

# BROADCAST REPORTER



*John Benson's A.A.A.A. discusses radio . . . (See Page 2)*

## **In This Issue**

- ¶ U. S. Supreme Court defines authority of Federal Radio Commission
- ¶ American Association of Advertising Agencies meets in Washington
- ¶ Habits of the Radio Audience, by F. H. Lumley, of Ohio University

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**LIFE AND CASUALTY INSURANCE CO.**

HOME OFFICE

NASHVILLE, TENNESSEE

# BROADCAST REPORTER



Thomas Stevenson,  
Editor

Grace Byar,  
Managing Editor

## CONTENTS

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Highlights of the News .....	1
Habits of the Radio Audience.....	3
Advertising Agency Ass'n Meets in Washington .....	5
Loud as Life and Twice as Nat- ural .....	6
Supreme Court Defines Author- ity of Federal Radio Commis- sion .....	7
The Presentation—Its Part in Selling Radio Time .....	10
There's an Audience Awaiting Novel Radioizations .....	13
Follow—But Not Down-Hill.....	14
Trend of Radio Broadcasting.....	15
Program Popularity .....	16
Some Things I've Learned from Nine Years of Radio.....	18
Along Studio Street .....	20
News of Radio Broadcasting.....	21
Radio Discussed by Educational Association .....	29
Letters .....	31

## Highlights of the News

### Supreme Court Rules

WASHINGTON, D. C. . . . To the Supreme Court of the United States went Ralph Atlass with an appeal from a decision of the District Court of Appeals.

"Even if I lose," said he, "I'll find out where we stand in this radio broadcasting business."

He won his appeal. He also found out where he and other station licensees stood—almost next to nowhere.

The Radio Commission has almost unlimited authority, provided it proceeds in a legal manner. The Commission can issue licenses, terminate them at will, make such changes as it sees fit. The District Court of Appeals is limited to a review of legal questions involved. Decisions of the Commission can be overturned only when they are illegal, or when there is no evidence to substantiate them. The Court of Appeals cannot substitute its judgment for that of the Radio Commission; the Court of Appeals cannot go into the matter of determining whether the weight of the evidence justifies the Commission's decision. The radio station licensee has no rights whatsoever beyond the period of the license.

The Radio Commission is not required to make an absolute mathematical division under the Davis Amendment, but at the same time the Commission has the power to make changes which are intended to put into effect the principles of equality.

It all boils down to this: Three votes at the Federal Radio Commission mean

a whale of a lot more than they ever did before.

The Supreme Court pointed out that stations should not be subjected to official whims or favoritism; but there appears to be nothing beyond the admonition of the Court except the integrity of the Radio Commissioners.

Most particularly, the decision did not contain anything to help the peace of mind of licensees in over-quota states. While the Supreme Court did not specify that the Commission absolutely must rule in favor of applicants from under-quota states, it is believed that the law itself makes that demand, and that the Commission has no alternative.

The complete decision of the Supreme Court will be found on page 7 of this issue of BROADCAST REPORTER.

### Congress Agitates

WASHINGTON, D. C. . . . Congressional agitation for changes at the Federal Radio Commission has increased as a result of the decision of the United States Supreme Court.

Senators did not want to be quoted, but they declared that in the past the Commission has not used properly the power it had. With the power given it by the Supreme Court, they said, it becomes even more imperative that something be done with the Commission. Three important Democratic Senators went to the White House to urge President Roosevelt to abolish the Commission in accordance with the recommendations contained in Secretary of Commerce Roper's plan of government reorganization.

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At the White House, it was said that the reorganization plan is "up in the air" on account of the railroad situation. Administration of radio would be taken over by the Bureau of Transportation, and the White House cannot perfect plans for that unit until it knows what is going to happen in connection with the railroads.

Secretary Roper hopes that the reorganization plan can be put into effect this summer.

Under the law, the reorganization plan must lie before Congress sixty days before it can be put into effect. Secretary Roper interprets the law as meaning sixty calendar days. Others believe that sixty legislative days were intended. If the Secretary's view prevails, the reorganization plan can become effective this summer, provided it is submitted to Congress before it adjourns.

## A.A.A.A. Adopts

WASHINGTON, D. C. . . . The following program for the advancement of radio advertising, previously adopted by the Radio Committee of the A. A. A. A. headed by C. F. Gannon, of Erwin, Wasey & Company, was approved by the executive board of the Association at its meeting in connection with the sixteenth annual convention, here:

1. Develop an independent bureau, supported by stations, advertisers, and agencies, to study radio coverage through signal strength measurements, and popularity and listening habits through field surveys.
2. In advance of signal strength measurements, to continue the interchange of agency experience with local station coverage throughout the country.
3. Issue and promote, with the cooperation of the N. A. B., the Standard Order Blank for Spot Broadcasting, for use between agencies and individual stations in placing spot broadcasting contracts.
4. Promote publication of all rates of stations in combination.
5. Promote payments by radio stations of standard fifteen per cent agency commission and two per cent cash discount on station time.
6. Encourage formation of agency recognition standards by the National Association of Broadcasters and practical application of them.
7. Encourage the listing of complete information about radio stations in Standard Rate and Data Service.

## An Idea

BUFFALO, N. Y. . . . A series of novel radio programs, in which problems confronting the average boy are dramatized, was inaugurated over WBEN on April 30, under the direction of the Buffalo Council of Boy Scouts. While the presentations are of interest to listeners generally, they are intended primarily for parents, offering them constructive help in understanding their children.

Actual problems, submitted by parents, form the basis of the programs. Each week a group of psychologists and educators draft the answers to questions asked concerning behavior and conduct of boys between the age of ten and fifteen. The most interesting problems, with the solutions arrived at, are being dramatized for the air.

8. Encourage the use of standard rate cards for radio by stations.
9. Protect agencies' and advertisers' interests in case of license fees or other charges which tend to increase radio costs and which might make the medium less productive.
10. Study and make available agency operating data and compensation in handling of radio.
11. Favor the development of radio representatives.

## Investigation Asked

WASHINGTON, D. C. . . . "Radio broadcasting in the United States today is facing so many problems that an impartial Congressional study is inevitable," said Tracy F. Tyler, secretary and research director of the National Committee on Education by Radio, in addressing the annual American University Debate Banquet held at the Kennedy-Warren on May 10.

Speaking on the topic, "Some Problems of Radio Broadcasting in the United States," Tyler pointed out the variation in broadcast service in different parts of the country, the scarcity of broadcast frequencies, the difficulties involving other North American nations, the attempted radio monopoly, the method of support of broadcasting in the United States as contrasted with other countries, the control of programs by advertisers, and the difficulty of securing proper coordination between ra-

dio programs at various hours of the day, as being some of the fundamental problems of radio today.

In discussing the scarcity of broadcast frequencies, the speaker pointed to the fact that the primary service area of our present stations is only about half the area of the United States. Engineers have estimated that by a scientific allocation considering equality of service as fundamental, the area receiving good service could be increased to seventy per cent.

In demanding a Congressional radio study, Tyler urged the appointment of a Congressional committee with a personnel on a par at least with the Royal Commission on Radio Broadcasting appointed by the Canadian government. This Commission, headed by Sir John Aird, president of the Canadian National Bank of Commerce, issued its report on September 11, 1929. "Our own Congressional Committee, if it is to make an equally unprejudiced report," Tyler concluded, "should number among its members no one with a selfish interest in broadcasting, no one who has been in any way connected with the Federal Radio Commission, no one representing the commercial radio trust, no one in the advertising business, and no one who has been engaged in the practice of radio law."

## Miscellany

WASHINGTON, D. C. . . . Incorporators of Radio Program Foundation held their first meeting and elected officers. Alfred J. McCosker was made chairman of the board; Oswald F. Schuette, president; Joseph C. Hostetler, secretary; and Philip G. Loucks, treasurer. Schuette will be in charge of operations.

● WASHINGTON, D. C. . . . Thomas Stevenson, editor of BROADCAST REPORTER, spent a week in the hospital due to a hemorrhage which followed a tonsil operation.

● BOSTON, MASS. . . . A dramatic piece of spot news coverage was given to the Yankee and Columbia networks by WNAC on Friday evening, May 5, when Jim Smith, ace reporter of the *Boston Evening American*, related the events leading up to the solution of the McMath kidnapping in a broadcast from the police station at Harwichport, Cape Cod, Massachusetts.

SYRACUSE, N. Y. . . . WSYR has recently appointed Free & Sleinger, radio station representatives, Chicago, as their mid-western sales representatives.

# Habits of the Radio Audience

By F. H. Lumley

Bureau of Educational Research, Ohio State University

IN this study I have analysed the data secured by the *Omaha World-Herald*, in a telephone and personal interview survey of its city. The survey was conducted as follows: On every week day during the week of April 20, 1931, interviews were made between the hours of 6:30 p. m. and 10:00 p. m. The person called was asked whether he had a radio, whether the radio was turned on, what was the name of the station to which he was listening, what program was he receiving, and what product was advertised. In this study we are interested in the habits of only those persons who owned radios; the total number of radio set owners interviewed was 1,762.

It will be seen by looking at Table I that there is a surprising uniformity in the percentage of sets operated at the different hours during which the survey was made. Starting at 6:30, approximately 40 per cent of the sets were on. The number of radio receivers turned on became greater until at 9:00 o'clock somewhere between 50 and 60 receivers out of every hundred were tuned to stations.

Table I shows that on the average

eight people out of ten knew the station to which they were listening. The listener's knowledge of the station to which he was tuned seemed to be much the same whatever the hour was. Knowledge of programs—or program orientation, as it might be called—differed little with the hour of the evening and therefore bore no relation to any supposed occupation, such as washing dishes, etc. As a further factor in listener psychology, the relation of the number of wrong programs mentioned to the total number of the programs mentioned was studied. Here, again, no regular relationship between time and this ratio was found.

In answering the questions asked by the interviewer, listeners did not show any too great evidence of radiomindedness. Since most of the listeners were tuned to either of two stations in Omaha, and the programs of these stations could be checked with some accuracy, the number of impossible or incorrect program mentions was secured. These were tabulated for the two Omaha stations only. Of the listeners mentioning programs, 22 per cent gave the names of programs which were on the

same evening but not at the time the interview was made; 7 per cent mentioned programs which were given on some other day; and 4 per cent gave the right program but referred it to the wrong station. Therefore 31 per cent of the people mentioning programs were disoriented in some way.

These errors were studied to reveal any tendencies on the part of the radio audience to anticipate programs or mention them after they had been given. Twenty-six persons mentioned programs before they were on the air, and 35 mentioned programs after they had been broadcast. There was a definite relation between the number of wrong mentions and the length of the interval separating the interview from the time the program actually came on the air. The decrease in mentions, after a program had been given, was more rapid than the increase in the number of anticipated programs mentioned before the program was on the air. The impression produced by a program as far as causing a listener to think he is still hearing it is concerned lasts for about an hour and ceases rather abruptly.

A great many interviews were made at the even hour, half-hour, or quarter-hour—that is, at 7.00 o'clock, 7:15, 7:30, and 7:45. One may properly be curious to find out what programs people mentioned at these times, since the hour, half-hour, or quarter-hour is a sort of interval between two programs. We must, therefore, count either the program which preceded, or the program which is to follow, as correct.

How often does the listener give the name of programs he has just heard as compared with those which he is about to hear? If we know this, we will have some measure of the publicity effect of the program's previous broadcasts, of its newspaper advertising, of its opening salutation, and of its other means of commanding the attention of the audience. Bevis and Amos have shown in a survey of Evanston, Illinois, that 39.8 per cent of the listeners were able to name the advertiser during the first half of the program, while 40.6 per cent could name the advertiser during the second half of the program. In the case of Omaha we find that there is no

TABLE I  
*Radio Habits of the Audience by Quarter Hours*

Period of Time		Tenths of radio sets turned on.	Tenths of Listeners operating radios able to name stations.	Tenths of Listeners operating radios able to name program.	Ratio of programs named wrongly to those right, in tenths.
From	To				
6.30	6.44	4	6	2	1
6:45	6:59	4	8	5½	3
7:00	7:14	5	8	4	1
7:15	7:29	5	9	5	1
7:30	7:44	4½	7	3	1½
7:45	7:59	4	9	4	1½
8:00	8:14	4	6	3	2
8:15	8:29	5	8	3	1
8:30	8:44	5	8	3	2
8:45	8:59	6	8	4	2
9:00	9:14	5	8	4½	1
9:15	9:29	6	8	3	0

significant difference between the number of programs mentioned at the first of the hour and the number of programs given at the end. The figures show that of 100 operating radios, the listeners to 20 named the program they had just heard, and the listeners to 20 named the program which was to follow. This result is that expected by chance and seems to show that publicity and opening announcements are as important as the announcements the listener hears all through the program.

The results agree rather closely with those given above for Evanston, even in the total percentage of listeners able to name programs. It is also interesting to note whether more programs were named at these even intervals when the listener had an opportunity to name one of two programs. The figures show no evidence at all that more programs were named at this time.

I have long wished to find some means of discovering whether more persons listen toward the end of a program, or tune out as the program progresses. Do listeners tune in just before the program they want to hear comes on or just a little bit after? Naturally, the results in any particular case would depend upon the program given. In this study, only the data in the mass have been analyzed with reference to this factor. The interviews were

grouped in 5-minute periods and all those interviews which occurred on the even hours, fifteen minutes, or half hours, were put by themselves. Thus a record was obtained of the interview results for 7:00 o'clock, for 7:01 to 7:05, for 7:06 to 7:10, for 7:11 to 7:14, for 7:15, for 7:16 to 7:20, etc. The time between 6:30 and 9:30 was thus sub-divided into 49 periods, or groups of interviews.

Examining these 49 periods, the results did not show anything unusual because the periods were more or less a measure of individual programs, even with the results for the different days of the week combined. However, after the corresponding periods for each half-hour were put together, certain trends were revealed. This information is given in Table II, which is read as follows: First row—at the even hour, or half-hour, between 6:30 and 7:59, there were 43 radios out of every hundred turned on; between 8:00 and 9:30, at the same time, there were 47 out of 100 turned on; and for the whole period from 6:30 to 9:30, there were 46 radios turned on. Second row—in the first 5 minutes after the beginning of any hour or half hour—that is, from 01 to 05, or 31 to 35, there were 57 per cent of the radios turned on between 6:30 and 7:59; and for the whole period from 6:30 to 9:30, there were 53 per cent.

Results are also given for quarter-hour periods, at the bottom of the table, and show that 49 per cent of the radios on the average were turned on at every quarter-hour; 52 per cent were turned on at every 5 minutes following the even quarter-hour, and 37 per cent were turned on for the 4-minute period just preceding the new quarter-hour.

The results in Table II show the per cent of persons with radios who had these radio sets turned on. Table II also shows the per cent of people who had radio sets turned on and could name the station to which they were listening. It shows, further, the per cent of persons with radio sets turned on who could name the program to which they were listening. It shows the per cent of listeners who named wrong programs and the ratio of the wrong programs named to the total number of programs named.

It is a curious fact that in all these results the period just preceding the quarter or three-quarter hour seemed crucial. For example, we find in considering the per cent of radios turned on that there is always a drop if the period just precedes the quarter hour. This is consistent and is shown whether the figures are taken for 6:30 to 7:59, or from 8:00 to 9:30, and also when both times are taken together. It is shown

(Continued on page 27)

TABLE II  
SUMMARY TABLE OF LISTENERS' HABITS WITH RESPECT TO TIME

The interviews on which this table is based were made from 6:30 to 9:30 p. m.  
Total number of radio-set owners interviewed—1762

Grouping of Interviews by Periods	From To		Per Cent of Radios Turned On			Listeners Operating Radios Who Could Name Station (In Tenths)			Listeners Operating Radios Who Could Name Program (In Tenths)			Per Cent of Listeners Operating Radios, Naming Wrong Programs	Ratio of Wrong Programs to Right Programs (In Per Cent)	
	From	To	6:30-7:59	8:00-9:30	6:30-9:30	6:30-7:59	8:00-9:30	6:30-9:30	6:30-7:59	8:00-9:30	6:30-9:30	6:30-9:30	6:30-9:30	
By Half-Hour Periods		00*	43	47	46	8	8	8	4	4	4	10	20	
		05	57	50	53	7	9	8	2	5	4	20	25	
		06	47	53	50	8	6½	7	3	3	3	05	10	
		11	33	37	35	5	6	5½	2½	2	2	00	00	
		15	43	60	52	8	8	8	4	3	3	05	15	
		16	20	47	57	52	7½	8	8	3	4	03	10	
		21	25	43	60	52	9	8	9	6	3	5	15	20
		26	29	27	53	40	10	9	9	6	4	5	15	15
By Quarter-Hour Periods		00			49	8	8	8	4	4	4	10	20	
		05			52	7	9	8	3	5	4	10	17	
		06			51	9	7	8	5	3	4	10	15	
		11			37	8	7	7½	4	3	4	07	07	
Average.....					47			8		4		09	14	

\* also = 30; 01-05 includes 31-35; and so on. 00 includes all interviews made on the even hour or half-hour.

# Advertising Agency Ass'n Meets in Washington

**A** RESOLUTION expressing "sympathy with the announced purpose of the Government to discourage and prevent false or unfair advertising and offering to cooperate with any constructive legislation that does not hamper legitimate advertising and a reasonably persuasive appeal to the public," was adopted by the Executive Board of the American Association of Advertising Agencies at its sixteenth annual convention held in Washington Thursday and Friday.

Adoption of this resolution follows the announcement some time ago that Professor R. G. Tugwell, Assistant Secretary of Agriculture, was drafting an administration bill requiring Government approval of food and drug advertising.

The Board also approved definite programs for the advancement of newspaper and radio advertising. The newspaper program contains these principles: Analyze and improve ABC reports to afford more complete and revealing data regarding premium and other forced circulation; extend A. A. A. A. newspaper reader surveys; issue and promote with the Bureau of Advertising and the American Newspaper Publishers Association, the Association's joint Standard Market and Newspaper Data Forms; promote jointly with the A. N. P. A. standard column widths and page sizes; promote reduction of differential and discourage forced circulations; study and discourage uneconomic forced combination rates; and improve contact between special representatives and agency media departments.

## Radio Program Calls

The radio program calls for the following: Develop an independent bureau, supported by stations, advertisers, and agencies, to study radio coverage through signal strength measurements, and popularity and listening habits through field surveys; promote publication of all rates of stations in combination; encourage the listing of complete information about radio stations in Standard Rate and Data Service; and favor the development of radio representatives.

Henry T. Ewald, of Detroit, president of the Campbell-Ewald Company and chairman of the board of the A. A. A. A., presided at Wednesday's board meeting.

Thursday's convention session was open to invited guests, who included newspaper and magazine publishers, advertisers, and broadcast officials. About one hundred and fifty agency officials attended, and an equal number of leaders in allied businesses.

Here is the program. Opening address by Henry T. Ewald, chairman of the board; "Studies of Outdoor Traffic," Dr. Miller McClintock, Harvard University; "Trends in Food Distribution," Carl W. Dipman; "How Does the Consumer Think, Feel, Act and Read?" Otis L. Wiese, editor, *McCall's Magazine*; "Trends in Drug Distribution," Wroe Alderson, Department of Commerce. These addresses were followed by an informal luncheon.

## Afternoon Talks

The afternoon session included the following talks: "Merchandise Appeal to the Consumer," Oswald W. Knauth, vice-president of R. H. Macy & Company; "Advertised Brands and the Retailer," Daniel Eisenberg, general manager, Tepper Bros.; "Creating Advertising in Times Like These," a symposium, led by Stewart L. Mims, vice-president, J. Walter Thompson Company; "An Idea That Produced Over \$500,000 Worth of Advertising in Twelve Weeks," F. G. Hubbard, vice-president, Fuller & Smith & Ross, Inc.; "Introducing a New Product in an Old Field," Shelley Tracy, president, Tracy-Locke-Dawson, Inc.; "A Combination That Won: Improved Product, Lower Price, More Advertising," Gilbert Kinney, vice-president, J. Walter Thompson Company.

"The economy of intelligent spending must be impressed upon those who still have available funds," said Mr. Ewald, in his address. "Confidence must be restored. And looking into the future, we find much that is encouraging. We look over the business field and we see abundant evidence of the constructive force of advertising in the relative standing of business institutions that have been able to maintain their advertising activities during the last few years, as compared with those who have not."

Continuing, Mr. Ewald said, "And, as the wheels of industry gather speed, management must realize that only by keeping the money received in active circulation in the form of wages and



Frederic R. Gamble, executive secretary, A.A.A.A.

salaries can a condition of sound prosperity be developed.

"The administration here in Washington is doing much to stimulate returning confidence and to encourage buying. The upward swing is under way. These efforts are producing results.

"Advertising, as a business or profession, is faced by a great responsibility, and, I am confident, by a great opportunity. Advertising has not changed and cannot change economic laws. But it has softened the impact of these uncontrollable conditions. Facts indicate that consistent advertisers have suffered less than the non-advertisers."

Mr. Ewald also said, "The manufacturer is discovering that production is only the first step in the building of a business. He is discovering the importance of consumption in the economic scheme.

## Must Be Ability

"There must not only be continuous production, but, more important, continuous demand—and, above all, continuous ability to buy."

Here is the resolution adopted in regard to false or unfair advertising.

"The American Association of Advertising Agencies is in sympathy with the purpose of the Government to discourage and prevent false or unfair advertising, and will be glad to cooperate with any constructive legislation that does not hamper legitimate advertising and a reasonably persuasive appeal to the public."

# LOUD AS LIFE AND TWICE AS NATURAL

are the sound effects Urban Johnson creates for the "Fu Manchu" mystery broadcasts

By Fred Ibbett, Radio Director, McCann-Erickson

**J**UST as the man deprived of his sight develops more keenly his sense of sound, so has radio drama, barred from visual appeal, developed more carefully its handling of sound effects.

So many refinements have been introduced into the sound effects with which radio dramatics first made their bow on the air that today the listener can almost "see" the action, seeing, of course, with the ears, and not awaiting the television that remains so persistently "just around the corner."

## From Drummer to Thunderer

"Fu Manchu Mystery Stories," in the Monday night presentations over the Columbia network, is now using three sound technicians and hours of experiments in producing the many effects needed properly to convey to the listeners a drama that may have for its setting anything from a subterranean passage in Limehouse to the inside of an Egyptian pyramid.

Urban Johnson, who graduated to "sound" from his initial rôle as a drummer in a radio orchestra, is the presiding genius of the trio of experts in illusion. Young Mr. Johnson is a stickler for details. He will have none of those old gadgets with which the stage hands dished out their illusions in the days of melodrama. The microphone is a much more exacting taskmaster than the audience just across the footlights.

## They Wished for Umbrellas

In a recent episode of "Fu Manchu" there was the little item of thunder. On the stage they did that by vigorously shaking a piece of sheet iron. At the microphone, shaking a piece of sheet iron sounds exactly like shaking a piece of sheet iron, so Mr. Johnson set to work. The effect could be approximated on a drum head, but only approximated. So Mr. Johnson built another drum. It required an entire cow hide, and a frame four feet square, but when it was finished it was such genuine thunder that persons passing in the hall started wishing they had brought their rubbers and umbrellas.

Another episode called for footsteps approaching on a gravel walk. Johnson tried it with a pan of gravel, and a pair of shoes on his hands. No good. A

perfect effect was finally secured by crunching the aforementioned shoes up and down in a pan filled with a popular brand of breakfast food. There was just the right amount of "crunch."

In the matter of rain still another theatrical device was thrown into the discard—the old arrangement whereby buckshot rolled around in a box between double drumheads. Johnson filled a can with sand, punched it full of holes, and caused the sand to run into a chute filled with cellophane—and radio listeners ran to see if the bedroom window was closed.

Then there is the item of wind. In the theatre, a cylinder of wooden slats rotated against a piece of heavy canvas, but the microphone would have none of it. Very well, thought Mr. Johnson, if "mike" didn't want an artificial wind, "mike" would get a real wind. Four slender rattan reeds were fastened to a small wheel. The wheel was fastened to an electric motor, and when the switch was turned there was a wind so realistic that listeners on tugboats in New York harbor ran for a squint at the barometer.

The crash noises in "Fu Manchu" are produced by a variety of methods. Just a plain, garden variety of crash is accomplished by crushing a strawberry box. For a real bang-up crash there are buckets filled with broken glass, rocks, and other odds and ends of junk too numerous to mention.

The motor boat is a facial vibrator on the loosened head of a drum. The airplane is a more elaborate arrangement—a drum head is stretched over one end of a tin drain pipe, of the ordinary variety. Small flexible leather arms are mounted on a wheel affixed to a motor, and the arms tap with terrific speed against the drumhead. That's "Fu Manchu's" airplane.

The sound effects used in this program now fill an entire room in the basement of Columbia's studios, a room which contains thousands of pieces of equipment, but a room as orderly as a filing cabinet. The four walls are a honeycomb of cubby-holes, neatly labeled "Wind," "Rain," "Footsteps," and all of the other effects needed in this complicated business of fitting "eyes" into an invisible drama.



KDYL had a jig-saw puzzle made of some of the entertainers on its Breakfast Club program. One announcement brought several thousands of requests for it.

# SUPREME COURT DEFINES AUTHORITY of Federal Radio Commission

**I**N a far-reaching decision, the effect of which will be felt for many a long day, the United States Supreme Court has held that the Radio Law and the Davis Amendment are constitutional, and that Congress delegated the power to regulate radio to the Federal Radio Commission and not to the District Court of Appeals.

The decision came in connection with the appeal from the decision of the Court of Appeals in connection with the WIBO, WJKS, and WPCC case. The Commission deleted WIBO and WPCC and gave the assignment to WJKS. The Court of Appeals reversed the Commission. The Supreme Court over-ruled the Court of Appeals.

In effect, the Supreme Court held that the Court of Appeals may not substitute its judgment for that of the Commission; that the Commission has the power to delete stations in states which are over-quota and give the assignments to states which are under-quota, and that the station licensees have no property rights whatsoever in their licenses beyond the period of their duration.

Because of its profound importance, BROADCAST REPORTER here gives the decision of the Supreme Court in full:

## Examiner Says Denial

"The Johnson-Kennedy Radio Corporation, owning station WJKS, at Gary, Indiana, applied to the Federal Radio Commission for modification of license so as to permit operation, with unlimited time, on the frequency of 560 kilocycles, then assigned for the use of station WIBO, owned by Nelson Bros. Bond and Mortgage Company, and station WPCC, owned by the North Shore Church, both at Chicago, Illinois. These owners appeared before the chief examiner who, after taking voluminous testimony, recommended that the application be denied. The applicant filed exception and, on consideration of the evidence, the Commission granted the application and directed a modified license be issued to the applicant authorizing the operation of station WJKS on the frequency of 560 kilocycles and terminating the existing licenses theretofore issued for stations WIBO and WPCC. On appeal, the Court of Appeals of the District of Columbia re-

versed the Commission's decision upon the ground that it was 'in a legal sense arbitrary and capricious.' This Court granted certiorari.

"The action of the Commission was taken under section 9 of the Radio Act of 1927, as amended by section 5 of the act of March 28, 1928.

"Summarizing the grounds of its decision, the Commission found:

"1. The applicant station (WJKS) now renders an excellent public service in the Calumet region, and the granting of this application would enable that station further to extend and enlarge upon that service.

## No Interference Increase

"2. The deletion of stations WIBO and WPCC would not deprive the persons within the service areas of those stations of any type of programs not now received from other stations.

"3. Objectionable interference is now experienced within the service area of WJKS through the operation of other stations on the same and adjacent frequencies.

"4. The granting of this application and deletion of stations WIBO and WPCC would not increase interference within the good service areas of any other stations.

"5. The granting of this application and deletion of stations WIBO and WPCC would work a more equitable distribution of broadcasting facilities within the fourth zone, in that there would be an increase in the radio broadcasting facilities of Indiana, which is now assigned less than its share of such facilities, and a decrease in the radio broadcasting facilities of Illinois, which is now assigned more than its share of such facilities.

"6. Public interest, convenience, and/or necessity would be served by the granting of this application."

"The Court of Appeals was divided in opinion. The majority pointed out that the Court had repeatedly held that 'it would not be consistent with the legislative policy to equalize the comparative broadcasting facilities of the various states or zones by unnecessarily injuring stations already established which are rendering valuable service to their natural service area'; and they were

of opinion that the evidence showed that stations WIBO and WPCC had been 'serving public interest, convenience, and necessity certainly to as great an extent as the applicant station' and that 'the conclusively established and admitted facts' furnished no legal basis for the Commission's decision. The minority of the Court took the view that the Court was substituting its own conclusions for those of the Commission, that the Commission had acted within its authority, and that its findings were sustained by the evidence.

"First. Respondents challenge the jurisdiction of this Court. They insist that the decision of the Court of Appeals is not a 'judicial judgment'; that, for the purpose of the appeal to it, the Court of Appeals is merely a part of the machinery of the Radio Commission and that the decision of the Court is an administrative decision. Respondents further insist that if this Court examines the record, its decision 'would not be a judgment, or permit of a judgment to be made in any lower court, but would permit only consummation of the administrative function of issuing or withholding a permit to operate the station.'

## Cannot Advise

"Under section 16 of the Radio Act of 1927, the Court of Appeals, on appeal from decisions of the Radio Commission, was directed to 'hear, review, and determine the appeal' upon the record made before the Commission, and upon such additional evidence as the Court might receive, and was empowered to 'alter or revise the decision appealed from and enter such judgment as to it may seem just.' This provision made the Court 'a superior and revising agency' in the administrative field, and consequently its decision was not a judicial judgment reviewable by this Court. The province of the Court of Appeals was found to be substantially the same as that which it had, until recently, on appeals from administrative decisions of the Commissioner of Patents. While the Congress can confer upon the courts of the District of Columbia such administrative authority, this Court cannot be invested with jurisdiction of that character

whether for the purpose of review or otherwise. It cannot give decisions which are merely advisory, nor can it exercise functions which are essentially legislative or administrative.

"In the light of the decision in the General Electric case, supra, the Congress by the act of July 1, 1930, chapter 788, amended section 16 of the Radio Act of 1927 so as to limit the review by the Court of Appeals. That review is now expressly limited to 'questions of law' and it is provided that findings of fact by the Commission if supported by substantial evidence, shall be conclusive unless it shall clearly appear that the findings of the Commission are arbitrary or capricious.'

"This limitation is in sharp contrast with the previous grant of authority. No longer is the Court entitled to revise the Commission's decision and to enter such judgment as the Court may think just. The limitation manifestly demands judicial, as distinguished from administrative, review. Questions of law form the appropriate subject of judicial determinations. Dealing with activities admittedly within its regulatory power, the Congress established the Commission as its instrumentality to provide continuous and expert supervision and to exercise the administrative judgment essential in applying legislative standards to a host of instances.

#### Power Defined

"These standards the Congress prescribed. The powers of the Commission were defined, and definition is limitation. Whether the Commission applies the legislative standards validly set up, whether it acts within the authority conferred or goes beyond it, whether its proceedings satisfy the pertinent demands of due process, whether, in short, there is compliance with the legal requirements which fix the province of the Commission and govern its action, are appropriate questions for judicial decision. These are questions of law upon which the Court is to pass. The provision that the Commission's findings of fact, if supported by substantial evidence, shall be conclusive unless it clearly appears that the findings are arbitrary or capricious, cannot be regarded as an attempt to vest in the Court an authority to revise the action of the Commission from an administrative standpoint and to make an administrative judgment.

"A finding without substantial evidence to support it—an arbitrary or capricious finding—does violence to the law. It is without the sanction of the authority conferred. And an inquiry into the facts before the Commission, in order to ascertain whether its

findings are thus vitiated, belongs to the judicial province and does not trench upon, or involve the exercise of, administrative authority. Such an examination is not concerned with the weight of evidence or with the wisdom or expediency of the administrative action.

"If the questions of law thus presented were brought before the Court by suit to restrain the enforcement of an invalid administrative order, there could be no question as to the judicial character of the proceeding. But that character is not altered by the mere fact that remedy is afforded by appeal. The controlling question is whether the function to be exercised by the Court is a judicial function; and if so, it may be exercised on an authorized appeal from the decision of an administrative body. We must not 'be misled by a name but look to the substance and intent of the proceeding.' 'It is not important,' we say in *Old Colony Trust Company versus Commissioner*, supra, 'whether such a proceeding was originally begun by an administrative or executive determination, if when it comes to the Court, whether legislative or constitutional, it calls for the exercise of only the judicial power of the Court upon which jurisdiction has been conferred by law.'

"Nor is it necessary that the proceeding to be judicial should be one entirely *de novo*. When on the appeal, as here provided, the parties come before the Court of Appeals to obtain its decision upon the legal question whether the Commission has acted within the limits of its authority, and to have their rights, as established by law, determined accordingly, there is a case or controversy which is the appropriate subject of the exercise of judicial power. The provision that in case the Court reverses the decision of the Commission 'it shall remand the case to the Commission to carry out the judgment of the Court' means no more than that the Commission in its further action is to respect and follow the Court's determination of the questions of law. The procedure thus contemplates a judicial judgment by the Court of Appeals, and this Court has jurisdiction, on certiorari, to review that judgment in order to determine whether or not it is erroneous.

#### The Questoins

"*Second*. In this aspect, the questions presented are (1) whether the Commission, in making allocations of frequencies or wave lengths to states within a zone, has power to license operation by a station in an 'under-quota' state on a frequency theretofore assigned to a station in an 'over-quota' state and to terminate the license of the later station; (2) whether, if the Commission

has this power, its findings of fact sustain its order in the instant case, in the light of the statutory requirements for the exercise of the power; and if so, whether these findings are supported by substantial evidence; and (3) whether, in its procedure, the Commission denied to the respondents any substantial right.

"(1) No question is presented as to the power of the Congress, in its regulation of interstate commerce, to regulate radio communications. No state lines divide the radio waves, and national regulation is not only appropriate but essential to the efficient use of radio facilities. In view of the limited number of available broadcasting frequencies, the Congress has authorized allocation and licenses. The Commission has been set up as the licensing authority and invested with broad powers of distribution in order to secure a reasonable quality of opportunity in radio transmission and reception.

"The Radio Act divides the United States into five zones, and Illinois and Indiana are in the fourth zone. Except as otherwise provided in the act, the Commission 'from time to time, as public convenience, interest, or necessity requires,' is directed to 'assign bands of frequency or wave lengths to the various classes of stations and assign frequencies or wave lengths for each individual station and determine the power which each station shall use and the time during which it may operate,' and to 'determine the location of classes of stations or individual stations.'

#### Entitled to Equality

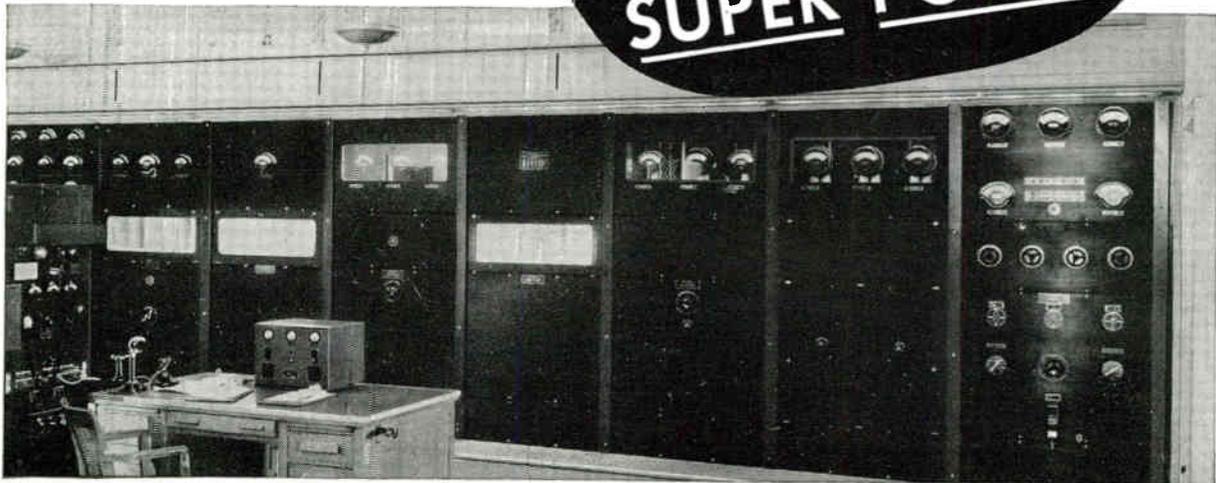
"By section 9, as amended in 1928, the Congress declared that the people of all zones 'are entitled to equality of radio broadcasting service, both of transmission and of reception,' and that 'in order to provide said equality, the licensing authority shall as nearly as possible make and maintain an equal allocation of broadcasting licenses, of bands of frequency or wave lengths, of periods of time for operation, and of station power to each of said zones when and in so far as there are applications therefor'; and the Commission is further directed to 'make a fair and equitable allocation of licenses, wave lengths, time for operation, and station power to each of the states . . . within each zone, according to population'; and the Commission is to 'carry into effect the equality of broadcasting service . . . whenever necessary or proper, by granting or refusing licenses or renewals of licenses, by changing periods of time for operation, and by increasing or decreasing station power when applica-

(Continued on page 25)



Western Electric 1 kilowatt equipment installed at Station WHAT, Philadelphia, Pa.

Low Power  
HIGH POWER  
or  
SUPER POWER



Western Electric 50 kilowatt equipment installed at Station WHAM, Rochester, N. Y.

# ... complete station equipment by Western Electric

Whatever your broadcasting needs, you can rely on Western Electric equipment to meet them fully.

Transmitters and amplifiers are available for the smallest station—or the largest. There are speech input equipments for station and studio. Tubes for every purpose, which maintain their characteristics throughout an unusually long life. Frequency Monitoring Units to keep your station on its assigned frequency. Pick-up apparatus, of which the Moving Coil and Lapel Microphones are outstanding



examples. And Reproducer Sets for transcriptions.

High quality and operating dependability are built into all this apparatus—backed by more than 50 years of Bell Telephone making. Indicative of Western Electric leadership is the fact that more than 200 commercial broadcasting stations in the United States are now operating with this equipment. Many of these stations have replaced their initial installations with Western Electric equipment of higher power.

## Western Electric

RADIO TELEPHONE BROADCASTING EQUIPMENT

Distributed by GRAYBAR Electric Company

GRAYBAR ELECTRIC CO. BR 5.33  
Graybar Building, New York, N. Y.

Gentlemen: We are interested in Western Electric Radio Broadcasting Equipment, transmitter to have power rating of.....  
Include information regarding:

- Moving Coil Microphone
- Frequency Monitoring Unit
- Speech Input Equipment
- Reproducer Set

NAME.....  
 ADDRESS.....  
 CITY.....STATE.....

## —Says Elaine Ivans

The successful advertising agency, when about to contact a client, takes considerable time in analyzing the peculiar problems presented by the prospect and in outlining for him what the agency believes to be an efficient and productive method of utilizing its prospect's advertising appropriation. Today's agency, about to contact a client, knows the last three years' sales volume of the client, the mental attitude of the client's executives who are to be contacted, and what increase they expect from the use of the medium of radio. Such knowledge has been contrasted by advertisers unfavorably with the methods of some broadcasting stations which send out salesmen unequipped with facts regarding the accounts they are expected to open. *If a prospect is worth contacting,*

Living Representative



The presentation reproduced on the opposite page presents a visual tie-up in the home. With the presentation was sent a reproduction of the visual tie-up, "Dauntless Donny," the marionette hero of the program

# THE PRESENTATION

## —Its Part in Selling Radio Time

In a previous issue of BROADCAST REPORTER, Elaine Ivans, general manager of one of radio's most enterprising and active script sources, discussed under the general heading, "Your Salesman Needs Your Help," the fact that oft-times station managers do not give their salesmen the cooperation to which they are entitled.

Her first article covered the necessity of adequate auditions and the stressing of selling value "of the glamour that is radio." In the second article of this series, Miss Ivans tackles "the presentation" angle of selling.

*he's worth creating a special presentation for.*

Let us take, for a case example, that the prospective client is a department store. It is suggested to the sales executives of the broadcasting station that they obtain a complete picture of the department store—what departments require pushing, what departments are headed by real merchandising executives (there are good, bad, and indifferent), and what departments are prepared to give radio their full cooperation.

### Radio Must Pay For Itself

Radio today must pay for itself. Consequently, in the presentation of radio as part of a department store's advertising, the campaign must justify itself with direct sales, not merely with goodwill. Instead of going on endlessly discussing the ideal presentation, I have obtained permission from Radio Events to reprint, in its entirety, a presentation for a department store interested in bringing children into its toy department at Christmas.

I am able to present this folder in miniature, just as it was presented by one of our leading broadcasting stations to a department store client, with the exception that the station's name and the client's name, for obvious reasons, have been deleted.

Now to the details of the points covered in the presentation. There is always a premise page—this has been left out of our reprinted page, due to the fact that it is not a vital part of the sales picture, and this series of articles must concentrate on the selling job that faces station managers. However, it's

important because it sets the framework for the presentation. It's the *raison d'être* of radio, being ideal for the client—and the why and wherefore of the program itself.

The first page of the regular presentation starts with the summary, and heading the summary must come the program itself. Then we should have the tie-up that makes the program a selling proposition for the sponsor. Next in order comes the special promotion that may be part of the program. Each angle of the promotion MUST be covered in a special section of the presentation. Remember, what is perfectly clear to you may be Greek to your prospects.

The last page, bar one, should tackle the anticipated results of the program and how it *SHOULD PAY FOR ITSELF*. This is not a simple proposition, but neither is the obtaining of signatures on the dotted line.

### Cost-Covering Page

And now a few words about the final page that must be included and which does not appear with the article—the page covering costs. Don't be afraid to put your costs, costs of program, time, and talent in your presentation. Too many clients today regard time fees as just "asking prices," and this must be corrected. They must learn that "time" costs, just as lineage costs, are not variable figures, and that the rates in Standard Rate and Data are not just window dressing.

*We've the greatest medium in the world to sell. It's our problem to make our selling practices live up to our medium.*

THE RADIO PROGRAM

A TOY DEPARTMENT PROMOTION

PRESENTING  
A  
MULTIPLE  
APPEAL

- A:—AN EXCELLENT RADIO PROGRAM
- B:—A LIVING TIE-UP IN THE HOME
- C:—A TOY DEPARTMENT SHOW
- D:—A DEPARTMENT STORE SOCIAL OR CHARITABLE AMBASSADOR
- E:—AN EXCLUSIVE TIE-UP WHICH SHOULD MAKE THE PRESENTATION PAY FOR ITSELF

A:- THE MARIONETTE THEATRE  
presents  
"DAUNTLESS DONNY"

Donny takes the children of the radio audience soaring 'round the world in ten weeks. Each week "Dauntless Donny" will visit their outstanding marionette theatre and listen in on the production now being presented.

(Following the promotional pages will be found a rough specimen program suggesting the colorful fifteen-minute presentations which will comprise the radio program.)

N.B. The program material is not in regular form but is included in this presentation so as to indicate the character of the material.

B:- A LIVING TIE-UP IN THE HOME

A plan is hereby attached whereby "DAUNTLESS DONNY," the fearless aviator, completely strung and ready for operation in the home, can be obtained by children fans. By making "Dauntless" a trade-marked figure available at the sponsor's ONLY, it becomes a living representative of the store in every home into which it goes. A marionette is one toy that catches the eye of the father and mother, and we have yet to find parents who didn't try "to work the darned thing" themselves when we weren't looking . . . . . thus, both the parents and the child are sold on the store presenting these figures . . . . .

C:- THE TOY DEPARTMENT

A Santa won't bring them into the toy department this year! A group of marionettes that the children will grow to love on the air will.

It is suggested that the radio program be three fifteen-minute periods a week. That on alternate afternoons the characters heard on the air (marionettes) be seen in special performances . . . . . in some cases the actual thrilling episodes heard on the air will be re-enacted for the children the following afternoons in the department store's toy departments.

THIS WILL BUILD UP TOY INTEREST BEFORE CHRISTMAS AND OVERCOME A GREAT DEAL OF MORE ELABORATE AND EXPENSIVE PRESENTATION BY COMPETITORS.

. . . . . The Marionette Theatre presents a different show each week . . . . . so that there be an always changing appeal to the program. It will appeal to the very young children with the famous ZOO program. Another will be a bit more adult BUFANO, an appeal to the older children . . . . . while still a third group will appeal to all, both young and old.

TEN DIFFERENT SHOWS . . . . . TEN DIFFERENT SETS OF MARIONETTES . . . . . VIRTUALLY TEN DIFFERENT CASES . . . . . YET TIED TOGETHER BY THE FIGURE OF THE MASTER OF CEREMONIES, "DAUNTLESS DONNY."

D:- A DEPARTMENT STORE  
AMBASSADOR

There are many calls upon a department store directly before Christmas and the holiday season. Some of these are from society club-women with philanthropic ambitions. Some of them from the great organizations such as the Kiwanis, Rotary, Elks, etc. It is an expensive proposition for the average store to fulfill these obligations . . . . . however, with this tie-up at least one such social or charitable call may be made each week, for the Marionette Theatre is portable and may be transported to any hall or stage.

It is part of this tie-up that the players are prepared to play one forty-five-minute engagement a week at any place designated by the department store. During the ten week period, therefore, ten organizations may be sold on the department store, thus increasing good-will and bringing more children into the store.

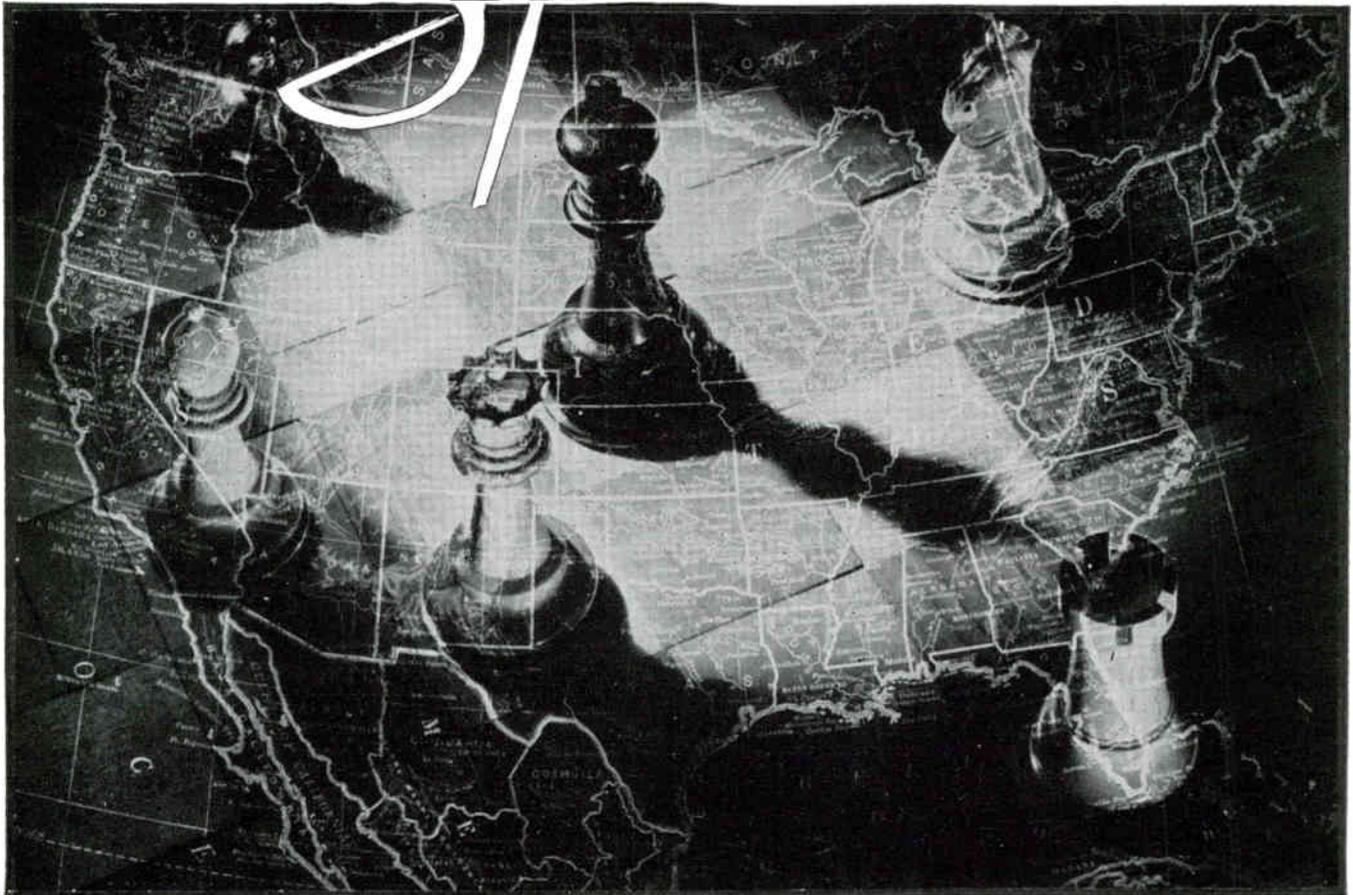
NO ADDED EXPENSE-BURDEN IS PLACED UPON THE STORE IN CONNECTION WITH THIS, WITH THE EXCEPTION THAT THE EQUIPMENT BE TRANSPORTED TO THE PLACE OF PERFORMANCE, WHICH IS NO BURDEN AT ALL, SINCE EVERY STORE MUST OF NECESSITY BE EQUIPPED WITH DELIVERY FACILITIES.

E:- MAKING THE PRESENTATION  
PAY FOR ITSELF

"Dauntless Donny" will be a marionette figure in full aviator's rig. It will be completely strung and carry with it detailed instructions for its operation at home. It will be a copyrighted figure exclusive (nationally) with the sponsoring department store and can be made to cost, in lots of 1000, \$1.50 each. This will permit a marionette figure to sell at less than many dolls. Since this doll will be obtainable only at the store sponsoring this promotion—a living representative of the store is placed in each home.

N.B. The figure may be manufactured by the sponsor or its representatives, if desired . . . . . The model being created by the Marionette Theatre for this purpose.

# ON THE Spot



*Map copyrighted by and used courtesy of Rand McNally Co.*

## TO CHECKMATE COMPETITION

Tough spots on your market map. Big dips in your sales chart. Competition entrenched. Your salesmen checked. Your dealers needing help to move your goods.

Then . . . CONCENTRATE the force of the most modern of all forms of advertising: radio. Concentrate it on exactly the localities you want to reach, through Spot (individual station) Broadcasting.

By Spot Broadcasting you can back up your salesmen and your dealers with radio advertising that will go directly to the people you want to talk to, through sta-

tions they like and listen to, at times when they are listening. You can use live talent . . . local favorites, programs of pre-tested merit . . . or your own recordings. You can get RESULTS.

As pioneers in the field, as the largest organization of radio station representatives in the country, as a responsible source of authentic data on radio advertising . . . Scott Howe Bowen, Inc., can help you make your radio advertising more productive. Put your problem up to us and let us give you a concrete demonstration of the value of Scott Howe Bowen service.

**SCOTT HOWE BOWEN INC**  
SPOT BROADCASTING

CHRYSLER BUILDING, NEW YORK CITY  
CHICAGO DETROIT KANSAS CITY BOSTON  
OMAHA SAN FRANCISCO

## There's An Audience Awaiting Novel Radioizations

Why do motion picture companies produce plays that have had successful runs on Broadway, and scenarioize best-sellers? Simply because they feel that a public has already been created for their pictures. Not only will those who failed to see or read the original flock to see the film version, but those who have will want to "see what the movies have done to it." A program director with an eye to developing a large station following and maintaining a high standard of dramatic presentations could do worse than take a leaf from the notebook of movie folks.

by Jay Clark

**T**HERE is a tremendous following for good radioizations of novels. As a dramatist who has been on the air with half-hour shows of this type and who is even now starting on another radioization, I feel that I may speak with authority.

Herbert Rice (WGR-WKBW) some months ago requested me to do a radio version of Louise de la Remé's famous "Under Two Flags," and both he and I were surprised at the quantity of unsolicited mail that poured in to the station. To have people voluntarily write in and express their pleasure at hearing a *sustaining* program was something of a miracle.

### A Sustaining Miracle

The miracle was considered even greater because of the type of letter received. There was none of this "I think your program swell and I'd like to have a picture of the leading man (or lady)" sort of response. The mail was from an educated and discriminating audience. It included educators, ministers, club women, civic leaders, and business men. Here is a sample: "*This is the first time that I have written what you will no doubt characterize as a 'fan letter.' The typical radio program does not appeal to me, and were it not for my children, my radio would be turned on only every now and then that I might hear the events of the day, some noted speaker, or an exceptional musical program. Having read and enjoyed 'Under Two Flags' many, many years ago and having also seen the stage production, I was frankly skeptical about your pro-*

*posed radio version of my old favorite. I was agreeably surprised with your presentation, and from the first episode I have never failed to listen in to each episode. If radio stations would learn that productions such as this old classic are what we who make up a goodly part of its audience really desire, I am sure that that part of its audience, which I represent, would tune in with a greater regularity, which is what you of the radio profession must of necessity be interested in."*

### Mass Appeal

And this type of letter was not the only favorable reaction. A feature today must not aim at any one group of the radio audience, for if it does it fails in "mass appeal." There were many of the younger generation who lived with "Under Two Flags" for the first time and who were frank to admit that they liked it . . . even if they didn't rave about the leading man or have a "crush on" the leading woman.

And so Herbert Rice and other station directors featured other famous radioizations. They presented "East Lynne," and even now are featuring "The Moonstone."

What are the problems of radioizing novels? Aside from certain technical difficulties, such as presenting the mental processes of characters, and scenes in which but one person is present, the adapter has constantly to keep in mind his listeners. They have, many of them, read the book, remember the plot, and will resent any liberties (even fancied ones) taken with it or with the characters.

In "Under Two Flags," for example, the novel is written around the character Bertie Cecil, a dashing member of the Household Guards. Nearly half the book is taken up with his life in England and the events leading up to his leaving to join the French Foreign Service. Only when he reaches Algiers does he meet Cigarette, the famous character always associated with the story and the play. When done on the stage, Cigarette was the leading figure and the scenes were laid entirely in the French service. One radio program director, recalling the stage version, was disappointed when she read my version, which, of course following the book, featured Bertie. If he had presented "Under Two Flags" as it was in the theatre, he would have found hundreds of protests, for the radio audience is far nearer the reading public than it is the theatre.

### Follow the Original

Care must be taken with details. The original must be, as far as it is humanly possible, followed in every detail. When new scenes have to be written, scenes sketched in description or scenes indicated in a sentence or two in the book, the original style of the author must be followed so closely that the listener will not be conscious of where the author's work stops and where the adapter's begins.

*You're writing for a "wise audience" when you present radio versions of the classics.*

## ADAPTER OF CLASSICS



Jay Clark, actor and writer, who now devotes himself to radioizing the classics. Record-breaking mail indicates a decided trend to this type of radio production.



Himan Brown, who represents the producing trends in radio—a free-lance with several coast-to-coast successes to his credit.

## Follow— But Not Down-Hill

In the May 1 issue of BROADCAST REPORTER, a writer who wished to remain anonymous pointed out that most broadcast features which achieved great popularity initiated a trend. He pointed out, however, (and the name of his article was "After Amos 'n' Andy—What?") that the sole exception to this was the Pepsodent team.

In printing the article, the editor stressed the fact that this was one man's opinion, and it is BROADCAST REPORTER'S pleasure to present at this time another angle on the same question by Himan Brown, whose "Marie, the Little French Princess" on the Columbia network, whose "Bronx Marriage Bureau" on WOR, and whose "Jack Dempsey Gymnasium" program all indicate that he knows where radio is going.

**S**UCCESS in radio is seldom achieved by following slavishly a model of another's success. One of the great problems that artists face is that they sometimes set a mold for themselves and then find themselves unable to pour themselves into another. A very excellent example of this is Billie Jones and Ernie Hare, who in the minds of the radio audience continue to be the "Happiness Boys" despite the fact that they endeavored to put themselves across as "Heel and Toe," and later as the "Hellman Tenor and the Best Foods Baritone."

It is not my particular point to take issue with the writer of the Amos 'n' Andy article in a previous issue of this publication, but rather I wish to point out that too many great features on the air have grown stale because of their inability to adjust their material to the times. Following trends is O. K., but most followers don't ride a trend until it's running down hill. There are any number of features still on the air which saw their inception three to five years ago, yet if one were to pick up studio scripts and mix today's script with a script of five years ago, there would be practically no difference.

Now radio, to a certain extent, has grown up, not only in its musical presentations but in its dramatic features. A dramatic presentation of five years ago is kindergarten stuff today. Our "job" is never to stop growing. If there may be said to be one formula of

the theatre which covers all branches of the amusement profession (we must never forget that radio is part of the amusement profession), it is that there is nothing so constant as change. This is accentuated in broadcasting, for it is

my belief that Ethel Barrymore, broadcasting seven days a week for fifty-two weeks a year as Ethel Barrymore, would fare no better with the public's affections than any other consistent broad-

(Continued on page 32)

### SETTING THE ROMANTIC TREND

*Jimmy Meighan and Ruth Yorke, who, according to Himan Brown, author of this article, in "Marie, The Little French Princess" (CBS), are the turn in the radio tide towards romanticism.*



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# Trend of Radio Broadcasting

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By Thomas Stevenson

**L**UNCHED yesterday with two United States Senators. The Lemars, Iowa, incident was still front page news. They openly discussed the possibilities of a major revolution in the United States. Would normalcy ever be restored, they wondered? Would we ever return to the good old pre-depression days?

I hope those two gentlemen will forgive me, but I believe they have their heads stuck deep into the sand. A lot of other people are the same way. They fail to recognize that we are in a revolution today, and that perhaps the worst shock of it already has passed.

Time marches on. You may stop the clock, even turn it back, but time marches on inexorably. People change and conditions change, sometimes so quietly that they are almost imperceptible. But those changes are surely taking place. One day, one month, one year—each adds its quota. The old landmarks are being obliterated by the march of time.

We are on the threshold of a new era, one that would have seemed strange and unreal to our forefathers. In it there will be new ideals, new people, new conditions.

It will not be created overnight. It is taking place gradually. Today and every day contributes its share. When the storm is over, some people are going to emerge from the shelter in which they have been hiding. They are going to look out on a new world. They are going to discover that they have been left far behind; that the march of time has transformed their paradise into a desert of loneliness.

Many silk hats have been blown off during the storm. No use going back to look for them. They have been swept away forever. Ahead there may be new ones—but they are ahead, not behind.

There is more opportunity in radio broadcasting today than ever before. It is there for those who will grasp it. Do not wait until tomorrow to make your effort. Tomorrow may never come. The march of time may have swept it all away.



## Political Appointments . . .

**E**FFECTIVE June 1, several Republicans at the Radio Commission are scheduled to lose their jobs. Among those who will go are Chief Examiner Ellis A. Yost, Examiner Pratt, and, perhaps, Examiner Hyde.

These dismissals can be looked at from two points of view. One is that they are trained in their work, that politics should have nothing to do with it, and that the members of the Commission should have had the courage to resist political importunities.

There is another side to the question, and one that absolutely justifies the action of the Commission. Some of those men, if not all of them, received their appointments because of political influence. They were political appointments pure and simple. If they got the jobs that way, they certainly can't grumble about losing them for the same reason.

Of course, Yost, Pratt, and Hyde have well qualified themselves for the jobs they have held. But there are plenty of

Democrats who can hold them just as well. This business of declaring a moratorium on political appointments after all of the jobs are in the possession of Republicans may be fine in Utopia, but we are still a long way from that promised land.

Nor is it entirely a matter of politics. Administration can be much more efficient with a sympathetic and cooperative personnel. The people of the country turned the government over to the Democrats, and the Democrats will be held responsible. The public didn't do it entirely on the ground that it was well-satisfied with the way the Republicans were running things. The Democrats are therefore entitled, even required, to make any changes which they see fit.

Of course, it would be more desirable for appointments to be made solely on the basis of merit. But even if that were done, the Republicans should be turned out and everybody given an equal chance.

One thing which is unfortunate for the Commission is its decision to abolish its press department. That may turn out to have been a fearful mistake. The Commission has had an unusually friendly press, due principally to the help G. Franklin Wisner has given to newspaper reporters.

Perhaps, though, it won't make a great deal of difference in the long run, because of the probability that the Commission will be abolished. But it is to be hoped that the director of radio, if we get such an animal, will have a little more foresight.



## Wheels of Progress . . .

**A**SSOCIATED PRESS, and perhaps other press associations, has attempted to place a chock under the wheels of progress. They will attempt to restrict the broadcasting of news events. They have refused the news which they gather to the radio stations, and have demanded that member newspapers do likewise. The Associated Press tells the press what it can do and what it cannot do! A free press?

In the old days, gunpowder revolutionized social castes. An effort was made to suppress it. History is full of accounts of similar attempts to stay the tide of development. Curious that the press, which is supposed to be the daily record of history, should so ignore the experiences of the past!

There will be broadcasting of news events; if not with the cooperation of the newspapers of the country, then without their cooperation. It cannot be stopped by an attempted suppression of news. If necessary, radio broadcasters can and will create their own means of gathering news. That is inevitable.

By cooperating with radio stations, the press could derive considerable benefit. Radio broadcasting creates additional readers instead of otherwise. Intelligence is increased. Of course, radio cannot help with a lot of the junk that is printed. It will require a better standard for newspapers. The change will be helpful to the press and to the public.

By refusing to cooperate, the press wilfully deprives itself of these benefits, without accomplishing the end that is desired: the prevention of news flashes over the radio.

# PROGRAM POPULARITY

**BROADCAST REPORTER** presents its first box-scoring of the standing of radio features as reflected in the newspapers of America. For the first time in the history of radio, a statistician has delved into the popularity of features and scored them. Mention in every "Events of the Day" box in the country, coupled with publicity and pictures, would have earned the artist or program broadcasting one hundred per cent. Therefore, a score of fifty per cent or better, while not sounding very high, is indeed praise, either for the program itself or at least for its publicity agent—and if the program continues its high standing, we may take for granted that it has something besides a press agent. It must have "the goods"—since newspaper mention of any kind is given very grudgingly.

## SAY IT WITH PERCENTAGES

**F**IGURES have a way of surprising even their compiler. It's one thing to read hundreds of newspapers, make notes, and then summarize your opinions, which I did in my last article. It's another to figure this publicity and newspaper mention down to a percentage and to score everything about every broadcaster that's printed, whether good, bad, or indifferent. When they gets a rave, we gives 'em a plus percentage. When they gets a "sour notice" we gives 'em a minus percentage. When they gets a picture in the press, they gets another good mark, and when they breaks the news, then their percentage blood-pressure done runs very, very high.

### Figures Must be Interpreted

Seriously speaking, figures seldom lie, but they must always be read with a clear picture of the conditions that prevail when they are gathered. Take our **NATION-WIDE BOX SCORE**, as an example. You might, after reading it, come to the conclusion that interest in regular "run of the mine" artists and programs had dropped to a minus quantity in the rush of enthusiasm that greeted Bert Lahr, Irvin S. Cobb, and Will Rogers. But wait until another fortnight rolls around and you'll find that Gum Chewing Will and Lazy Cobb will be taking their true places in the lineup. They were new voices on the air during the period for which I scored, and so they received the usual huzzas that "big names" always receive when

making their initial bows on a new program.

What with Whiteman gone Lucky Strike and the Gulf Gasoline brothers-in-radio, Will and Irvin, eating up space, it's nice to have a tried and true (them's good old-fashioned words) newspaper man continue to receive attention even if he isn't a new air feature. We make our bow to Edwin C. Hill, for he apparently has the inside story on how to break "The Inside Story" (his program) into the news.

As ever, the Far West continues to be more orthodox than the rest of the country and we find Ed (he talks too much) Wynn rating ace-high in the human sector. Yah, and "Amos 'n' Andy" run The Fire Chief a close second with their forty per cent rating . . . and that am something when you considers how long they's been airing their trials and tribulations.

The Mid-West and the East box-scorings speak for themselves. They too are more according to Hoyle, ain't I speaking card language, than my last summaries. I hopes you'll notice how different facts are from conjecture. And figures, how they does differ from conversation.

A good way to surprise yourself is to do it with figures.

Rogers would have begotten himself a higher box-score if them there NO boys hadn't taken him for such a ride. When a commentator pans you, he cer-

tainly does tear something fierce into your score.

Louis (Pedantic) Reid (N. Y. *American*) laid Rogers low with: "*Will Rogers' opening performance missed fire. The political wisecracker didn't sizzle with his old-time spark, possibly because he donned the robes of reverence. It's the irreverent Rogers that the people want to hear. His is a unique opportunity. Through his wit and shrewdness, we may have the lowdown on current politics and politicians that it is not possible to get from any other viewpoint in the land.*"

Reid, you see, sets a mold for Rogers and when Rogers just didn't pour into the Reid mold, old pedantic got himself a grouch.

### Over The Fence

On the other side of the Rogers' fence we find Jimmy Cannon, of the *World-Telegram*, who am all for this here ribber. Jimmy gives him a grand send-off with: "*Rogers was Rogers last night. There was nothing of the Broadway Buffoon about him, and I for one was glad. Never once did he employ the snide thrust, the dagger-in-the-back jest, the coarse Logacre smart saying. There was a sincerity in the way he groped for words. It was refreshing relief from the mechanical babblings of the comedians who read their lines from scripts.*" (How the Program Board at NBC must like that last—since they insist on script approval.)

So you sees—in the East you reads your newspapers and you takes your choice.

Cobb, running-mate of Rogers, gets less razzing than his side-kick. Cobb, it seems, has dropped his traditional rôle of the story-teller and gone Rogerian on this series, and we find much comment on this side of the feature.

### Nation-Wide Box-Score

Bert Lahr, Rubinfoff Orchestra, Lee Sims and Ilomay	
Bailey	58%
Irvin S. Cobb	58%
Will Rogers	52%
Damrosch Symphony Orchestra, Charles Hackett	38%
Jack Pearl, Paul Whiteman, Boswell Sisters	34%
Pageant of Colorado	34%
Fred Waring's Orchestra, Milton Berle	26%
Edwin C. Hill, "Inside Story"	24%

The *Boston Post* speaks of Cobb as "different in his slant on National and International affairs and decidedly refreshing"—and that am high praise from Boston.

Ralph E. Phelps (*Toledo Blade*) voices his O. K. of Cobb with "Not only did Cobb take out of the moth bag a couple of old jokes" (they're still riding old jokes, these columnists) "and adorn them with his talents, but he branched into other fields, a la Rogers."

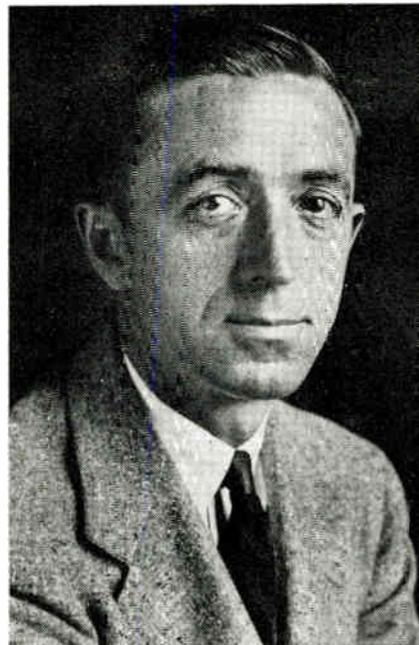
Down Washing:on, where this here paper am edited, Bob Heint (*Washington Post*) paragraphs about the Cob-bian humor as being: "more than twenty years an American Institution."

So much for these new broadcasting features. . . .to other subjects on horse-back.

**"Amos 'n' Andy's" Enthusiasm**

NBC is apparently stirring up considerable interest again in "Amos 'n' Andy" for they's gone and gathered themselves quite a bit of space, more space than they've seen in a month of Sundays. Several newspapers, perhaps inspired by the chain's releases, have given polite but earnest raves to these two "who have withstood the Broadway influx" into radio.

Ben (*N. Y. Daily News*) Gross newseed it along the following lines: "most popular jokesters are beginning to bore their listeners," (speak for yourself Ben). "They bring their Broadway methods to the studios . . . they do not see that homely natural humor of character is more priceless than all the gags in the world . . . but two famous fun-makers do know these things and they still top every other act in popularity . . . after the longest run on the ether . . . their names? . . . Amos 'n' Andy!"



E. L. Bragdon, New York Sun Radio Editor, whose opinions, picking the events of the radio day, contribute a bit to the standing of stars and programs in the race for popularity

**Middle-West Box-Score**

Bert Lahr, Rubinoff, etc. . . . .	65%
Lombardo Orchestra, Burns and Allen . . . . .	45%
Stoopnagle and Budd . . . . .	45%
Pearl, Whiteman, Boswell Sisters . . . . .	45%
Rudy Vallée . . . . .	45%
George Olsen's Orchestra . . . . .	45%
Irvin S. Cobb . . . . .	40%
Morning Parade . . . . .	35%
Amos 'n' Andy . . . . .	30%
Damrosch Symphony . . . . .	30%
Lopez Orchestra, Jane Fro-man . . . . .	30%
Will Rogers . . . . .	25%

thing that keeps broadcasting from going crooner and Broadway. It points out that a telephone survey (we wonder if the telephone company pays a rake-off to the inspirer of these surveys that have been breaking out all over radio like a rash), made by the University of Minnesota (Professor Clifford Kirkpatrick), resulted in the conclusion that the only feature everybody wants is news.

This may be a justification of Boake Carter (Philco Radio Newscaster), Edwin C. Hill, and Lowell Thomas. But is it? If it requires a personality to make news palatable on the air, it isn't news that's wanted, but editorializing.

I hope to have figures to support this idea of mine statistically in a month or so.

**Music Still Desired**

You may be wondering as I near the end of this commenting if music is on the air any more. Sure it is, and the dialers still want lots of it. Nino Martini tops the musical choice in the East, with the Pierian Sodality, America's oldest musical society (Bostonians), getting considerable play . . . and good old POP Damrosch. He goes on week after week selling, selling America his classics, and if you'll look at the Nation-Wide Box Score, you'll notice that he isn't very far from the top of the popularity thermometer.

DRAMA, where am the dramah in the hearts of Mr. and Mrs. Listener-in? Not so hot in the box-scoring this week, but then maybe it's dramah's off week.

They threw a bit of dramah into the Bert Lahr Chase and Sanborn Coffee Hour. The comment on Bert, you see, killed any attention that Louis Joseph Vance's maiden effort for the air may have received. Mr. Vance's brain child

(Continued on page 27)

**Eastern Box-Score**

Will Rogers . . . . .	72%
Irvin S. Cobb . . . . .	72%
Bert Lahr, Rubinoff, etc. . . . .	52%
Pageant of Colorado . . . . .	44%
Jack Pearl, Paul Whiteman, Boswell Sisters . . . . .	40%
Walter Damrosch Symphony . . . . .	36%
Joseph L'hevinne, pianist . . . . .	32%
"The New Deal" . . . . .	32%
Nino Martini . . . . .	32%
Lombardo Orchestra, Burns and Allen . . . . .	28%
Edwin C. Hill, "Inside Story" . . . . .	28%

Bert Lahr has been received on his peculiar conglomerated program (every appeal but the S. A.) with varying applause. The East, his old stamping ground, takes him around the corner and gives him a resounding kick. The rest of the nation giving him a hand.

Down Dallas way (*News*) they say Bert Lahr's O. K. The *Boston Transcript* credits him with being the "clown of stage and air." The *Jersey Journal* remarks that "Rubinoff's music is fine, but Bert Lahr was 'on the spot' and not quite big enough to cover it."

So much for comedians. The *Seattle Post-Intelligencer*, not keeping in mind that the Associated Press recently said *no news for radio*, points out that news programs are the

**Far West Box-Score**

Ed Wynn . . . . .	50%
Pageant of Colorado . . . . .	40%
Amos 'n' Andy . . . . .	40%
Will Rogers . . . . .	30%
Irvin S. Cobb . . . . .	30%
California Melodies . . . . .	30%
Jack Pearl, Paul Whiteman, Boswell Sisters . . . . .	30%
Bert Lahr, Rubinoff Orchestra . . . . .	30%
Edwin C. Hill . . . . .	30%
Damrosch Symphony Orchestra with Charles Hackett, tenor . . . . .	30%
Southernaires, with Southern Sketches . . . . .	30%

# Some Things I've Learned From Nine Years of Radio

By J. T. W. Martin

**T**HAT caption isn't a boast. I've had nine years of commercial broadcasting experience—as announcer and station executive, radio editor and critic, press agent for one of the big chains, continuity writer and production man with both a national chain and one of the biggest A. A. A. agencies. And I'm still in it—developing program ideas, building programs, writing and producing dramatic and musical programs—and tending clients.

Perhaps some of my experience can help other radio people. I hope so.

Here's the first thing I ever learned about radio: never let anybody tell you that anything will go big in broadcasting, or that it will be a flop. Try it first, and find out. No matter what it is, adapt it the best way you can—and listen to it. A mike, a loud-speaker, and an average pair of ears are all the equipment you need to find out whether something will register over the air or not.

Trust your own judgment of radio talent—it's just as good as anyone's, and probably a lot better than the decision of a lot of so-called experts.

Any program, commercial or sustaining, is just as good as the entertainment value it provides. Even long, drooling commercial announcements will be tolerated if the program rates high in entertainment value. Such announcements won't register with listeners—but they please the client. And after all, he foots the bills.

There *is* such a thing as radio showmanship, but it isn't the sort of "showmanship" that the theatrical magazines bemoan the lack of in radio. There are more radio brains to the square inch in the radio business, which includes local stations, network organizations, advertising agencies, and radio program bureaus, than there are to the acre in the show business. Showmanship in any branch of the entertainment field is merely experience, plus imagination, plus sufficient confidence to back up that imagination.

A lot of fine points in a radio production, which you can hear through the loud-speaker in a control room, won't register on the air. Watch the needle on the control panel, if you want to know what's going out. And then remember that plenty of listeners are still equipped with obsolete radio receivers—and that there's a lot of extraneous noise between the station's antenna and the average listener's loud-speaker. If you're giving your audience the sound-effect of rain, let there be rain—and plenty of it.

When you're figuring out sound effects, try everything which might possibly produce the sound you want. You can build a device as big as the studio you're working in to give you the sound of a wooden beam breaking—but a peanut shell crushed close to the mike will give you just as realistic an effect. Don't go haywire in building complicated sound effects. There's usually something simple which will produce the same result.

The only gauge of the success of a radio program is audience enthusiasm. And audience enthusiasm is a combination of two factors—the number of people who hear the program, and the amount of their enthusiasm. Plenty of programs which attract comparatively small audiences with a high individual factor of enthusiasm are more successful than programs which attempt to please every listener and arouse no particular enthusiasm on the part of anyone.

When you're developing an idea for a series of commercial programs, the first point of consideration is the type of listener you want to reach. Neither the broadcasting chains nor any local station can sell you a selected or a specialized audience. What every client buys is merely a cross-section of the great American public. And out of that cross-section, by the appeal of his program, he has to build his own audience for that program.

Don't expect any program to prove itself over-night. Some of them have—merely by luck. The audience for any

program is built chiefly by word-of-mouth publicity among listeners. If one person likes a program which he hears by chance, he knows that certain of his friends will like it—and he recommends it to them. Building an audience takes time.

Don't buy anything in radio through an agent unless you have to. Whether it's a big-name talent or a spot program for which you're buying time on one local station, go direct to headquarters. If the agent is entitled to his commission, he'll get it anyway. And you'll get a much better reception, and everybody concerned will be better pleased, if you deal direct.

Competition among radio programs for attention today is stiff—stiffer than the competition encountered by the average advertisement in the average newspaper or magazine. For the same reason, "one-time shots" on the air aren't worth what they are in paid space in newspapers or magazines. If there ever was an advertising medium in which cumulative effort is important, it's commercial broadcasting.

Some network stations ought to watch their step when they sandwich short local announcements in between chain features—and make sure that those announcements neither detract from their national advertisers nor cut into national advertisers' closings and openings.

The average radio program has a tough job getting under way these days without sufficient advertising in paid space in newspaper radio pages. Well-advised radio advertisers are saving some portion of their appropriation to buy this sort of help for their new programs.

The most important man in the world, when a radio program goes on the air, is the operator who monitors it. He can make your program—or break it. And if you'll explain to him what you want, he'll always meet you more than half way.

The most successful radio programs are those which break away from set types of radio entertainment. If you can't outdo every program of a certain type with the money you have to spend, for goodness sake break away from type. You'll get farther in the long run.



**W-S-M Nashville**  
**50,000 WATTS**  
*15 minutes minimum*  
*evening rate* **\$81.00**

*Prices* **PLAINLY MARKED**

WSM, NASHVILLE has just one low rate. It applies to all, under all circumstances. There is no "local" rate. There are no secret rebates or discounts or concessions of any kind. WSM's coverage, popularity and actual results for advertisers make it the biggest buy in radio today. So it is shrewd to buy' WSM, NASHVILLE, but you don't have to be shrewd to buy it.

*Exclusive National Representatives*  
**EDWARD PETRY AND COMPANY**  
 New York—Chicago—San Francisco

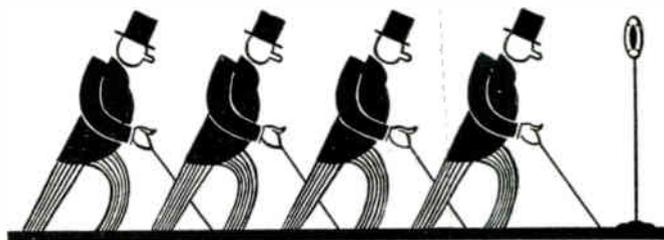
**Cleared Channel** **Unlimited Time**

**WSM**

**NBC Affiliate** **50,000 WATTS** **650 Kilocycles**

*Owned and Operated by*  
**THE NATIONAL LIFE & ACCIDENT INSURANCE COMPANY, INC.**  
 NASHVILLE - TENN.

# ALONG STUDIO STREET---



Program Ideas for Stations and Advertisers

## Politics Made Palatable

This year's political race for the city commission at Miami, Florida, called out twenty-two candidates, and the royal palm shivered in the wake of their lengthy exhortations to the electorate. WQAM, with an increased rate for political speeches, was drawing a goodly income from the candidates. However, as is always the case, some listeners raised the cry of "too much politics on the air." So WQAM, instead of reducing the number or length of the talks, actually increased the number of radio talks, made the public like it . . . and created a huge interest in an election that wasn't drawing very much attention.

Here's how it was done. WQAM announced on the air, several times each day, that on a certain evening at a certain time, every candidate for the city commission would be invited to the studios to answer questions sent in by the public. The listeners could ask any questions they wished, and the candidates could not have answers prepared beforehand.

WQAM sent registered letters to all the twenty-two candidates, inviting them to participate in the broadcast. It would be a stretch of the imagination to say that they immediately accepted; politicians do not jump at the chance to answer any and all questions before a microphone. They went into a huddle and finally called upon Fred W. Borton, president of the Miami Broadcasting Company, to come before their meeting and tell them just what the whole proposition was all about. Needless to say, they suspected a gentleman of color in the cordwood. Mr. Borton convinced the majority that the station had no end in view but to inform the public, and the invitation was accepted *en masse*.

On the night of the question-and-answer period, probably no more nervous

people could be found in Miami than those twenty-two perspiring candidates who were to face the microphone and the questions of the public. The broadcasting company selected from the hundreds which were mailed in to the station twenty questions having the most bearing on the situation. Incidentally, some of the questions the public sent in would be a story by themselves, and a humorous one at that.

The event was given a big buildup by the station, and promptly at ten minutes to seven on the evening of the broadcast, all of the candidates were present. They were made comfortable, with cigars, cigarettes, newspapers, and ice water, all in one large WQAM studio. They drew lots for their order of appearance before the microphone, and five minutes before the scheduled time for each candidate he was taken into the president's office and given the list of questions to read and study. After all, it would be a little embarrassing not to have any idea of the questions. One minute was allowed to answer each question, although all questions could be answered by "yes" or "no." The public speaker system throughout the studios was disconnected, so that no candidate could hear the answers given by another. The public alone heard the total result, and the result was educational, instructive, and at times amusing.

WQAM's 'phone lines were blocked with calls from appreciative listeners following the broadcast. Newspapers carried stories and editorial comment on the feature, and new interest was added to the election. The station sold much more political time, and the listeners took more kindly to the political talks which followed, knowing full well that the candidates would elaborate upon their answers to the questions. In response to the requests of listeners, WQAM will make this questioning of the candidates by the public a regular feature of every election campaign.

## Fire Prevention

One of the most comprehensive campaigns of education on the subject of fire prevention yet attempted is under way on a coast-wide scale by means of radio.

The Don Lee Broadcasting System, in cooperation with the Los Angeles Fire Department and practically every other major agency concerned with prevention work, is presenting to the entire coast a series of talks on all phases of the fire problem.

These bulletins are given by Norman Nielson, noted radio star, during the regular "Happy-Go-Lucky Hour" each Friday. These data and general information are released simultaneously through twelve stations of the network.

The new series of network broadcasts marks the first serious effort to offer fire prevention information on a wide scale, the data given by Nielson covering facts of vital interest to each locality, whether it be forest country, dry grass land, or residential district.

In this campaign appealing to popular interest, no effort has been spared to secure the most accurate and authentic information on methods and facts. On account of the tremendous audience of the "Happy-Go-Lucky Hour," the prevention gospel is being presented to more people simultaneously than ever before, and to a class of listener hitherto seldom reached.

Federal, state, county, city, and private agencies have cooperated in providing the data from which the bulletins are compiled.

## Rural Program

A new serial program calculated to appeal particularly to rural listeners has been launched by WLS. It is known as the Prairie Home series and depicts daily events in the life of the John Wilson family, a theoretical household group typical of the Middle Western farm family. The routine events of comedy and drama which make up life in the rural areas are woven into the fabric of the script.

# News of Radio Broadcasting

## Court Rules

WASHINGTON, D. C. . . . In an opinion delivered by Associate Justice Robb, the District Court of Appeals has reiterated the importance which it attaches to a report by an examiner of the Federal Radio Commission. It was delivered in connection with the decision sustaining the Radio Commission's authorization to KICK to move from Red Oak to Carter Lake, Iowa. The Court declared that the report of an examiner is "analogous to that of an auditor or special master, and has the same weight."

The decision of the Court is one of general importance because it considers the right of a station to be economically independent. KICK could not make a go of it at Red Oak. When authority was granted by the Commission to move to Carter Lake, WOW, KOIL, and WAAW protested.

"Appellants (WOW, KOIL and WAAW) contend," said the Court, "that there is no necessity for the proposed change in location and that the application for removal is in effect a device for a new service by new parties in a new area not needing such service, and that the granting of the application would adversely affect appellants, in that such grant and the consequent establishment of the type and character of station proposed would have such an effect upon the appellants as necessarily to reduce their capabilities in rendering service.

"The examiner and the Commission found that the operation of the applicant station at Carter Lake would be expected to enable that station to render consistently satisfactory service throughout the residential sections of Omaha and Council Bluffs; that although the general contention of appellants is that the addition of a station to the Omaha area might act further to limit their revenues and necessitate a reduction in the quality and amount of local sustaining programs broadcast by them, it does not appear that the operation of the applicant station in the Omaha area would to any appreciable extent curtail the advertising business of appellants, or that there is not sufficient business in that area to care for the advertising needs of all interested stations.

"The Commission found that although the Council Bluffs and Omaha area now receives service from appel-



Justice Robb delivers opinion

lants' stations and the station located at Lincoln, 'the only one of these stations broadcasting purely local programs, operates during daytime hours only, and the unlimited time local service proposed by applicant to be rendered in this large industrial area appears to be meritorious and designed to meet existing needs.' That it does not appear that the operation of the applicant station would so affect the interests and advertising revenues of appellants' stations as to necessitate any curtailment of either the quality or quantity of the service now rendered by them to the listening public.

"It is apparent that the real ground for opposition to the change of location of the applicant station is that there is not room for another competitor in the area to which removal is sought, and, hence, that public interest, convenience, and necessity would not be served by the change. Much testimony was taken before the examiner and was carefully reviewed by him in his report, which, as we have already ruled, is analogous to that of an auditor or special master, and has the same weight. The exceptions to this report are in thirty-one paragraphs and cover appellants' contentions as fully as they are presented in the brief filed in this Court. To justify a reversal of the decision of the Commission it would be necessary for us to hold that there is no substantial evidence in support of the findings of the Commission.

"While the evidence is conflicting, that introduced in behalf of the appli-

cant station certainly tended to support the conclusions reached by the examiner and the Commission. In other words, there was substantial evidence to support those findings and, hence, they are conclusive."

## Young Resigns

NEW YORK, N. Y. . . . Following the meeting of the Board of Directors of Radio Corporation of America on May 5, David Sarnoff, president of the company, announced the resignation of Owen D. Young both as chairman of the executive committee and as a director of RCA. Mr. Young's resignation was accompanied by the following letter address to General James G. Harbord, chairman of the board.

"I enclose herewith my resignation as director and chairman of the executive committee of the Radio Corporation of America effective as of this day. I need not tell you or Mr. Sarnoff or my associates on the Board of the deep regret with which I take this action. It is done for the purpose of complying with the decree entered in the Federal court in Delaware which contemplated my resignation either as director and officer of the General Electric Company or of the Radio Corporation of America on or prior to May 5, 1933.

"It is a fact that such part as I took in the organization of the Radio Corporation of America was undertaken as a part of my duty as an officer of the General Electric Company, and my activity in the Radio Corporation from then until now has been justified because up until the recent distribution of shares, the General Electric Company has always been the largest stockholder of the Radio Corporation of America. Under such circumstances, it seems not only logical but my plain duty to remain with the General Electric Company and to resign from the Radio Corporation of America. Had the separation of the General Electric Company from the Radio Corporation been a voluntary act on its part, the problem presented to me would have been more difficult of decision.

"I must add, however, that one could not have taken such a large part in the organization of the Radio Corporation and in its subsequent activities as I have done without feeling great personal satisfaction in its accomplishments and great admiration for its officers, directors, and the many people who com-

pose its organization. My leaving it is the greatest wrench in my affectionate relationships, in satisfaction of things done, and in hopes and ambitions of things to be done which has ever occurred in my business life. Having said this, it is unnecessary for me to add that the welfare of the Radio Corporation will be of deep interest to me always and that its continued success, of which I feel so certain, will be one of the greatest satisfactions of my life."

## Reorganizes

CLEVELAND, OHIO . . . To take full advantage of wider coverage resulting from a recent increase in daytime power, WHK announces a special endeavor to build up its daytime program schedule.

For this and other reasons, the following changes in the setup of station personnel were determined upon, effective Monday, May 1.

Louis Rich, for many years musical director of WHK, takes the title of Entertainment Bureau Director.

John T. Vorpe, who has been acting as assistant to program director Martin Bowin, becomes Continuity Editor.

In a general way, his duties have been handled by Vick Knight, who will now assist Mr. Bowin, particularly in the development of daytime features.

Walter Morrison, who has been doing special continuity work for WHK in the past year or two, becomes assistant to Vorpe in the continuity department.

It is anticipated that the search for the best possible talent for sustaining spots both day and night will extend beyond the city and vicinity. Communities within the range of WHK are to be visited with a view to giving them a radio identity over a station which is now heard satisfactorily over a large portion of northern Ohio and Western Pennsylvania.

## Merchandising System

NEW YORK, N. Y. . . . Working on the theory that actual sales consummated form the only real criterion of radio's advertising worth, WMCA has inaugurated a merchandising system that is an integral part of its radio campaigns. It is not dissimilar in many respects to the methods used by the most progressive daily newspapers throughout the country.

"Fan mail and all the other evidence of an interested audience to the contrary, the factor that decides contract renewals in any division of sales and advertising promotion, is increased de-

mand for merchandise," said Sidney Flamm, sales director of WMCA.

"We at WMCA are not discounting the sales theory presented by the national chains; their work falls in a different category—institutional advertising. As a local station covering the trading area known as the metropolitan district, our problem is to "move" merchandise. Our position is analogous to that of the daily newspaper; the chains fall into the classification of the national magazines—*Saturday Evening Post*, *Ladies Home Journal*, and publications of that stamp.

"In any given area the mediums specializing in serving the demands of its people are more conversant with its requirements than an agency that views the broad expanse of the country as a whole. Institutional radio campaigns of a chain nature must sacrifice locational problems to meet a more general condition as dictated by the average of the entire country. For that reason, radio advertising campaigns which are designed to crystallize radio messages into actual sales must employ instrumentalities that are specifically created to ac-

complish the desired end, and conform to the specific problems identified with a definite locality.

"The cosmopolitan tastes of New York require an intense and varied cultivation that no program designed for general coverage of the nation can hope to accomplish.

"New Yorkers are immune to ordinary sales approach. Their sales resistance is exceedingly high, and to overcome it a radio station operator must know his public. At WMCA we feel that for certain types of merchandise a radio campaign to be successful must not overlook the tremendously important factor of the follow-up system, and personal contact of a crew of trained and highly-schooled merchandising men who convert good-will into signed orders for merchandise.

"We are prepared to back up our program presentations with a concentrated drive of a large crew of experts who are specialists in their line."

## Mail Analyzed

NEW YORK, N. Y. . . . National Broadcasting Company felt for a long



Recording and analyzing mail at NBC headquarters

time that its audience mail could be made to yield additional valuable information if more thoroughly analyzed. Now, that is being done. On February 1, a battery of card-punch and counting sorter machinery was put into operation at NBC headquarters.

Although still "feeling its way," the new set-up has revealed some very interesting facts. It is felt that the method has already proved its value. For the present, only eastern mail directed to sponsors' programs, and "fan" mail addressed to the National Broadcasting Company's eastern division, is being handled and analyzed.

The mail is classified into two groups—"direct" and "indirect" response. The direct mail includes letters addressed by name to sponsors of commercial programs. This mail is tabulated but not opened, and is sent direct to sponsors or to their advertising agents.

The indirect mail—that is, letters and cards addressed to the broadcasting company only—includes sustaining program comments, letters of general appreciation of NBC features, and the like.

During February, indirect mail constituted 10.3 per cent of the total eastern division response; requests for offers, 39.3 per cent; appreciation response, 29.9 per cent; while critical response amounted to only 2.1 per cent of the total.

The sex of the writers making up this total of indirect mail is also highly enlightening. Male response totalled 38.8 per cent as against 47.7 per cent for female response. Thus, a widespread opinion that women are many times more prolific letter writers than men seems to be definitely refuted.

The percentage story for February of the indirect mail response for NBC's eastern division follows:

Type	Per Cent
Appreciation .....	29.9
Constructive Criticism ...	.7
Adverse Criticism .....	1.4
Requests for Offers .....	39.3
Requests for Information.	6.1
Requests for Invitations..	11.1
Response to Contests .....	3.7
Contributions .....	7.8
Total .....	100.0

Sex of Writer	Per Cent
Male .....	38.8
Female .....	46.7
Children .....	2.2
Unknown .....	12.3
Total .....	100.0

## Star Starts It

NEW YORK, N. Y. . . The line facilities of the Columbia Broadcasting System will be utilized on the night of June 1, at approximately 10:15 o'clock, in one of the most novel scientific ventures of the decade—the transmission to Chicago and to the Century of Progress grounds of an electrical impulse captured in the astronomical observatory of Harvard University from the star Arcturus. This impulse will set in operation a huge revolving searchlight on the Administration Building, and those light beams, in turn, will switch on the modernistic lighting system on scores of other buildings throughout the Exposition grounds.

This operation will mark the opening of the Exposition and will be the highlight of a broadcast celebrating the opening to be heard over the Columbia network between 10:00 and 10:30 p. m.

The star Arcturus is two hundred and forty light-miles from the earth, or forty light-years away. The beam of light that sets in motion all of this machinery left that star in 1893, at the time of the World's Columbian Exposition in Chicago, and since that time has been travelling through space at the rate of one hundred and eighty-six thousand miles a second.

The Yerkes Observatory at Williams Bay, Wisconsin, and the University of Pittsburgh Observatory will also have telescopes trained on Arcturus, and connections with Chicago over either telephone or telegraph wires.

## Educational Scripts

WASHINGTON, D. C. . . . The Office of Education of the United States Department of the Interior again announces its desire to supply weekly releases on various phases of education to stations for broadcasting. The material may be obtained by addressing the Commissioner of Education, United States Department of the Interior, Washington, D. C.

"Information reaching us," says Commissioner of Education Cooper, "indicates that a large percentage of the radio stations are cooperating with educational organizations and officials in broadcasting educational features. Some of these broadcasts dealing with timely educational topics are of exceptional merit and would be welcomed additions to radio programs in other sections of the country. Therefore, radio stations should be encouraged to exchange select manuscripts treating

educational and cultural subjects of general public interest.

"If stations will send us a select list of educational broadcasts which they would be willing to mimeograph and make available to other radio stations, we will disseminate the information. Stations should include a brief description of each available series, or individual broadcasts."

## Listener Preference

SAN FRANCISCO, CALIF. . . . Comedy and music programs in which a comedian with a widely-known stage name is backed by an orchestra, and concert and orchestra programs of more than ordinarily good quality, are the two types of radio offerings for which listeners have shown preference during the last year, according to Don E. Gilman, vice-president in charge of the Pacific Division of the National Broadcasting Company.

Addressing the San Francisco Advertising Club on "The Year's Progress In Broadcasting," Mr. Gilman pointed out that despite serious obstacles radio has taken many steps forward in the last twelve months.

There has been a definite increase in the amount of hours the average listener gives to his radio, the NBC executive said, as well as an increase in radio stations' mail as a result of programs.

"The percentage of non-constructive criticism which comes to us through the audience mail department is very small," he said. "Probably the most interesting change and trend during the past year has been in the interest of the programs themselves. There has been developed a type of national comedian backed by orchestras or by skit programs, and we usually find at the top of the list in surveys, Ed Wynn, Eddie Cantor, or Jack Pearl.

"This trend toward the outstanding artist, toward the nationally known stage or film star, affects the presentation of programs from regional areas, and more thought and originality is being given to the preparation of those programs. We have met this situation within our own organization by the creation of a program called 'One Man's Family,' which in surveys of program popularity always rates among the first ten on the Pacific Coast."

The highest grade programs of music maintain their position in survey after survey, Mr. Gilman said. Such programs as the Standard Symphony Hour on the Pacific Coast and the Metropolitan Opera broadcasts from New York receive wide appreciation, indicating the place high-quality musical programs

hold in the face of rapidly developing interest in dramatic dialogue over the air.

"The question most frequently asked of me is—Are Amos 'n' Andy losing their hold? If you think they are, just let them stay off the air for one evening and see what happens at any radio station which normally would be broadcasting their program," said NBC's western head. "The telephone service is almost paralyzed and the next day the audience mail is tremendous. In the range of audience interest, Amos 'n' Andy usually show somewhere among the first five favorites. Any program which has been on the air as long as theirs and which can maintain third, fourth, or even tenth position in national favor is a remarkable program.

"Radio has continued and radio will continue because it has one fundamental support, basic public approval. Probably no other industry, in such a short time, has become so close to the public. Radio is within the home and it is the heart of the daily life of most Americans today."

### O'Leary Appointed

DETROIT, MICH. . . . Thomas F. O'Leary, well-known Detroit advertising man, and lately of the sales depart-

ment of radio station WXYZ, Detroit, has been appointed sales manager of station WOOD-WASH, Grand Rapids, of the group of Michigan Radio Network operated by the Kunsy-Trendle Broadcasting Corporation, Detroit.

Mr. O'Leary's twenty years of experience in advertising agency and sales promotion work capably fits him for his new job in Grand Rapids, which will be confined chiefly to securing large commercial accounts for the Michigan Radio Network.

### Short Stories

NEW YORK, N. Y. . . . In line with the search for new production methods in radio drama, the Columbia Broadcasting System has begun preparation of a series of half-hour dramatic programs built on the works of the world's greatest short story writers. Although no definite time schedule has yet been assigned, the first story has already been selected and whipped into shape as radio drama. It is Guy de Maupassant's immortal tale, "The Necklace." A subsequent dramatization taken from the ranks of the masters will be Edgar Allan Poe's breath-taking "Murders in the Rue Morgue."

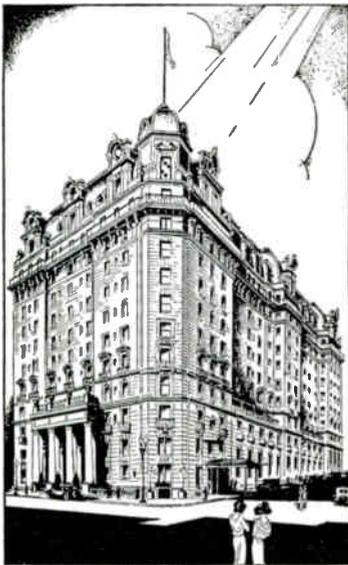
The problem of time element and transition of action from one scene to

another will be treated in a new manner in the great short story dramatizations. There will be no interruptions by the announcer to describe a new setting as the action progresses. Sound effects and natural voices will be employed to effect smooth fading from scene to scene. In the course of these presentations, according to Ferrin Fraser, CBS continuity director, the radio writers hope to learn much of value in future radio works, as well as to freshen up dramatic scripts and draw new interest to broadcast drama.

### Family Spends

NEW YORK, N. Y. . . . The average family income last year was \$1,414.50, and \$959.40 of this was spent in retail stores, according to estimates recently announced by Sales Management in its "Survey of Spending Power."

Retail trade in 1932 is estimated in this survey to have been \$28,656,357,000, a decline of approximately 42 per cent from 1929. All spendable money income in 1932 is estimated at \$41,760,446,000, a decline of approximately 53 per cent from 1929. (An official estimate by the United States Department of Agriculture places the 1932 national income figure at slightly less than \$55,000,000,000.)



**Pennsylvania Ave. at 14th St.**

*Center of Washington Social Life  
Convenient to Shopping, Theatre  
and Financial Districts . . . and  
all Government Buildings.*

## **NEW** IN APPOINTMENTS *and Management*

Friends of the Willard throughout the country will be interested to learn that their favored hotel has added new luxuries in furniture and decoration. Its distinguished tradition is carried on by the same owners, under new Management.

+ +

## **The WILLARD**

WASHINGTON, D. C.

H. P. SOMERVILLE, *Managing Director*

tions are made for licenses or renewals of licenses.'

"By its General Order Number 40, of August 30, 1928, the Commission established a basis for the equitable distribution of broadcasting facilities in accordance with the act. That order, as

The survey is designed to present both a quantitative and a qualitative yardstick of sales possibilities in all states and counties, and for cities of more than 10,000 population. It contains estimates for the year 1932 by states and counties, or population; passenger cars registered in the class selling at retail for over \$1,000, and those under \$1,000; retail sales in dollars, by per capita, and by percentage of the United States total; total spendable money income (industrial, farm, and total) in dollars, by per capita, and by percentage of the United States total. Retail sales estimates are also given for all cities of more than 10,000 population.

The figure on retail sales is an estimate but is advanced as being substantially accurate. The break-down of national totals into states, counties, and cities is based, in the survey, on the correlation of bank debits and individual car sales with retail sales volume.

Passenger car registrations in 1932 are given as 14,896,495 cars selling new at retail for less than \$1,000, and 6,399,634 selling at over \$1,000.

All spendable money income is given as \$334.60 per capita. Income from industrial sources is estimated at \$37,279,816,000, and from farm sources, \$4,480,630.

## Supreme Court

(Continued from page 8)

amended, provided for the required apportionment by setting aside a certain number of frequencies for use by stations operating on clear channels for distant service, and other frequencies for simultaneous use by stations operating in different zones, each station serving a regional area, and still others for use by stations serving city or local areas. These three classes of stations have become known as 'clear, regional, and local channel stations.'

"A new allocation of frequencies, power, and hours of operation was made in November, 1928, to conform to the prescribed classification. It was found to be impracticable to determine the total value of the three classes of assignments so that it could be ascertained whether a state was actually 'under or over-quota on total radio facilities,' and the Commission developed a 'unit system' in order 'to evaluate stations, based on type of channel, power, and hours of

operation, and all other considerations required by law.' In June, 1930, the Commission issued its General Order Number 92 specifying the 'unit value' of stations of various types, and in this way the Commission was able to make a tabulation by zones and states showing the 'units due,' based on estimated population, and the 'units assigned.' This action called for administrative judgment, and no ground is shown for assailing it. It appears that, with respect to total broadcasting facilities, Indiana is 'under-quota' and Illinois 'over-quota' in station assignments.

### Regional Assignments

"Respondents contend that the Commission has departed from the principle set forth in its General Order Number 92, because it has ignored the fact that, both Indiana and Illinois being under-quota in regional station assignments, Indiana has more of such assignments in proportion to its quota than has Illinois, and by ordering the deletion of regional stations in Illinois in favor of an Indiana station, the Commission has violated the command of Congress by increasing the under-quota condition of Illinois in favor of the already superior condition of Indiana with respect to stations of that type. We find in the act no command with the import upon which respondents insist. The command is that there shall be a 'fair and equitable allocation of licenses, wave lengths, time for operation, and station power to each of the states within each zone.' It cannot be said that this demanded equality between states with respect to every type of station. Nor does it appear that the Commission ignored any of the facts shown by the evidence. The fact that there was a disparity in regional station assignments, and that Indiana had more of this type than Illinois, could not be regarded as controlling. In making its 'fair and equitable allocations' the Commission was entitled and required to consider all the broadcasting facilities assigned to the respective states, and all the advantages thereby enjoyed, and to determine whether, in view of all the circumstances of distribution, a more equitable adjustment would be effected by the granting of the application of station WJKS and the deletion of stations WIBO and WPCC.

"To accomplish its purpose, the statute authorized the Commission to effect the desired adjustment 'by granting or refusing licenses or renewals of licenses, by changing periods of time for operation, and by increasing or decreasing station power.' This broad authority plainly extended to the deletion of existing stations if that course was found

to be necessary to produce an equitable result. The context, as already observed, shows clearly that the Congress did not authorize the Commission to act arbitrarily or capriciously in making a redistribution, but only in a reasonable manner to attain a legitimate end. That the Congress had the power to give this authority to delete stations, in view of the limited radio facilities available and the confusion that would result from interferences, is not open to question. Those who operated broadcasting stations had no right superior to the exercise of this power of regulation. They necessarily made their investments and their contracts in the light of and subject to this paramount authority. This Court has had frequent occasion to observe that the power of Congress in the regulation of interstate commerce is not fettered by the necessity of maintaining existing arrangements which would conflict with the execution of its policy, as such a restriction would place the regulation in the hands of private individuals and withdraw from the control of Congress so much of the field as they might choose by prophetic discernment to bring within the range of their enterprises.

### Hair-Splitting

"Respondents urge that the Commission has misconstrued the act of Congress by apparently treating allocation between states within a zone as subject to the mandatory direction of the Congress relating to the zones themselves. Respondents say that as to zones Congress requires an 'equal' allocation, but as to states only 'a fair and equitable' allocation, and that the provision 'for granting or refusing licenses or renewals of licenses' relates to the former and not to the latter. It is urged that this construction is fortified by the proviso in section 9 as to temporary permits for zones. We think that this attempted distinction is without basis. The Congress was not seeking in either case 'an exact mathematical division.' It was recognized that this might be physically impossible. The equality sought was not a mere matter of geographical delimitation. The concern of the Congress was with the interests of the people—that they might have a reasonable equality of opportunity in radio transmission and reception, and this involved an equitable distribution not only as between zones but as between states as well. And to construe the authority conferred, in relation to the deletion of stations, as being applicable only to an apportionment between zones and not between states, would defeat the manifest purpose of the act.

"We conclude that the Commission,

in making allocations of frequencies to states within a zone, has the power to license operation by a station in an under-quota state on a frequency theretofore assigned to a station in an over-quota state, provided the Commission does not act arbitrarily or capriciously.

"(2) Respondents contend that the deletion of their stations was arbitrary in that they were giving good service, that they had not failed to comply with any of the regulations of the Commission, and that no proceeding had been instituted for the revocation of their licenses as provided in section 14 of the act. That section permits revocation of particular licenses by reason of false statements or for failure to operate as the license required or to observe any of the restrictions and conditions imposed by law or by the Commission's regulations. There is, respondents say, no warrant in the act for a 'forfeiture' such as that here attempted.

#### Equitable Adjustment

"But the question here is not with respect to revocation under section 14, but as to the equitable adjustment of allocations demanded by section 9. The question is not simply as to the service rendered by particular stations, independently considered, but as to relative facilities—the apportionment as between states. At the time of the proceeding in question, respondents were operating under licenses running from September 1, 1931, to March 1, 1932, and which provided in terms that they were issued 'on a temporary basis and subject to such action as the Commission may take after hearing on the application filed by station WJKS' for the frequency 560 kilocycles. Charged with the duty of making an equitable distribution as between states, it was appropriate for the Commission to issue temporary licenses with such a reservation in order to preserve its freedom to act in the light of its decision on that application. And when decision was reached there was nothing either in the provisions or section 14 or otherwise in the act which precluded the Commission from terminating the licenses in accordance with the reservation stipulated.

"In granting licenses the Commission is required to act 'as public convenience, interest, or necessity requires.' This criterion is not to be interpreted as setting up a standard so indefinite as to confer an unlimited power. The requirement is to be interpreted by its context, by the nature of radio transmission and reception, by the scope, character, and quality of services, and, where an equitable adjustment between states is in view, by the relative advantages in service which will be enjoyed by the public

through the distribution of facilities. In making such an adjustment, the equities of existing stations undoubtedly demand consideration. They are not to be the victims of official favoritism. But the weight of the evidence as to those equities and all other pertinent facts is for the determination of the Commission in exercising its authority to make a 'fair and equitable allocation.'

"In the instant case, the Commission was entitled to consider the advantages enjoyed by the people of Illinois under the assignments to that state, the services rendered by the respective stations, the reasonable demands of the people of Indiana, and the special requirements of radio service at Gary. The Commission's findings show that all these matters were considered. Respondents say that there had been no material change in conditions since the general reallocation of 1928. But the Commission was not bound to maintain that allocation if it appeared that a fair and equitable distribution made a change necessary. Complaint is also made that the Commission did not adopt the recommendations of its examiner. But the Commission had the responsibility of decision and was not only at liberty but was required to reach its own conclusions upon the evidence.

"We are of the opinion that the Commission's findings of fact support its decision, and an examination of the record leaves no room for doubt that these findings rest upon substantial evidence.

"(3) Respondents raise a further question with respect to the procedure adopted by the Commission. In January, 1931, the Commission issued its General Order Number 102, relating to applications from under-quota states. This order provided, among other things, that 'applications from under-quota states in zones which have already allocated to them their pro rata share of radio facilities should be for a facility already in use in that zone by an over-quota state,' and that, since the Commission had allocated frequencies for the different classes of stations, 'applications should be for frequencies set aside by the Commission for the character of station applied for.'

#### Procedural Convenience

"Respondents insist that these requirements foreclosed the exercise of discretion by the Commission by permitting the applicant to select the station and the facilities which it desired; that this 'naked action of the applicant' precluded the Commission from 'giving general consideration to the field' and from making that fair and equitable allocation which is the primary com-

mand of the statute. We think that this argument misconstrues General Order Number 102. That order is merely a rule of procedural convenience, requiring the applicant to frame a precise proposal and thus to present a definite issue. The order in no way derogates from the authority of the Commission. While it required the applicant to state the facilities it desires, there was nothing to prevent respondents from contesting the applicant's demand upon the ground that other facilities were available and should be granted in place of those which the applicant designated. If such a contention had been made, there would have been no difficulty in bringing before the Commission other stations whose interests might be drawn in question. There is no showing that the respondents were prejudiced by the operation of the order in question.

"Respondents complain that they were not heard in argument before the Commission. They were heard before the examiner, and the evidence they offered was considered by the Commission. The exceptions filed by the applicant to the examiner's report were filed and served upon the respondents in August, 1931, and the decision of the Commission was made in the following October. While the request of the applicant for oral argument was denied, it does not appear that any such request was made by respondents or that they sought any other hearing than that which was accorded.

"We find no ground for denying effect to the Commission's action. The judgment of the Court of Appeals is reversed, and the case is remanded with direction to affirm the decision of the Commission.

"It is so ordered."

#### Program Popularity

(Continued from page 17)

was presented with a great cast of Broadway stars—count them. Perhaps another reason why "The Strange Case of Jane Doe" didn't receive much space was because it didn't get anywhere. Vance has a new idea. It seems that action has no place on the air and that only emotional conflict belongs. (*New York Sun.*) Is that so!

Some day, some people are going to wake up to the fact that the finest type of writers are employed writing radio continuity every day in the week. They're going to give one of these well-trained writers an opportunity to take time off and write a real radio drama. The ability is there. It's only the time-clock tactics that hold them down which has prevented genius from flowering.

## Habits of Radio Audience

(Continued from page 4)

for the period which comes either before the quarter-hour or just precedes the half-hour. Otherwise the figures for the other periods are closely similar with perhaps a slight drop in the number of radio sets at the even 15-minute period.

It is hard to interpret such results because a number of audience habits could cause them. They may mean that toward the end of a program people tune out and that they do not tune in to a program until just after it has started. Such habits may be a reflection on the fact that most advertising is done at the end of a program, or just at the beginning. The listeners avoid hearing such advertising by tuning in on programs in the way indicated by these figures.

Since the per cent of listeners able to name their stations was computed on the basis of the actual number of radios turned on, there should have been no necessary relation between the results for the per cent of radios turned on and the per cent of listeners naming stations. Here we find that the figures show no special differences for the periods when taken by quarter-hours other than a slight lessening of the ability to mention the station just before the quarter-hour. But when the periods are considered by half-hours, we find that there is distinct lessening in the ability to name the stations just before the even 15-minute period, and a distinct heightening just before the even 30-minute period. This means that as the half-hour passes the listeners are progressively less able and then more able to name the station to which they are listening. These figures show no special relationship to the times at which the station identity is announced over the air.

There is the expected relationship between the per cent of listeners who could name the station and the per cent of listeners who could name the program to which they were listening. Here again we note—strangely enough—that in a half-hour period the listener's memory for the radio program becomes progressively worse as the even 15-minute period is reached and then progressively better as the even 30-minute period is reached. It is hard to see why this is so since there are now so many 15-minute programs on the air and mentions of the name of the program occur at both the beginning and the end. However, the results are consistent.

Those from 6:30 to 7:59 agree with the figures from 8:00 o'clock to 9:30.

Naturally, there is a corresponding relationship between the per cent of listeners who named wrong programs and the per cent of listeners who could name programs. However, the ratio of the wrong programs to the right programs varies in the same way. Just before the quarter-hour the listeners named fewer programs, and they named fewer wrong programs in comparison to the right programs named.

If there had been more interviews it might have been possible to study the relationship between programs and station audience with reference to specific times and programs.

*For example, it would have been interesting to find out what happened in an instance such as this: Station A has a very good program at 8:00. At 7:45 and at 8:15 it has mediocre programs. Station B has mediocre programs throughout this entire period from 7:45 to 8:30. Will the results show that the audience starts turning to Station A before the 8:00 o'clock hour, or just at the 8:00 o'clock hour, or slightly after the 8:00 o'clock hour? Does the audience stay with Station A after 8:15 or does it turn off abruptly? Does it go to Station B? What would be the results if there were an excellent program on Station B at 8:15? Would the audience change over at once? It would not be hard to find such situations in a city where there are two prominent competing radio stations both carrying chain programs. If sufficient interviews were made or if records could be made of the times at which the sets were turned on or changed, results could be obtained with reference to this matter.*

From the Omaha data it was possible to observe only what happened in certain cases. In Omaha there were two stations which commanded most of the audience. At certain times practically all the audience shifted to one station. After the General Motors' program on Station A, there was an abrupt shift to Guy Lombardo on Station B. Not a single listener stayed with Station A after the beginning of the Lombardo hour. Station B, however, had several listeners tuned in before Lombardo came on. When the Rudy Valée program was on Station A, listeners came over from the other station to Station A, until at the end of the hour there was no audience for Station B. At the end of the Rudy Valée program, the audience started shifting. The True Story program captured practically all

of the audience for Station B and after it was over people continued to say that they were listening to the True Story program.

As a final word of caution it must be emphasized that the figures in this study are for only one city, and in no sense can they be taken as a sampling of general audience reaction. Furthermore, it is possible that certain errors have occurred with reference to recording the times of the interviews. The method of analysis and results are given here primarily to encourage further analysis by others who have such data at their command.

In conclusion, the results for Table II seem to show that in the period just preceding the quarter-hour there are fewer radio sets turned on than at other times, and those people who do have their radio sets turned on are less able to name either the station or the program to which they are listening. Just before the half-hour there are fewer radio sets turned on, but the listeners are better able to name the station and the program than at other times. These results are true whether the 6:30 to 7:59 period is taken or the 8:00 to 9:30 period.



Joan Kay, NBC dramatic actress, has been made mascot of the 124th Field Artillery.

## THE PROOF OF THE PUDDING?

## LET "DICK" OSGOOD TELL HIS STORY!

Richard E. Osgood

YANKEE NETWORK

Boston, Massachusetts

April 20, 1933.

Mr. Joseph M. Koehler  
 RADIO EVENTS  
 130 West 42nd Street  
 New York City.

My Dear Mr. Koehler:

May I thank you for sending NOCTURNE my way? After so many mystery scripts, NOCTURNE is like the first fair day of spring. We do a half hour dramatization every night on the Network here, as you know; and I am sure that our listeners anticipate and enjoy NOCTURNE nights fully as much as we do at the studio. And incidentally, my sound-effects man draws a double sigh of relief, for he can usually take Thursday off! I was a little afraid of the music when I approached production, for I have to use recordings, but it has worked out very nicely. We use "Orientale" (Mischa Elman) for announcer's poem and opening theme; part two of "Salome" (Philadelphia Orchestra) for Persian background and interludes; "Love Everlasting" (Victor Salon) for Malamor's poem; and usually "The Flight of the Bumble Bee" or "Spinning Song" for Malamor's story telling. Melodrama and mystery continue to be most popular in New England, but there is most decidedly an appreciative audience for the beauty of NOCTURNE. Miss Backus is to be congratulated on constructing a really different and superior script. Her GARNETVILLE series was popular, too, especially from the entrance of those mad movie people into the village.

Very sincerely yours,

*Richard E. Osgood.*

DRAMATIC DIRECTOR

# RADIO

## Discussed by Educational Association

**A**N "Audit Bureau of Circulation" for radio broadcasting was suggested by Herman S. Hettinger, instructor of merchandising at the Wharton School of Finance and Commerce, University of Pennsylvania, in his talk Thursday morning, May 4, before the Institute for Education by Radio, at Ohio State University.

Such an audit agency, Hettinger said, could make field intensity measurements, conduct listener research, and determine the popularity of specific programs and stations.

He pointed out that the development of listener research has been comparatively recent, starting about 1928. "The comparative recency explains the wide disparity of methods and fundamental concepts which exist in that field. The remarkable thing is not the different methods which have been employed, but the degree to which the results attained by these methods are in agreement," Hettinger stated. "This agreement points to the fact that listener research is emerging from the experimental field and that the time has come for an evaluation and probably greater standardization of methods."

He discussed two prevailing methods of research, one the telephone interview and the other the house-to-house canvass, holding that the latter plan has many advantages.

Investigations show, Hettinger said, that from fifty-five to sixty-seven per cent of all the programs listened to are never mentioned in response to the interviewers' questioning.

"The unreliability of the listener's program memory has been shown by F. H. Lumley, of Ohio State University, in a study which revealed that, when confronted with names of programs actually broadcast and fictitious names of programs never broadcast, listeners are almost as prone to mention the fake programs as the real ones," according to Hettinger.

Among the factors he cited as serving to impress a program on the listener's

memory are novelty, showmanship, presence of star performers, program repetition, and the distinctive name of the program. "Programs possessing qualities of this type tend to be remembered more readily than are other programs. This works especially to the detriment of the sustaining programs of a station or network," he said.

"We are attempting to keep alive the artistic imagination of the child, to make him conscious of the dramatic in his own life, and to make him feel the relationship between himself and the art of his environment," Wayne Le-Mere Claxton told the Institute for Education by Radio Saturday afternoon, May 6, at Ohio State University, in describing art broadcasts from the University of Wisconsin.

Claxton is a member of the art education faculty at Wisconsin, which has been giving creative art instruction from WHA. The broadcasts, he said, developed from experiments in art classes of the University High School.

"In these classes," he explained, "we had been trying various methods of disclosing to the students the relationship between their environment, their interests, their activities, and their creative expressions in art. The results had been most encouraging."

Programs for broadcasting, Claxton said, had to be more general, adding, "we are creating dramatic settings, stimulating the child's imagination for recreations in plastic form."

The broadcasts, according to Claxton, are followed by drawing periods, and the paintings and drawings are then sent to the broadcasting station. Twenty schools have been actively participating, with from five hundred to seven hundred regular and frequent listeners. Rotary exhibits of five hundred selected drawings are now in display in these schools, he said.

"We are primarily interested in the child's expression," Claxton stated. "Fundamentals of composition and art structure come as a natural development of the expressive power of the child. Actual art teaching is done through suggestion and discussion with the students who participate in the studio during the time of the broadcast."

A report on a survey of radio broadcasting in land-grant colleges and state universities was made Thursday afternoon, May 4, to the Institute for Education by Radio by Tracy F. Tyler, secretary and research director for the National Committee on Education by Radio.

"Two facts stood out above all others in a study of the facilities used in

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**Highlights of discussions at the Educational Institute meeting at Columbus included a recommendation for an audit bureau of circulation for radio broadcasting; a defense of fan mail as a means of studying the radio audience; the effect of radio broadcasting on the rural population; the importance of radio as an aid to the teacher in the school room, and public disapproval of lengthy advertising announcements.**

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broadcasting by the college and university stations," Tyler said. "First, the relatively poor frequency assignments a commercially-minded Radio Commission has given to these institutions charged with the responsibility of serving their entire states; second, the relatively insignificant amount, 1.8 per cent, of the United States broadcast band assigned to this important service."

These schools, Tyler said, were selected for the survey because they "not only have a wealth of potential broadcasting material, but more radio stations than any other educational group."

According to Tyler, the study included an investigation of policies, programs, administration, personnel, equipment, and finances.

Fifteen of twenty-three universities reporting, he said, had assembled their own apparatus at a minimum of cost. Other conclusions revealed by the survey are:

Broadcasts intended for school use should be of supplementary nature, presenting new and unusual material rather than serving to replace the work of local teachers.

Broadcasts of athletic contests, musical and dramatic entertainment, and public service activities will gain favorable attention for an institution.

Broadcasting through a state or college operated station represents sound institutional policy.

College broadcasting may consist of as much as twenty-eight per cent entertainment material.

College and university officials interviewed, according to Tyler, listed broadcast material in this order of impor-

tance: technical and economic information for specific groups, broadcasts designed to enlarge the services of the institution to the state, general information broadcasts, open forum for discussion of public questions of major importance, systematic instruction for the general adult audience, information from state government departments, school broadcasts, entertainment broadcasts.

"Radio offers such a limitless and interesting field for extensive research that, measured against theoretical ideals, we have as yet taken only the first steps," John J. Karol, director of market research for the Columbia Broadcasting System, told the Institute for Education by Radio Thursday morning, May 4.

"But we believe we have taken some significant steps and although the span of this work has been limited by radio's youth as an industry, we have learned something about the nature and extent of the listening audience," he said. "Observing and studying this vital new medium almost since its very inception, we have learned a great deal about it—at least enough to direct our thinking toward the solution of some of the 'unknowns' of broadcasting."

Fan mail as a means of studying radio audience was defended by Karol, in answering charges that such letter writers are morons. "Fortunately for the purpose of using mail in coverage studios, there appears to be a fairly even pro-rata distribution of 'morons' among all states and all counties in the United States," he said, adding that the letter writers include leading business men, doctors, lawyers, and university professors.

"During the past year the stations affiliated with the Columbia Broadcasting System received more than fifteen million letters," Karol said.

Since the introduction of the radio, farm families no longer "go to bed with the chickens," Frank E. Mullen, National Broadcasting Company agriculture director, told the Institute for Education by Radio Thursday afternoon.

According to Mullen, radio surveys show that rural set owners are staying up later at night than formerly. "It is commonly supposed that the farmer retires at nine o'clock sharp, but we found that a goodly percentage of our farm friends used their radio sets as late as eleven," he said. "A few grumbled at the necessity of staying up so late to hear some of their favorite programs, but the fact remains that radio has pushed the farmers' bedtime back at least a few nights a week."

The radio set today is as important

a piece of farm equipment as the tractor or the automobile, Mullen asserted, adding that farm folk are the most discerning of radio listeners.

"Farmers differ radically from city people in their reactions to radio programs in this one particular," he said. "They apply the yardstick of usefulness in addition to the valuation of radio as an entertainment medium. While they receive the same thrill as city listeners from hearing a great orchestra or a famous artist, they also receive important news and information of decided economic value."

Mullen also reviewed ten years of agricultural broadcasting, stating that most of the informational features such as weather and markets which originated with the birth of broadcasting still remain on the air.

"Markets and weather," he asserted, "are as much a part of the local station's broadcast schedule as the sports page is of the metropolitan daily. Such features are not spectacular and have become a matter of routine, but to the farmer they alone amply repay the cost of his receiving set."

Importance of quality, rather than quantity, in educational broadcasting was stressed Friday afternoon, May 5, by Kenneth G. Bartlett, program director for WMAC, Syracuse University, in his talk before the Institute for Education by Radio, at Ohio State University.

Bartlett related the experiences of Syracuse University in broadcasting since 1927, on time secured from a commercial station. Last year, he said, a reduction of three-fourths was made in the university broadcasts.

"We have not put such a hodge-podge of stuff on the air; we have filled our programs more carefully and broadcast them more frequently; and our results warrant the continuance of this program another year. Our experience is definite in this respect—we must broadcast better before we can broadcast more," Bartlett told the institute.

Problems of program continuity and of publicity were also discussed by the New York man.

Radio was described as "a rich field for the real educator" by William H. Vogel, art director for Cincinnati public schools, in his talk Saturday afternoon before the Institute for Education by Radio at Ohio State University.

Vogel spoke especially of the radio's possibilities for teaching art appreciation. "With the aid of an expert teacher," he said, "not only children, but adults in large numbers over long distances are taught to read the message of

the artists which leads to the 'art of living.'

"From a very humble place in the curriculum of the schools, art study has been steadily forging to the front until it bids fair to outstrip its competitors, for art is so all-embracing in its nature. In general, we are wont to think of art in terms of pictures, sculpture, architecture, ceramics, etc. But gradually it is coming to assume a wider significance in that it is the culmination of all fields of endeavor which reach their apex in the 'art of living.'"

In earlier times when few were educated, Vogel pointed out, pictures on the walls of churches and palaces were used to impress lessons on the people, adding that "with the advent of printing, much of the direct teaching through the senses was lost. The museums took over a small part of it, but it is through the study of art appreciation that new interest will be aroused and the masters will be sought for guidance along many lines. For this purpose the radio has been made a willing and efficient servant.

"In the use of the radio, interest is of paramount importance. The teacher in the schoolroom can, to a certain degree, compel attention, but this does not obtain with the radio where a flick of the fingers can consign the speaker to oblivion as far as the listener is concerned.

"The radio for the most part is designed for the masses. It should deal with the subject in a larger way and be suggestive rather than didactic. It should place before its public a broad view of the subject, and point out the various avenues leading to specific destinations."

In the opinion of Vogel, teaching by radio is not likely to supplant classroom teaching. "The personal contact is too potent in the lives of the pupils and the radio talks too general to meet the more specific needs," he asserted.

Problems of radio "schools" were discussed Saturday morning, May 6, by Hattie S. Parrott, North Carolina state supervisor of elementary education, before the Institute for Education by Radio at Ohio State University. The discussion was based on the experiences of North Carolina's radio education system.

One need suggested by the speaker is "to formulate the fundamental principles of education which underlie the development and administration of a course of study for the radio school." A second is the problem of training the speakers. Other needs she suggested were:

# « « Letters » »

## Percentage Basis

Gentlemen:

A few lines regarding commission accounts, a few thoughts for the independent station. How in the world can any of us ever get any money out of national accounts if we continue to run all kinds of them on a commission basis? Of course, some stations find these accounts profitable as far as said accounts are concerned. But if stations are willing to sell cosmetics, hair dye, tonics, flower seeds, and what-not on a percentage basis, why not handle all accounts on the same basis?

Is it fair, say to local drug store client, to sell cosmetics for a large national concern and charge the local man a straight rate while at the same time taking business away from him? I say NO. In fact, I think that as long as these methods are practiced, just so long will the small station lag behind in securing bona-fide national accounts. Let's be fair to all, and particularly our local clients. If the national concern wants radio time, let him pay for it. The rates are reasonable, and if the results do not justify the expenditure the station isn't entitled to the business, commission basis or otherwise. Station WSOC will positively not accept any account on a percentage basis, and why should it? This station pulls results, why shouldn't other stations? Results should be paid for at a fair rate, not on a "perhaps you get it and perhaps you don't" proposition. And when I think of the "stuff" that's clogging the air under such an agreement, I wonder if ethics are a thing of the past.

I certainly hope independent stations will finally get together to stamp out percentage accounts. In closing, I wish to state that the BROADCAST REPORTER is my favorite radio magazine. Best wishes for your continued success.

ED SIMS

Program Director  
Station WSOC  
Gastonia, North Carolina

## Cover to Cover

Sir:

I thought you would like to know that every member of our staff reads your magazine from cover to cover and that we wouldn't do without it for the world. We have already done business with some of your advertisers, mentioning your publication. We hope it has done you some good.

NORMAN MACKAY

Program Director  
Station WQAM  
Miami, Florida

## Draw Straws

Sir:

I am writing this letter to BROADCAST REPORTER, *Broadcasting*, and *Radio Art*, all three very interesting and very useful radio publications.

At the present time the three publications are sent out on the first and fifteenth of each month. This means duplication of stories and reports in many instances, and also gives to anyone who happens to subscribe to all three a downpour of reading material which cannot be completed until some of it has grown stale, unless it happens to be in the publication which is read first.

My suggestion is that the three publications get their heads together and, by drawing straws or flipping coins or, if desirable, having me act as official umpire, arrange so that one magazine will be published on the first and fifteenth, the second on the fifth and twentieth, and the third on the tenth and twenty-fifth.

In that way each magazine would contain certain live news not duplicated or triplicated by the others.

This is merely a thought to make my own allotment of time more simple.

MALLORY CHAMBERLAIN

Station WNBR  
Memphis, Tennessee

*An equally good idea might be for Mallory's WNBR to broadcast between midnight and dawn to prevent possible duplication or triplication of service in Memphis by WNBR, W'MC, and W'REC. All credit to BROADCAST REPORTER'S contemporaries, but BROADCAST REPORTER will take its chances on being laid aside in favor of some other publication.*

—EDITOR.

## Buys Station

Gentlemen:

Effective May 1, I sold my interest in station WAPI, Birmingham, and bought station WODX, Mobile, now owning and operating this station myself. Mr. Jimmy Yates, who was general sales manager of WAPI, has resigned that position and is now with WODX in the same capacity.

In January, 1930, I organized the Mobile Broadcasting Corporation, owning half interest, and acted in the capacity of general manager until July, 1931, when I sold my interest. On July 1, 1932, I, with other associates, leased at a rental of \$775 per month for a period of 5 years, station WAPI in Birmingham, owned by the state colleges, University of Alabama, Alabama Polytechnic Institute, and Alabama College. After operating this station for 3 months the corporation leasing WAPI purchased WODX in Mobile, continuing to operate both stations until April 31, when I sold my interest in WAPI to my associates at a very good price, in the deal taking over WODX in Mobile. By the way, the month of April was the largest in the history of WAPI, from the standpoint of business carried.

As stated above, we had merely leased WAPI for a period of 5 years, of which 1 year has passed, but WODX was owned outright by us. In the transaction in which I sold my interest in WAPI, I acquired full control of the Mobile station. I moved to Mobile on May 1, and have been very successful in getting quite a number of accounts this week.

W. O. PAPE

President  
Station WODX  
Mobile, Alabama

## Representatives

Gentlemen:

We wish to announce the appointment of Edward Petry & Company with offices in New York, Chicago, and San Francisco, as the exclusive National Representatives of WOAI.

HUGH A. L. HALFF

Manager  
Station WOAI  
San Antonio, Texas



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Located just four blocks north of the White House, within easy walking distance of the shopping and theatrical district, yet away from the noise and confusion of heavy traffic.

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Single Room and Bath  
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### DINING ROOM

The dining room of the Burlington has a wide reputation for its delicious meals, serving either à la carte or table d'hôte at reasonable prices.

Address communications for reservations or further information to Richard H. Nash, manager.

A survey plan to check the effectiveness of the program, as a basis for improvement.

Avoiding duplication in content material, and providing diversification in methods of presentation.

Instructing teachers as to the proper use and successful adaptation of the broadcasts.

Providing proper legislation for the permanent establishment and adequate financial support of a state-wide program of education by radio.

"The increasing tide of dissatisfaction aroused as a result of the lengths to which some advertisers go in their efforts to force sales threatens seriously to impair the efficiency of radio even as an advertising medium," E. A. Weir, director of programs for the Canadian Radio Broadcasting Commission, said Friday morning in the Institute for Education by Radio being held at Ohio State University.

Two schools of thought as to the purposes of radio were cited by Weir. The first, he said, holds that radio exists primarily as an advertising medium, and the second "that the prime purpose of radio is to be a great entertainment and educational medium, falling far short of its proper use at the present time.

"Though the latter school of thought is close to the truth, it does not fully expose the real purpose of radio. To me the prime purpose of this great medium of thought communication is to develop to the highest degree the latent possibilities of the talent lying undeveloped or semi-developed in our cosmopolitan population.

"It is not merely a question of whether we shall have good programs or poor programs, whether we shall increase the turn-over of our industries and add so many millions to our trade balance, but whether the inherent genius of the scattered population that we are trying to mould into one united people shall have opportunity to express itself."

Discussing the efforts made to use radio in uniting the scattered and varied peoples of Canada, Weir said, "The promotion of national unity by radio always carried with it the danger of promoting narrow nationalism. Such a result would be fatal. Fortunately, we seem to be well past that danger. The picking up and rebroadcasting of good foreign programs will soon be helped by the creation of characteristic programs for exchange. In Canada we look upon the exchanges of programs as one of the greatest possible sources of entertainment and education."

Weir added the warning that radio cannot be "left entirely to the whims of those whose chief efforts are to please the maximum audiences of all classes. There must be guidance, some mobilization of the best brains that the arts have produced, in order that the ability of such individuals may be made available to all the people."

He described methods used by his organization in developing new dramatic and musical talent. He also outlined the features of the radio broadcasting act passed by parliament last year, providing for nationalization of radio and an annual listeners' fee of two dollars.

The new plan, Weir said, was necessary because of lack of financial support for radio in Canada. "Across four thousand miles of sparsely settled country we have some sixty radio stations, most of them small, antiquated, and obsolete. In many cases their owners are having a difficult time to subsist," he stated.

"A problem of great magnitude lies before the Canadian Radio Commission. Those who carry the responsibility for the future development of radio in Canada bear a responsibility second to none in the Dominion. They are dealing with cultural and spiritual values. They are providing the opportunities for self-expression for the finest tempers among our people, for that side of Canadian life which will be our permanent measuring stick among the nations of the world," Weir asserted.

Opportunities for station directors to help public officials improve their radio talks were suggested Saturday afternoon, May 6, by Professor Virginia E. Sanderson, Ohio State University, before the Institute for Education by Radio, meeting at the university.

"The radio has made many things possible," she said. "Among these, not the least is the opportunity it offers us to hear public officials speak of the duties and responsibilities of their offices.

"But not all public officials are good public speakers. Some do not have a wholesome respect for radio speaking or an awareness of the obligation it places upon them."

Such a speaker, Professor Sanderson said, should be helped to make a good talk. "He owes it to his audience," she asserted. "and certainly the person who arranges for the program should feel a responsibility toward them, too.

"The radio audience want to be addressed directly; wants to hear a vivid, interesting talk, containing not more than one or two major ideas. They desire to be made to feel that the speaker is really speaking with them and is in-

terested in their response, and they appreciate language which is clear and stimulating."

Because "some speakers resent the fact that they need help and are content with themselves as they are," Professor Sanderson suggested the use of the greatest tact on the part of the program director in bringing about the desired improvement.

## Follow—But Not Down-Hill

(Continued from page 14)

caster. Greatness served as a daily dish tires the palate.

The radio editor of a Columbus, Ohio, paper, referring to an act which had been running a long time on radio, stated that he believed in a short time it would be as dead as a flat bottle of beer . . . not because it was "poor stuff" but because it had been "open" too long.

Let us take today's circumstances. It is a truism that in times of stress a country's mind turns to comedy, just as in times of affluence the country's mind turns to tragedy. It is a further truism that on the up-climb the world is romantic-minded, and on the down-grade it is jazz-crazy, yet, despite this oft-proven fact, is romance on the air? Have we had any of those plays brought to the air that used to leave us with that "peace on earth, good will to men" feeling? Radio broadcasting has a responsibility beyond entertainment. In many ways it determines the outlook of the nation. Today's mind needs romance. . .

I am happy to state that I have brought at least one sponsor around to this point of view, and we are presenting over the Columbia network a Graustarkian romance, featuring Jimmy Meighan and Ruth Yorke, Ruth playing "Marie, the Little French Princess," and Jimmy Meighan, nephew of that famous Thomas, her American sweetheart.

It's always simpler to ride a success, but for any art to predicate its existence on riding successes is for it to set up its own tombstone.

Radio has to stop following.

It must point the way.

It must accept the Roosevelt dictum. It must not only permit people with well-known names to say the unusual, but must say the unusual itself in its programs—musical, dramatic, and informative. It isn't too easy to be educational and entertaining at the same time—it's devilish difficult to be the former and not be obviously so . . . yet if we want "easy" assignments, why not let all play hop-scotch?

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