBS programs and reveals that 34 theme songs are popular jazz or musical comedy selections; 18 are folk songs and traditional; 9 are original compositions written especially for broadcasting; 8 are classical and 6 semi-classical.

CONCLUDING that the public was not interested in the identity of the voices announcing programs, WOR eliminated their names from all broadcasts. After more than two months of anonymity WOR announcers are once more appending their names to all broadcasts in response to the wishes of the majority of WOR's listeners, as indicated by many letters.

A NOVELTY in announcing is found in the Eno Crime Club programs, on which the commercial announcements are read each week by proprietors of New York drug stores.

AFTER *The Oregon Journal*, owner of KOIN, Portland, had purchased a second Portland station, its first move was to change station's call letters from KTBR to the more consistent KALE.