MARCH FEATURES

No More Summer Slump for Radio

Get Across Your Idea

Wahl Made the Program Fit the Product

Modernizing Farm Campaigns with Radio

Broadcasting Won True Detective Mysteries 500,000 New Readers

“Please Don’t Write,” Program Sponsor Tells Listeners

Purina’s 6:30 A.M. Broadcasts

Does Sponsoring Sports Broadcasts Pay?

Speaking an Advertisement
50,000 Watts .... on "cleared channel"

NEW equipment ... an eight-year-old listening audience ... in a receptive territory ... WFAA is the dominant station in the Dallas market. ........

Represented Exclusively By

SCOTT HOWE Bowen, INC.
RADIO STATION HEADQUARTERS

CHICAGO  
NEW YORK  
DETROIT  
180 N. Michigan Ave.  
274 Madison Ave.  
7-242 General Motors Bldg.
RECENTLY, in this space, we presented evidence showing an over-whelming preference of advertisers for KSTP as the station best fitted to reach profitably the great radio audience of the Twin Cities market area and the Northwest.

We now present the testimony of the radio audience itself—68% for KSTP as shown by a survey just completed. This survey, conducted by an accredited agency, shows that 56.22% of radio listeners voted for KSTP (as against 17.12% for the station made second choice) which, with half of those indicating no preference, gives KSTP 68% of the audience.

The diagram graphically tells the story of the “preferred” audience you get on KSTP — the Northwest’s leading radio station.

KSTP gives the advertiser most service because it has the largest technical staff — the only full-time staff orchestra — the largest musical library — the most complete research, merchandising, sales, program, publicity, continuity, music and dramatic departments.

KSTP, as the Northwest representative of the NBC, furnishes principal entertainment and service features on both the Red and Blue networks.

Executive Offices:
St. Paul Hotel, St. Paul, Minnesota

NORTHWEST’S LEADING RADIO STATION

March, 1930
WMAQ broadcast programs present something for every one all day long. And like The Chicago Daily News—the newspaper that owns and controls it—WMAQ is the medium for some of the most successful Chicago advertising schedules!

Bunte Candy Company  
Endicott-Johnson Corp.  
Cadillac Motor Car Co.  
Calsodent Company  
Case-Moody Pie Corp.  
Chicago Board of Trade  
Chicago Kent College of Law  
The Davis Company  
Eskimo Pie Corp.  
O'Connor & Goldberg  
General Motors Corp.  
Gordon Baking Co.  
Hinckley & Schmitt  
The Hydros Corporation  

Los Angeles Chamber of Commerce  
Nunn-Bush & Weldon Shoe Co.  
Packard Motor Car Company  
Pepsodent Company (Amos 'n Andy)  
Premier Malt Sales Co.  
The Quaker Oats Company  
Weiboldt Stores, Inc.  
Willys-Overland, Inc.  
Nahigian Brothers  
National Heel Mfrs. Assn.  
Thos. J. Webb Coffee Co.  
The Hub  
My Bookhouse  
Vaughan's Seed Store  

In addition to C.B.S. Chain advertisers

WMAQ is The Chicago Daily News of the air, holding for broadcast advertisers the prestige of Chicago's Home Newspaper and leading daily advertising medium—an ideal channel for your broadcast message.

Address

WMAQ
THE CHICAGO DAILY NEWS

Radio Sales Department  
400 West Madison Street, Chicago
"WELL, I suppose you're all set to settle down for a long, quiet rest this summer," a friend of mine remarked the other day.

I looked at him for a moment, then smiled. I thought he was joking, but it dawned on me that he really meant it.

"I'm not counting on it," I finally answered. "But how about you—are you going to close down your newspaper for the summer?"

Of course, the question, on the face of it, was ridiculous, but in the light of comparison it was not. Radio is rapidly assuming a place in American life as a necessity on par with the newspapers, telephone or other public service, and the time is rapidly approaching, if not already at hand, when the suspension of broadcasting activities during the summer would be as absurd as suspending the activity of any of these other public servants.

There has existed a popular notion that radio broadcasting and broadcast advertising is a six, or at the best, a nine months' business, and that during June, July and August, the industry is at a standstill, with business falling off from about April 1 and starting to pick up again in September and October.

That conclusion is absolutely blasted today but it is not without premise. Broadcast advertising has made such rapid strides in its short existence that it is often difficult for those actually engaged in the industry to realize what it means. For that reason a brief glimpse of what has happened in this field during the last three years is not amiss.

Broadcast advertising took its place as a recognized medium with the organization of the National Broadcasting Company and the creation of its three great networks of associated stations. That came about in November, 1926. In the short span of three years, network broadcasting has grown from an idea, with a handful of associated stations to an industry that did some $18,729,571 worth of business in facilities alone last year and now has some 148 stations wired together for the transmission of programs.

When we consider the length of time that elapsed between the invention of the movable types of Gutenberg and the present day newspaper we begin to see why the almost phenomenal growth of broadcasting is difficult to grasp in its entirety. We do not realize the great and important place that radio is occupying in the daily lives of the people of the United States.

This is especially true with business men with whom it must share only their leisure hours. But this condition applies only to a relatively small number of men who occupy themselves in a few key cities of the country, and even in the lives of these few broadcasting is playing an ever increasingly important part. Radio to the rank and file of the estimated audience of more than 50,000,000 American listeners is a habit and a pleasure which they follow as eagerly and closely as a broker watches movements of a stock in which he is particularly interested.

Of course, there are many contributing factors that have gone to make this tremendous popularity so. The rapid and wonderful perfection of radio receiving sets that has taken place in the last three years make the old crystal receivers seem as crude when compared with the present day super-tube, perfected instrument as does the old Washington hand press seem when compared with a super-multiple twelve unit
press that it has taken more than a century to achieve. Perfections in the actual transmission of programs and the overcoming of static and other interference has been equally as great. These, together with the ever improving quality and variety of programs, are largely responsible for the high status of radio in America today. Of course, the program improvements and mechanical improvements are reciprocal, for if there were no good programs there would be no need for perfected receiving sets, and if there were no perfected sets, there would be little demand for good programs.

Now that we have considered the reasons why, we can begin to see why, too, radio is just as essential in summer as in winter. The old bugaboo was poor reception. That is no more.

The second mental barrier in the path of summer programs was the belief on the part of advertisers that with the coming of summer audiences were diminished by the competition of outdoor diversions. In an effort to obtain some accurate information as to the truth or untruth of this belief, as well as other essential data, the National Broadcasting Company employed Dr. Daniel Starch, nationally famous consultant in commercial research, to make a survey of the United States. This was completed just two years ago and was the first and only authentic study of its kind ever compiled.

At that time the survey revealed that four-fifths of the entire radio audience of the United States used their radios practically as consistently during the summer as during the remainder of the year. Since that time radio reception and programs have both materially improved and the radio habit has become more strongly fixed, leading to the natural conclusion that a still greater audience will use their sets this summer.

This means that the broadcast advertising sponsor this summer will have at least a potential audience of 40,000,000 listeners to cater to—and that is no small group in itself. The survey also revealed that there are no material differences in this group among the geographical districts or among the cities, towns and farms. The same is true of occupations and income groups.

That this is the existing condition hasn't been lost on the majority of network advertisers. This is indicated by a survey of the month by month expenditures for chain broadcast advertising during 1929 as compiled by National Advertising Records. While but the last three months of 1928 showed expenditures of more than a million dollars for broadcast advertising, there was not a month in 1929 that there was not more than a million spent.

The month by month figures are recorded as follows: January, $1,258,174; February, $1,372,484; March, $1,610,252; April, $1,550,372; May, $1,562,770; June, $1,309,295; July, $1,311,517; August, $1,330,709; September, $1,599,191; October, $1,948,430; November, $1,908,287; December, $1,968,720.

By this we see a sharp gain in the purchase of broadcast time until June when there comes a slight falling off, but the increase is again immediate, continuing throughout the remainder of the year. It is estimated that despite close money conditions, and the general economic situation, the slowing up will be even less this year, and this mainly of seasonal products.

new chain?

PLANS for a new chain to compete with the Columbia and National networks were outlined by Dailey Paskman before the Federal Radio Commission February 28th. Mr. Paskman proposes to begin by developing station WGBS, New York City, which he owns, as a key station, and then to branch out by easy stages into New England, the central and southern Atlantic states, and finally into the Midwest and Pacific territories. All plans, however, hinge on the outcome of his application for full time on the 600 kilocycle channel, for which he now holds an experimental license. This application is bitterly opposed by stations WNYC and WMAC of New York, who believe it would be too close to their channel of 570 kilocycles, and by WICC, Bridgeport, Conn., which is asking for the channel itself.

To the national advertiser wise in the ways of people and advertising psychology, however, there are still other reasons why he will continue his broadcast advertising campaign throughout the summer. These are the essential factors of repetition—that is, keeping his program and product constantly before the public; continued building of good will, and holding a preferred time on the air.

There is, probably, a great element of danger in discontinuing a nationally followed radio program for a period of a few months than there is in curtailing almost any other form of advertising. The reason for this is apparent. The radio program which is followed nationally is certain to be a feature of worthwhile entertainment that is looked for every week by the great American radio public. It is not doing direct selling, for radio in accomplishing its mission can never do that, but it is coordinating the sponsor's other forms of advertising, keeping his name and quality of products constantly before the family circle, building and cementing good will, giving consumer acceptance to his products, spurring on his sales force and dealers as well as entertaining his customers and potential customers.

Imagine what would be the reaction, for example, were the sponsors of Amos 'n Andy to suspend broadcasting during the summer months. The hue and cry that the radio audience would set up would be so great that it could be heard at the poles. The same is true with other national favorites. The sponsors by such action would endanger the goodwill that he has built up, as well as giving way in the minds of the public to the name of his product as another program would take the place of his—perhaps that of a competitor.

The preferred time factor is growing more and more important in the eyes of broadcast advertisers. The followers of a program habitually, hearing a broadcast from week to week at a certain time, being creatures of habit, resent having that time changed to some extent, but the greatest danger for the sponsor lies in the fact that so many firms are constantly seeking periods on net-

(Continued on page 8)
THE question of direct advertising has been a permanent stone bruise on the foot of broadcasting.

The owner of a station is threatened on one side by mounting costs for operation and on the other side by ominous letters from listeners on direct sales promotion over the air. He finds himself in a different position than the owner of almost any other advertising medium. For his "circulation" he must depend on the good will and interest of the listeners. For his revenue he must depend upon the advertiser. That which the advertiser wants to do often menaces the listener interest and good will. It is a seemingly endless cycle.

If he refuses to put on programs that contain the various messages dictated by the advertisers, he loses revenue and is perhaps forced to operate at a loss.

If he permits the programs to go on, some listeners emphatically voice their protests while many others merely content themselves with tuning in another station. Generally speaking, it would appear that this is one of the foremost problems of broadcasting.

Gradually, however, solutions are presenting themselves. Advertisers are being slowly educated that it is to their interest not to hurt themselves and the name of their product by presenting too long an advertising message in their programs. The time will come when the advertiser will be as considerate of the listener as the station owner now wants him to be. That time, however, is not here and the broadcaster must seek out other possible solutions.

It occurs to me that much can be done along one particular line that as yet has practically remained untouched. I believe that there is a great deal of revenue that can be gathered by broadcasters under a plan or general theory which is almost ideal in that the programs would contain no mention of a trade name or a manufacturer.

This plan that I have in mind is the advertising of ideas.

LET me give an example rather than an explanation. At present the aircraft industry in the U.S. is confronted with the problem of selling flying to the American people. Why have not aviation interests been approached with a plan to interest people in aviation by means of programs over the air?

The foremost manufacturers of aeroplanes, together with the leading air transportation companies, could form a pool for this purpose and raise sufficient funds to defray the expenses of such programs. The pro rata cost would be small. It would not be necessary to mention the name of the manufacturer of any particular aeroplane nor the name of any particular transportation company. Leaders in aviation today could give hundreds of arguments and present interesting facts and figures, all of which would be pointed toward the thought of selling aviation.

This propaganda, and I use the word in its most honorable sense, could be dramatized over the air and the results, in my opinion, would be amazing. The same thing is true of many other organizations or associations of individuals, firms or corporations engaged in a similar line of business. Indeed, it need not extend entirely to business.

It occurs to me that the American Medical Association, for instance, might well take half an hour

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We Made the Program Fit the Product

By Hal Johnson
Advertising and Sales Promotion Manager
The Wahl Company, Chicago

Before reciting our six months' experience with radio advertising, it might be well to give some consideration to the history of the fountain pen industry, and the forces which led to our selection of this new, but already recognized medium.

Going back to the days of quill pens, we find people cutting their own quills in a manner to suit their own individual handwriting. The next step in the making of pens was the production of steel points. Steel pens were manufactured in a great variety of point styles because they had to match the individual requirements of those who had previously been in the habit of fashioning their own quills. Pen holders were then made into which the steel points might be inserted, but still it was impossible to do any writing except when one was at a desk equipped with an inkpot.

The next development was the invention of a fountain pen which made it possible to carry a supply of ink in one's pocket. The first maker of fountain pens found it necessary to manufacture a great variety of points because he was in competition with the steel point. It was not necessary, however, for him to offer any variety of holders because the public was accustomed to one type only. So long as pen users were satisfied with one style of pen holder, the question of the dealer's stock was of no particular consequence.

As the use of fountain pens increased, and people became more particular about items of personal equipment, the use of color became popular. This multiplied the dealer difficulties tremendously, for in addition to his variety of points he had added a range of styles in holders and all of these in the popular colors.

Recognizing the obstacles confronting the dealer in this matter of inventory, we brought out an entirely new type of fountain pen—one with an interchangeable point, or nib. It is obvious how this would decrease the inventory necessary for a dealer to carry in stock because, with six different colors of holders and fourteen classifications of points, in four different styles, it was possible for twenty-four fountain pens to equal in sales possibilities a stock of 336 (6x4x14) old-style fixed point pens.

With such attention-callers as these the Wahl Company keeps its dealers and their customers reminded that Friday night is Eversharp night on the radio. The originals of these displays are printed in brilliant colors and cannot be overlooked.
NATURALLY, the problem of distribution was vital following such a revolutionary introduction, and we devoted considerable space in periodicals to what we called our "mechanical advertising." This was directed almost wholly to dealers, and emphasized the difference in mechanical construction and the advantage to them. But with a national dealer hook-up established, we then felt the necessity for injecting more human interest into the story to reach the buying public.

For this purpose, we chose what we and our advertising agency, Erwin, Wasey & Company, recognized to be both a colorful and powerful force in advertising—radio broadcasting. Radio, reaching as it does into millions of homes at a time when the family is most receptive to new ideas, seemed highly desirable—a new medium for a new product.

Radio may be regarded as a form of entertainment, and as such may be looked upon as an interesting story in a magazine. In a magazine the advertiser must depend on the reader noticing his advertising as the pages are turned during the process of seeking enjoyment from the reading matter. The musical part of the program may perhaps be compared to the reading matter in the magazine, but the advertiser here has the advantage of having the entertainment feature suddenly disappear, leaving only the advertising message of his product. This has the same result as though the reading matter in the magazine fled from the page in some miraculous manner, leaving the reader looking at the advertising text alone.

But we demanded something new in the way of programs before going on the air. Just hiring a good band, and peeking out at our unseen customers between the numbers, did not seem the proper way to present a brand new idea in fountain pens. In short, we wanted a program that would fit the product.

To get entertainment in such a rare form, it was necessary to investigate and consider many types of programs. Numbers were submitted to us by broadcasting companies, by free lance writers, and from other sources. But we were not abrupt in making our final decision. We required a program having a universal appeal to men, women and children—one that catered to the various human characteristics, such as curiosity, vanity, pride and the like. That we were successful in picking exactly the right program has more than demonstrated in the remarkable results we have secured in the distribution and resale of the Personal Point Pen.

THE Eversharp Program is a combination of music and graphology. Because graphology has to do entirely with handwriting, and because it is possible to analyze character through handwriting, our program is a perfectly natural tie-up with that modern handwriting medium, the fountain pen.

Everyone recognizes that in order to write well the pen holder and the pen point must fit comfortably in the hand. If the pen does not feel right, then the written letters will not flow smoothly from the point, and will be cramped or sprawling, according to the way such an uncomfortable pen forces the writer to write. It is clear, therefore, that letters formed with an uncomfortable pen will not give a true indication of character. Our belief is that people wish to write better, and want their writing to reflect their true selves. Such was the basis for choosing a program embodying entertaining lessons in graphology in combination with the usual musical numbers.

The results we have secured through radio advertising have been remarkable. We learned of many instances where our fountain pens, in surprising numbers, were sold on the days immediately following even our first program. As the weeks
progressed, these reports from dealers continued to increase. At the close of the year we find ourselves in the very fortunate position of having a dealer organization almost entirely sold out of our product. We attribute this very remarkable selling-out to the resale force of radio advertising. It goes without saying that we shall continue on the air.

Furthermore, the benefits derived from our radio advertising were so outstanding that when we came to the question of selecting a theme for our printed advertising in magazines and newspapers during 1930, we agreed heartily with the recommendation advanced by our advertising agency that we adopt the same thought for the printed message that we have endeavored to put on the air. At the present time, therefore, we are enjoying the ideal situation of the broadcasting of an audible message, followed up with magazine and newspaper advertising carrying the same thought.

Although we do not solicit any letters from listeners, we have, nevertheless, received a large number of letters every day from people who sent in samples of handwriting to be analyzed. We reply to these letters, and the writers are urged to continue listening to the Eversharp programs and so learn to analyze handwriting themselves—their own and that of their friends. We realize that if we went to the trouble of giving each writer a full analysis of character we might lose a listener. And, no matter how much we may put into our programs, the listeners are what makes them profitable.

NO SUMMER SLUMP
THIS YEAR
(Continued from page 4)

works that he runs the danger of being crowded into a time unfavorable for his product and market or of no time at all when he decides to resume his campaign.

Today, when radio has become so universal that there are receiving sets in practically as many homes as there are telephones, the market offered by families who are constant followers of national radio programs is without doubt the largest in the history of the world that it has ever been possible to reach through one medium. To obtain and maintain their good will throughout the year, if for no other reason, is sufficient cause for the broadcast advertiser to continue his campaign as diligently throughout the summer as through any other season.

Of course, the type of program that is desired by this same audience is somewhat different in summer than in winter, it must be admitted, but the program builder of experience, wise in the way of his public, knows the solution for that problem.

Lastly, there has been speculation on the part of some as to the effect of Daylight Saving schedules on a national program. It is true that a program broadcast from 9:00 to 9:30 p.m., Eastern Daylight Saving Time, reaches those portions of the middle west on Standard Time at 7:00 to 7:30 and those in Mountain Time from 6:00 to 6:30 p.m. This still remains a favorable time, as has been shown from a multitude of program results. Where some complain that this same program will be heard on the Pacific Coast from 5:30 to 6:00 p.m. Their objection is that the audience will probably be small at that time.

Surveys made on the coast and particularly on this season of the year indicate that outside of the largest cities most men are home before that time and find time to listen to the radio, while, because of the warmth of the climate, in the major portions of California dinners are eaten later, in the cool of the evening. Of course, the sponsor not desiring this time can put on a separate program for the coast and choose the time to suit himself.

N. A. B. Plans Divisions to Deal with Specialized Problems

A plan to establish engineering, market and other divisions to act as adjuncts of the National Association of Broadcasters was the principal topic of discussion at a meeting of the board of directors of the association held in Chicago on March 3. In the past, the association has as a whole attacked the problems of the broadcasting industry and of the members' stations. But as the field has developed, so has there been a corresponding development among the broadcasting stations. Where formerly one man ran—or attempted to run—the whole show, now there are many men. There is the commercial manager, the program manager, the chief engineer, the continuity writer and above them the head organization who correlates the activities of all of them. Obviously the interests of each of these department heads is not the same.

Accordingly, a committee, composed of Walter J. Dann, chairman; J. J. Storey, Paul W. Morency, and William S. Hedges, was directed to formulate a plan for the establishment of divisions as adjuncts of the association. After consulting with WTAC, Dr. Henry Bellows, and William E. Hedger, this committee will present a definite plan of action to a meeting of the board to be held in May.

Under the plan, as it was sketched at the board meeting, it will be possible for the association to set up an engineering division, which may be joined by the chief engineer of any member station, desiring to develop further information on engineering practices and technique; on studio preparation and on the innumerable items which come within the province of the engineer. Such a division could work closely with the broadcasting division of the Federal Radio Commission. All members of the association would receive reports of the division, whether or not they were represented in the division.

In the same way those who may be interested in collective bargaining with copyright proprietors will have the opportunity of joining a copyright division. Music and program directors could have their division. The commercial managers could have a marketing division. And as necessity arises other divisions could be created.

Although the proposal to establish the divisions was probably the most important matter coming before the attention of the directors at the March 3 meeting, consideration was given other questions involving the functioning of the association. A plan was evolved for the closer cooperation of the executive committee, composed of George F. McClelland, William Ewing and Alfred J. McCloskey, with the executive office in New York. Under the plan meetings of the committee will be held regularly each month and the immediate program for the ensuing month will be worked out so that the association's efforts will be constantly directed along constructive lines.

A regular bulletin service will be maintained so that the members may be kept informed of the activities of the association. All questions arise within the province of the various committees they will be promptly referred to those committees.

Present at the meeting on March 3 were: William S. Hedges, WMAG, president of the N. A. B.; Paul Morency, WTIC; J. J. Storey, KMBC; Paul W. Morency, WOC; Niles Trammell, N. B. C. (proxy for George F. McClelland, WEAF); Anna B. Bellows, WOCC; Edwin M. Spence, WPG; Eugene P. O'Fallon, KFEL; Walter J. Dann, WTMJ; Edgar L. Bill, WLS; Arthur B. Church, KMBC.

Broadcast Advertising

8
MODERNIZE
Your Farm Market Campaign with RADIO

Advises J. O. Maland
Sales Manager, Columbia Farm Community Network

FARM paper advertising seems to be slipping just a little if linage reports mean anything. Many a farm publication congratulates itself if it can break even each month with last year's figures. The merry fight between "nationals" versus "state" farm papers continues. Advertising managers of a dozen competitive publications forget their minor differences and get together to ask each other, "What shall we do about it?"

Advertising managers of farm market accounts worry because inquiry costs are mounting higher each year. Every few months last year two formerly competing publications would merge at higher rates and the poor ad man with farm accounts would have a nice job trying to make twenty-five thousand dollars do the former work of twenty thousand.

All the time, the farm market is here—bigger and better than ever before—waiting to buy merchandise at a profit to the manufacturer and dealer. Maybe the answer is that the same methods that were successful ten or fifteen years ago do not fit the conditions of today. Possibly the farmer and his family have made more progress in becoming "up-to-date" than most of us realize.

I don't know what the answer is, but there are several high-priced jobs waiting for the men who can solve the problem. However, everyone in the farm market realizes that an improvement in advertising methods to secure more tangible results is necessary. A few experiences of farm market advertisers in using broadcast advertising to put "yeast" in their campaigns and get a real "kick" in results might be worth studying.

A manufacturer of an item selling at $10.00 to $22.50 to homes using kerosene for lighting purposes tried radio a year ago and secured 14,650 inquiries for $4,135, or at a cost of 29c each, resulting in direct traceable sales of $13,020. Then, using the broadcast advertising campaign as a leverage and background, this firm persuaded more than 4,000 dealers within four months to handle its line. During the past winter more than 350,000 inquiries were secured at costs ranging from 15c to 42c each, by using extensive broadcast schedules on ten major radio stations and smaller schedules on forty minor stations. The result is a great enthusiastic dealer organization that outsold competitive items about three to one if numerous surveys, hundreds of dealer letters, and salesmen's reports are correct.

Two years of radio has brought more name publicity and greater prestige than eighteen years of publication advertising. This does not mean that radio supplants farm paper advertising; the "yeast" of broadcasting isn't much good without the "malt and hops" of farm

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In April, 1929, True Detective Mysteries, one of the members of the Macfadden group of magazines and newspapers, was entering upon its fifth year of existence. Various kinds of promotional work had been used in an effort to build circulation. Dealer mailings had been employed rather extensively, and during the first months of 1929 newspaper space in large size copy had been used on the day on which the magazine appeared on the newsstand. The result of these various forms of promotional support for True Detective Mysteries, spread over the five years since it made its initial appearance, was a newsstand circulation of approximately 190,000.

Today the circulation of True Detective Mysteries is conservatively estimated at 690,000, and in the opinion of the wholesalers who distribute the magazine, the sky is the limit. What is behind this half-million increase in circulation? What is responsible for this phenomenal growth in sales which has transformed a magazine of average popularity into a book that seems destined to attain proportions far beyond the fondest dreams of its sponsors? The answer is a simple one—one that will bring joy to the hearts of broadcast advertising men. The answer is—RADIO.

In the latter part of April of last year, members of our organization approached the Macfadden sales department regarding the possibility of placing True Detective Mysteries on the air. Our idea was to dramatize each week one of the stories appearing in the current issue. The Macfadden people evinced interest, but not enthusiasm. Feeling, however, that radio could do a job for the magazine, we proceeded to write scripts, dramatizing two stories from the then current issue and arranging an audition at which some thirty executives of the Macfadden organization were present.

The result of this audition was electric. The enthusiasm of the Macfadden executives was aroused with a vengeance, and on May 16, 1929, True Detective Mysteries made its bow to the radio audience as a regular weekly feature on the network of the Columbia Broadcasting System, to be heard every Thursday night from 9:00 to 9:30, Eastern standard time, over Station WABC, New York, and the basic network of twenty stations.

The response of the radio audience and of the detective and mystery story fans throughout the country was immediate and gratifying in the extreme. Sales began to jump and the Macfadden dealer organization grew enthusiastic over what the programs were doing for them. The dealers had been thoroughly circularized before the first program and the merchandising ef-
forts in this direction bore fruit at an early stage in the program's history. Dealers invited their patrons to gather at their stores and listen to the program. Arguments as to the merits of the dramatization ensued and much interest was provoked. Broadsides informed the dealers of the widespread popularity which the program was achieving and counter cards and store hangings urged people who came to the dealer's stand or store to listen in and find out for themselves why this program was rapidly becoming one of the outstanding features on the air.

It is important to bear in mind that the Macfadden organization allowed us a free hand in the building and producing of this program. Ours was to be the credit if the program succeeded, the blame if it failed. This policy has been rigidly adhered to throughout the time we have been responsible for the production of the True Detective Mysteries program.

The program itself as outlined above is built around a dramatization of one of the stories from the current issue. Obviously the stories which contain the greatest number of thrills and which lend themselves most readily to radio dramatization are chosen. Observe those italics closely. In them lies no small reason for the success of these programs, for we discovered early that we were forced to work under the handicap of certain limitations with regard to sound effects. As it was essential that the effect of reality be sustained throughout every program, we therefore discarded any story which, though it contained excellent dramatic material, would tend to strain the credulity of our audience when it came to reproducing the sounds which accompanied the action of the story.

Another consideration of prime importance was the creation of atmosphere—atmosphere which would immediately produce the proper reaction in our listener's mind. This reaction, of course, should be one of excitement, tension, and all-absorbing interest in what was going to happen next. With the help of a sound effects man, we therefore devised an opening signature which has resulted in exactly the thing we were after.

As the station announcer gives us our program cue, the shrieking of a police siren is heard, followed closely by the wild clamor of a bell such as is used on police cars. As this fades, a few bars of eerie music are played, and as the music is faded under, the actors' voices are heard speaking three or perhaps four lines from one of the most tensely dramatic scenes in the evening's broadcast. The last of these three or four lines is always a question such as, "Did you kill Elsie Siegel? Tell me, did you?" or "Speak up, you murdering liar. Where is the body of Stephen Carpenter? Where is it?"

And then, after our atmosphere of excitement and tension has been created, our commercial announcer speaks, telling the audience that tonight they are to hear another true detective mystery, sponsored by the Macfadden publication, True Detective Mysteries, and so on. At the conclusion of his announcement there is a moment of theme music and then the acting of the dramatized story begins, and follows its natural course until the mystery has been solved and the criminal detected and sentenced.

A T THE beginning of our series we introduced a girl reporter sent out each week by the editor of True Detective Mysteries to get the true story of the crime to be dramatized from the man who had originally solved the mystery that was the subject of that particular night's broadcast. There also appeared each week a young man who took the part of the True Detective Mysteries' staff photographer and who was in love with the girl reporter. These characters were introduced as it was felt they would be instantly recognized by our audience and serve to lend a thread of continuity, carrying over from week to week. It was felt further that the progress of Jack, the photographer's suit for the hand of "Trudy," the girl reporter, would provide a continuous love interest and offer opportunity for the injection of humor and comic relief.

After we had been on the air some weeks, however, it became apparent that we would need our full half hour for the dramatization of the story. It was also our belief that the dramatic possibilities of the story were heightened by plunging...
directly into the action following the opening commercial announce-
tment, rather than pausing to drag in Trudy and Jack, whose presence, we
found, tended to break in on rather than to increase the atmos-
phere which we were endeavoring to create around our program. Ac-
cordingly these two characters were eliminated from our scripts.

In the actual playing scripts we did not use the real names of the
people involved in the crimes de-
picted over the air, altering them for this purpose, though the lis-
tener's attention was drawn in our commercial announcements to the
fact that in the magazine itself they would find the real names as well
as photographs of the criminals and sleuths, and the scenes of the vari-
ous crimes.

Introduction and script proper having been disposed of, our next
problem was an effective closing. Here we resorted to an old movie
serial stunt, adapted to our specific needs. At the end of the dramatic
action our commercial announcer was faded in, and as he concluded
his announcement our siren, gong, and eerie theme music were faded
up, down, under and out, and then we gave what we term a "tail-
piece." This consists of three or four lines from the most dramatic
moment in the following week's broadcast and, like the scene which
opens the program, ends with a question couched in language guar-
anteed to arouse interest and ex-
citement and delivered in a voice of
terror, excitement, anger, or one of
the other high-powered emotions.

As the voice of the actor who
speaks this concluding line fades
out, the announcer is heard again in-
forming the audience that for the
answer to that question they will
have to wait till next Thursday
night, when we will broadcast the
story of the crime which involved
the characters whose voices they
have just heard.

This closing scene serves as a
"come-on" to draw our audience
back the following week. It has
proved itself to be one of the most
dramatic features of the program,
and insures a strong, thrilling finish
to our half hour each week.

Due to the fact that we have so
much material to crowd into our
half hour, there is no opportunity
to invite listeners to write in, nor do
we offer any free material of any
sort in connection with our pro-
gram. We believed, however, that
because of the large number of
sound effects involved in each show,
and on which each show depends
to a certain degree for its effective-
ness, we ought to have some method
of checking the manner in which
these effects went over the air.

There was also the matter of mu-
cisal interludes, used to denote
passage of time or to create a spe-
cial atmosphere, or to indicate a
change of scene or locale. It was
necessary to know how well we
were getting this portion of our pro-
gram across.

Accordingly the Macfadden or-
ganization appointed a reporter in
each of the cities of the Columbia
Broadcasting System which took
the program, whose duty it is to
listen in on the night of the broad-
cast and report on the program to
Macfadden headquarters in New
York. Printed forms are provided
the reporters for this purpose, ask-
ing their opinion of the commercial
announcements, dramatization, mu-
cic and sound effects, and also the
local wholesaler's opinion of the
broadcast and what he thinks it is
doing for sales in his territory.

Space is provided on these forms
for a report on weather conditions
on the night of the broadcast, re-
marks of interference, and com-
ments as to whether or not the local
station takes the program from the
chain at the scheduled time. Spe-
cial comments and suggestions were
invited.

When these reports are received
at the Macfadden offices in New
York, they are circulated among the
members of their organization di-
rectly concerned and then passed
along to us, where a similar pro-
cedure takes place. Our office in
turn makes a summary of the re-
port, which is passed along to the
director of the show and to our or-
chestra conductor. As the reporters
represent a very fair cross-section
of the listening public, these reports
provide the director and conductor
with a pretty accurate yard-stick for
measuring the effectiveness of their
efforts, as well as constituting a re-
liable guide book on what to avoid
in future broadcasts and what to
include and give prominence to.

They serve the same purpose for
the man who writes the script.

In the nine months we have been
on the air with True Detective Mys-
teries we have had perhaps four
hundred letters relative to our pro-
grams. This relatively small mail
response, when contrasted to the
phenomenal growth in sales which
the book has enjoyed since it has
had radio support, is particularly
interesting as a proof of how un-
trustworthy returns by mail are, as
an indication of the sort of job a
broadcast advertising program is
doing for sales.

The history of the True Detective
Mysteries program is conclusive
proof that broadcast advertising
can do an outstanding job for
certain products. It is also proof
that the more clients allow broad-
cast advertising men a free rein,
trusting in them and their ability to
produce results in the field in which
they have specialized, the more ef-
fective will those clients' broadcast
advertising campaigns be.

Young & Rubicam Prepare
These Advertisers' Broadcasts

The broadcasting programs of the
following advertisers are handled by
Young and Rubicam, Inc., New York
City. General Foods Corp. (Radio
Household Institute), William Rogers &
Son, The Borden Co., Norwich Phar-

cial Co., American Radiator and Stan-
sard Sanitary Mfg. Co., True Dete-
cive Mysteries, Devoe & Reynolds, Wadsworth
Howland Co.

Gypsy Dyes on KYW

Broadcasting three times weekly over station KYW, Chicago,
Gypsy Dyes, Inc., has begun a radio cam-
paign that will later be extended to
include other stations. Bellamy-Neff,
Chicago advertising agency, is handling
the account.

Broadcast Advertising
LISTENERS to a Chicago broadcasting station a few weeks ago were astounded when the announcer closed a program by saying "Please don't write.

It just didn't make sense. It was as if a preacher had ended his sermon by saying "Please don't pray" or an actor had finished his performance by asking the audience not to applaud.

Radio programs go out to an unseen, uncountable, audience. They may be listened to by everyone whose set is able to pick up the broadcast; they may have no audience at all. The only way the station—and the program's sponsor—has of knowing how well the program is being received is by the letters that the listeners write in. So when they are requested not to write, there must be a reason. And thereby, as the poets have it, hangs a tale.

On the fifth of December, 1929, the Martha Washington Candy Company went on the air over station WBBM, Chicago, with a half-hour weekly program of popular songs, presented by a duo announced as Al and Pete. On the first night the announcer requested members of the studio staff to ask the boys to play and sing a song that had been popular within the last thirty years. Telling of their unbelievably large repertoire, he dared the staff to "try to stump" the boys. At the end of the time, he invited the radio audience to join in the game, announcing that there would be a surprise for anyone suggesting a song that Al and Pete could not sing.

The idea evidently appealed, for during the following week several hundred requests came to the studio, where they were put unopened into a large box. At the start of the second program, the announcer told listeners that Al and Pete would attempt each song as he read the request. If the boys sang the number, that was that; if they could not recall it, the writer of that request would receive a pound box of Martha Washington Candy.

FROM then on the mail poured in. Five thousand requests, 10,000 requests, 15,000 requests a week. Two girls were hired to do nothing but take care of the Martha Washington mail and they were sadly overworked. For every letter must be answered if the good will of the listener is to be kept.

Al and Pete, of course, could not even begin to keep up with such a flood of requests. Singing only enough of each number to satisfy the listeners that they knew it, they still were able to do only about fifty songs in the allotted time. At first the letters left over from one week were held over and mixed in with those of the following week, but they piled up so fast that a statistical-minded staff member figured out that if the mail stopped then and no more letters were received, it would take 20 years for them to catch up.

But the mail didn't stop. Following the program of January 2nd, 1930, the fifth broadcast of the series, 18,627 pieces of mail were received. Tabulation showed 7,302 from Illinois, 3,984 from Wisconsin, 1,432 from Michigan, and so on down to 3 from California. Eighty per cent of the returns came from the five states nearest Chicago. And succeeding weeks were much the same. At last they called a halt to give them a chance to get at least partially caught up. And so the plea for no more mail was broadcast.

But, encouraging as they are,

(Continued on page 40)

March, 1930
PURINA'S

6:30 A. M.

CHECKERBOARD HOURS

Again Prove that the Early Advertiser Gets the Sale

WHEN the Purina Mills decided to give audible advertising a trial they were faced with the problem of building an entirely new advertising campaign. Their products, a full line of feeds for livestock and poultry of all kinds, from foxes to pigeons, have for years been sold in checkerboard bags and cartons; are known to farmers everywhere as "Checkerboard Chows." Dealers' stores often are painted in checkerboard fashion. So are delivery trucks, freight cars, dealers' overalls, and everything else connected with Purina's organization. Ash trays, billfolds, pencils, knives—even the salesmen's cards carry checkerboard borders.

Obviously, this trade-mark could not be used on the air as anything more than a name. The design, so attention compelling when seen, just can't be translated into sound. Their radio campaign could not borrow from the past; it must be able to stand alone from the first broadcast.

The task assigned to broadcasting was a real sales problem—to move tonnage of feeds from the Purina mills to the dealers' shelves and from there to the customers' barns, to sign up new dealers and pep up old ones, and to help Purina salesmen generally. To which information was added the cheerful fact that Checkerboard Chows are probably the highest priced feeds on the market. In short, to put it mildly, broadcast advertising was going to be thoroughly tested.

Every advertiser about to go on the air is faced with three questions: What station? What time? What type of program? Purina, aiming at an audience of livestock and poultry men, selected a station already popular with farmers and experienced in broadcasting to them—WLS, Chicago. The time was more of a stickler, but a survey showed that at 6:30 A. M. they could reach their largest audience. On livestock farms the men have usually been out to the barns for a half hour or so and are back in the house for breakfast at 6:30. A half hour program every day except Sunday was decided on, from 6:30 to 7:00 A. M.

WITH the time settled, it wasn't hard to decide that the program should be a sort of official starter of the day and that "The Checkerboard Good Morning Hour" was a good name. Also that a cheery "Good morning" from the announcer would be a fine way to start the program. So far, so good; but after that, what?

Well, if the program could help the listeners by giving them some sort of useful information, that ought
"Good Morning"

BROADCASTS

to make it popular. Now, a farmer needs to know what the weather is going to be like so he can plan the day's work. A weather forecast would certainly be of service. Perhaps he would also like to get the correct time to set his watch by, as he can't check it by the chronometer in the jeweler's window on the way to the office as his city cousin does. All right, that's in. Then he'd probably like to know how the stock and grain markets are trending. And so brief reviews of the previous day's markets are added.

Inspirational features are woven throughout the entire half hour, the first one being a "Thought for the Day" immediately following the opening greeting. This has proved to be very popular. Many listeners sending in appropriate quotations, such as:

"Keep your face always turned to the sun
And the shadows will fall behind you."

After the thought is read the announcer adds the name of the sender.

The entertainment is chiefly musical—a male quartet, a soloist, sometimes a harmonica guitar combination, occasionally an orchestra. Pervading the whole period, however, is an atmosphere of sprightly good humor, brought out particularly in the announcer's running comments. So noticeable is this that people write in to inquire: "How is it possible for a bunch of people to be as happy as the Checkerboard Boys on this Good Morning Program?"

The advertising part of the program is made up of short—usually only one sentence—actual field reports sent in by salesmen and dealers, describing some outstanding virtue of Checkerboard Chows. Often farmers themselves will send in some excellent sales material, sometimes with a humorous twist. For instance, one listener wrote that his chickens had not been laying very well and he phoned his dealer to send over some Hen Chow, whereupon, before it had even been delivered, the fowls laid six more eggs than usual.

Contests have proved to be an effective way of putting advertising into these programs in an interesting way. A limerick contest, listeners being invited to complete the following rhyme:

"John Jones bought some Checkerboard Chows,
To feed to his hens and his cows.
His troubles all ceased, as his profits increased,

brought in about 1,000 letters, each carrying a good advertising message in the last line. Normally, when no mail is requested, about thirty to fifty letters a day are received.

From a sales standpoint, which, after all, is the only way to judge a commercial program, the Good Morning Hours have been a huge success. No other advertising, says Purina's sales department, has ever so stimulated salesmen and dealers. The salesman finds that the radio has already told at least half his story; it takes him less time to close each sale and makes more calls possible.

The dealer, in turn, finds his customers informed and interested in Checkerboard Chows. Several dealers found so much response to the programs that they stopped sitting around in their stores waiting for business to come in and began going out to the farms, with greatly increased sales.

And if anyone still doubts the value of radio in reaching the farmers, here's a final statistic. In 1929, with four months of radio, the central district, which was mainly covered by the programs, made the largest sales and the largest increase in sales of any Purina territory in the country.

Clark Appointed General Manager of WLW and WSAI

Mr. John L. Clark from manager of the commercial department to general manager of stations WLW and WSAI, both at Cincinnati.

Erwin, Wasey & Company Moves

On March 1st the Chicago branch of Erwin, Wasey & Company, Ltd., moved to its new quarters in the Carbide and Carbon building, 230 North Michigan boulevard.

Butman Resigns

CARL H. BUTMAN, secretary of the Federal Radio Commission for the past two and a half years, has resigned, effective May 1, to enter private business.

Pilogil Oil Co. Plans Campaign

PLANS for a campaign advertising Blue-Green gasoline, product of the Pilogil Oil Co., Ltd., in the Pacific Northwest call for the co-ordinated use of broadcasting and local newspapers. The Botsford-Constance Company, Los Angeles office, is handling the campaign.

Helbros Watch to Fertig

BROADCASTING will play a prominent part in the advertising of the Helbros Watch Company, handled by the Lawrence Fertig Company. Magazines, newspapers and business papers will also be used.

Adds Radio Department

A RADIO advertising department, in charge of Ralph Miles, has been added to Jay H. Skinner Advertising Agency, Houston, Texas. This agency has recently opened a branch office in Beaumont.

March, 1930
Does Sponsoring Sports Broadcasts Pay?

Says Hal Totten
Sports and Feature Announcer
WMAQ, Chicago

Are sponsored sports broadcasts worthwhile as an advertising feature?
Perhaps that is a fair question to put to this writer. Again, perhaps it is not.

It is true that justification of his occupation lies in the value of his work as an advertising medium. But it is also true that outside of the advertiser himself, perhaps the sports announcer is on the most intimate terms with the subject.

With this in view, we'll first answer the question in so many words, and then proceed to give a few reasons for the belief.

So: “Sports broadcasts ARE valuable for advertising purposes.”

And, going into the first person, here's why I think so:
When radio first became a general means of public communication as we know it today, I sort of “fell” into it. Formal studio presentation work wasn't in my line. I was a newspaper man, and the reporting angles of broadcasting attracted my attention. Sports broadcasting is nothing more or less than the verbal reporting of a news event—a report fuller and more detailed than its written brother, but nevertheless a news story. It's a news story of the feature or “human interest” kind, one that grips and entertains.

Sport of some sort today is a vital part of the life of any average American. Likewise, entertainment is of more than passing interest to Mr. Citizen.

Interpolating, I might point out that entertainment is recognized as the very core of radio advertising; that sports broadcasting is entertainment; and that therefore, sports broadcasting is an excellent means of selling by radio. But that would...
Baseball broadcasting as a daily feature during the season was undertaken by our station, WMAQ, years before any other station took it up. We started doing the home games of the Chicago Cubs. That was six years ago, and I was the announcer.

That year the Cubs finished in last place. Yet their home attendance was close to the best in the league. The broadcast was not sponsored by an advertiser, but The Chicago Daily News, operating the station, felt a decided reaction from the public. And the ball club noted an attendance unusual for a tail-ender.

We continued this broadcast the next year. This season paid attendance showed an increase of approximately forty per cent. And the increase was traced to considerable extent, although nowhere near entirely, to a growing number of women attending the games.

After a careful study, the major portion of credit for the growth was credited by the club to WMAQ's broadcasts. The effect was so noticeable, in fact, that the American league took down the bars and since then we have done both Cub and White Sox home games, filling the season.

The third year likewise was an unsponsored year on WMAQ. But in the fourth season, a radio manufacturing concern, makers of portable receivers—the Trav-l-er—bought the first half of the Cub season only. The result was so satisfactory that Trav-l-er later bought the tail-end of the White Sox season and the City Series games between the Cubs and White Sox.

That year Trav-l-er spent less on radio than it ever had done on black-and-white or dealer promotion and cut out practically all of the latter two. Yet the business showed an increase of more than forty per cent and the advertiser became a radio convert for life.

Last season a national advertiser put a goodly sum into our broadcast as a local or "spot" advertisement—Coca Cola. They bought the entire season of both clubs. And their business figures for the year show a marked increase. The dealers of the territory were won 100 per cent.

In all of these cases definite increases in business were evidence of the value of the broadcast as an advertisement. Other signs pointed to the same thing. For instance, in a goodly portion of the letters received by myself, and by the station, referring to the broadcast, Coca Cola last year was mentioned. "We want you to thank Coca Cola for us for making this broadcast possible," was the tone of the letters. Not one writer in the whole season protested making the broadcast a commercial one. Only one writer protested the season before, and then it was mildly voiced. He felt that The Daily News should have kept it for itself alone.

The reason for all this? Look at the audience and you can't miss.

For the baseball broadcaster is talking into home, office, store, and every which place. In the homes he reaches literally thousands of women. Their interest in the broadcasts is reflected definitely in the increase in feminine attendance at the games. And placing the name of a product constantly before a rapt, listening public is the zenith of all advertisers' dreams.

When men place radios in their offices; employers operate them in their factories and shops; and business houses install them for customer-attraction; all for the reception of the ball games, the advertiser can realize just what he has waiting for him. And that is just what is being done.

I have cited baseball only. Take the case of the sports resume, or "score," hour on WMAQ. For two years this broadcast has been sponsored by the Shotwell Manufacturing company of Chicago, makers of a line of candy bars.

The reaction here has become so complete that it is no longer known generally as a sports or score hour. It is the "Shotwell Hour" to thousands upon thousands of listeners. I know this, for I am called upon to make scores of appearances a year and I hear it everywhere.

The Shotwell people have tested results satisfactorily several times with contests. But the prize achievement came last summer. They were introducing a new candy bar called "Funny Face." Suspending all appropriations for bill board or printed promotion of the bar, they introduced it by radio during this hour. The result was the most smashingly successful circulation they had ever known.

This discourse could go on and on. We have done football, prize-fights, and other events as advertising features. Our reactions all have been the same, by mail and by actual sales result. So I speak with evidence and experience when I approve the sponsoring of sports broadcasts as advertising features.

I. G. A. GOES ON AIR WITH SPOT BROADCASTS

Consistent to its principles of opposing all chain organizations, the Independent Grocers' Alliance of America is presenting its radio program over spot stations, covering roughly the territory served by the I. G. A., are being used, a few on each night of the week. The programs, which are recorded, are dramatic incidents in the life of a small-town grocer and his family.

Maland Goes to CBS

J. O. MALAND, former commercial manager of WLS, Chicago, has been appointed by the Columbia Broadcasting System to handle sales of the Columbia Farm Community Network, according to a recent announcement by Stuart Eggleston, western sales manager.

Mr. Maland was formerly farm program director of WLAC (now WCCO), Minneapolis, during 1923 and 1924, president of the Northwest Radio Trade Association, one of the organizers of the Federated Radio Trade Association, and has been connected with the advertising departments of the Dakota Farmer, Northwest Farmstead, Farm Stock & Home, and Prairie Farmer.
SPEAKING AN ADVERTISEMENT

WRITE Copy to be Seen, but DICTATE Audible Copy

Says Rexford Bellamy

Bellamy-Neff Company, Chicago

WHEN you submitted that continuity to me the other day, you know I didn't think so very much of it. I O. K'd it because there was not any specific criticism that I could lay my hands on. But last night, when I heard it over the air, I want to tell you that it was the most impressive copy that you fellows ever wrote. It sounded thoroughly convincing and sincere.

Those comments were made by the advertising manager of a concern which expends a large appropriation in magazines every year. He is an outstanding copywriter himself and, in fact, is considered an authority on copy in his field.

The funny thing about this situation is the fact that the copy alluded to in his remarks was not written at all. It was dictated in an ordinary conversational manner. After being typed it was read aloud by the man who dictated it and then by others to him. Some minor changes were made before it received the client's O. K. and went "on the air."

This interesting circumstance brings up the query as to whether or not copy, or so-called continuity, which is dictated in a conversational manner has a definitely different character from that which is studiously written in longhand or typed by the copywriter. This would seem to be true. Of course, the personality of the announcer has a definite bearing on the case and there are, no doubt, other factors to be considered.

Some few playwrights have developed the mental facility which enables them to write colloquial dialogue. But advertising copywriters are not playwrights attempting to produce the "great American drama." They have been pursuing different methods for a different purpose. It is readily apparent that good copy, which is designed to influence sales, either directly or indirectly, must be worded in one manner for silent reading from the printed page, and in a different manner for broadcast announcing. Is the method alluded to above a simple solution of this problem? It has seemed to be the case by tests made in several instances, basing the results on the number of inquiries received from comparative broadcasts.

In making extensive comparison of broadcast announcements which are definitely planned to show results in merchandise inquiries and sales it would seem that those which are phrased in a natural conversational manner were doing the job better than others which possibly have been produced with more effort but which suffer from a heavy, stilted quality when read by the announcer. Copy which can in any sense be classed as "fine writing" usually tempts the announcer to fall into a more or less elocutionary style, "declaiming" his lines. This "style" is definitely apparent to the listener and detracts from the sales message. Elocution is all right for parlor entertainment, but most theatrical producers will tell you that the study of elocution has ruined hundreds of people who otherwise might have been good actors and actresses.

A copywriter who is thoroughly conversant with the merchandise or service that is being directly or indirectly advertised by a broadcasting program can no doubt develop this conversational method of pro-
Advertisers Will Audit Station Circulations

AFTER a study continuing for more than a year on the whole question of the use of radio as an advertising medium, the association of National Advertisers, Inc., New York, is making a study of the habits of radio listeners in the United States, under the leadership of its radio committee, has put into effect a plant for checking broadcasting. Here-tofore there has been no method of determining accurately the relative number of listeners to radio programs and of getting detailed information as to the preferences of the public. The present plan aims to formulate a sort of audit for radio.

Some seven years ago this same association set out to devise a method of auditing the circulation of newspapers and other publications. The result was a bureau of verified circulations. In February, 1914, this bureau and the Advertising Audit Bureau were consolidated. This became the Audit Bureau of Circulations and was practically directed by a committee of the A. N. A. Four years later the A. N. A. generally endorsed the A. B. C., this being the only organization or proposition ever receiving such endorsement.

It is hoped that the present checking plan will lead to just such an audit of radio circulation as is maintained in regard to the circulation of publications by the A. B. C. The plan itself is to be carried out by Crossey, Inc., a national research organization, under the direction of a governing committee consisting of Lee H. Bristol, Bristol-Myers Company; chairman; Martin P. Rice, General Electric Company; D. F. Smelser, Procter & Gamble Company; J. S. Johnson, Johnson & Johnson; and F. R. Ngby, Studebaker Corporation of America. In addition to this an advisory committee of agency men has been formed. On this committee are Roy S. Durstine, Batten, Barton, Durstine & Osborne; L. A. Brown, Lord & Thomas and Logan, John U. Reber, J. Walter Thompson Company.

For the purpose of proper checking, the United States has been divided up into sixty-three territories. Continuous field work will be undertaken for one year. This work will start on March 16, covering the March 15 programs. Personal interviews will be obtained with typical set owners throughout the United States every day of the week for one week of each month. Listeners will be questioned regarding the use of their sets covering the hours of listening, stations received, programs heard, programs most enjoyed, number of listeners per set, etc.

Over 52,000 listeners will be reported during the course of the year. These will be scattered over all groups and classes of people in every part of the United States.

There are 37 participants in the checking plan, spending over $8,000,000 a year in time and talent for broadcasting. As a result of the investigation, it is expected that participants in the plan will obtain considerable information on the day-in and day-out habits of radio network station. At the present time the number of listeners is subject to considerable variation due to weather conditions, power used by the station, blind spots, and other factors.

Attempts will be made to average the circulation so as to provide a typical sample of one of influence and the number of listeners that can be counted upon to be reached regularly by the use of each station. The listening habits of the different sexes, the different age groups, the different financial classes, etc., will be compared. The fluctuation in public preference for programs will be studied closely. It is hoped that answers will be given to such questions as what makes the program popular.


This radio committee has since turned over the work on this particular plan to the governing committee named above.

Columbia Appoints Butcher News Head

Jesse S. Butcher, manager of the news syndicate of the New York Times, has been made director of the news department of the Columbia chain.

Coca Cola on NBC

Beginning this month over a network of National Broadcasting Company stations, the Coca-Cola Company of Atlanta, Ga., returns to the air with a series of weekly programs called "Coca-Cola Sportcasts." Another new N. B. C. weekly program is sponsored by the Hamilton-Brown Shoe Company of St. Louis and Boston.
States Can Not Interfere With Broadcasting

Commission Favors Program Sponsor when New York Official Attempts Censorship

Right of the officials of any state to prohibit broadcast programs of a company not licensed to operate in that state was strongly denied recently by the Federal Radio Commission, when a New York station was asked to cancel its contract with an insurance company not licensed in New York.

About a month ago, Albert Conway, superintendent of insurance of the state of New York, announced that he was going to ask the Federal Radio Commission to censor sales talks of insurance companies broadcasting in the state but not licensed to transact their insurance business in New York.

Mr. Conway went on to say that a specific case had been brought to his attention of a life insurance company of another state which had previously solicited business only through the mails, but which was now using time over a New York broadcasting station. Although there is no legislation giving the state insurance department power to forbid the use of the mails to an unlicensed company, Mr. Conway explained his belief that personal solicitation over the radio involves the company’s entrance into the state to an unwarranted extent.

The company to which Mr. Conway referred is the Union Mutual Life Company of Iowa. It has no agents in any other state, and therefore has no license in any state but Iowa. Formerly all solicitation was made through the mails; recently electrical transcriptions of a sales talk have been used over more than one hundred broadcasting stations. One of these stations was WOV, New York City, which, at Mr. Conway’s interposition, canceled its contract with the Union Mutual Life Company.

Naturally, the Union Mutual did not let the matter rest there. C. G. Schulz, secretary, found in a pamphlet issued last May by the Federal Radio Commission, entitled “State and Municipal Regulation of Radio Communication,” the following pertinent statements:

“Radio communications are all interstate commerce regardless of whether they are intended for reception beyond the state and regardless of any question of profit.

“Since radio communication is interstate commerce and it admits of and requires a uniform system of control throughout the nation, if not throughout the entire world, this control is vested exclusively in Congress and its agencies to the exclusion of the so-called police power of the states.” Each of these statements is backed up by numerous quotations from decisions handed down by the Supreme Court.

Obviously then, the Insurance department of the state of New York has no power or authority over station WOV or any program emanating therefrom. Any regulation or censorship must come from Federal authorities. But, a little farther along in the same pamphlet, Mr. Schulz discovered this paragraph:

“The authority of the Federal Radio Commission over the subject matter of a radio broadcast is limited by the provisions of section 29 of the Radio Act of 1927 which provides only against the use of obscene, indecent, and profane language.”

The section provides that nothing in the Act shall be understood or construed to give the licensing authority the power of censorship or the power to interfere with the right of free speech.

In short, it appears that the station is the final and only authority on whether or not a program should be added to its schedule, realizing, however, that if it accepts programs contrary to public interest, convenience or necessity, the Federal Radio Commission is quite likely to turn down its application for renewal when its present permit expires.

Armed with the arguments cited above, the Union Mutual Life Company submitted its plea to the Federal Radio Commission, who answered that unless the station assumes the duties of an agent—which the contract in this case expressly forbids—there can be no objection to the broadcasting of a high-class program sponsored by an insurance company over a station located in a state in which the company is not licensed.

This unequivocal statement soon set things straight. Station WOV has resumed the broadcasting of the Union Mutual programs and State Superintendent Conway has offered no further interference. To every friend of broadcasting the ending is a happy one.

A letter to “Broadcast Advertising” from the Union Mutual Life Company contains the following paragraphs:

“We look upon the decision of the Federal Radio Commission as significant and important, since it makes definitely plain that broadcasting stations are not subject to the limitations which various of the states have attempted at times to impose upon them.

“It is clear that radio advertisers are in no way subject to state legislation, and that their advertising operations in dealing with broadcasting stations come within the scope of Federal laws relating to interstate commerce.

“Please understand that we are not publicity seekers, but that we are interested in preserving and maintaining the constitutional rights to which we, as radio advertisers, are properly entitled.”
GET ACROSS YOUR IDEA

(Continued from page 5)

over a chain with the idea of educating people on the general question of good health and how to keep it. Dental associations could explain and dramatize the care of the teeth. The field is almost limitless.

Quite naturally the argument will be made immediately that such programs could only be presented over the networks. However, for every national association there is a local chapter and the individual broadcaster in cities of any size at all could probably find any number of opportunities that exist right under his nose.

For instance, in each city there are teachers and schools of music. It is obvious that a teacher of violin can hardly afford to take half an hour over the air on a local station. However, in cooperation with other music teachers, it would be possible to pro-rate the expense so that it would amount to little.

The idea back of the programs to be presented would be to interest parents in teaching their children to play some musical instrument or to study music.

This is merely an example, but it will give an idea of the field that might be opened up. As I have indicated, the general plan would appear to be of value because it does not involve so-called direct advertising. The advertiser would be selling an idea; he would be promoting a general thought or theory, and would, in a way, molding public opinion along certain definite lines.

Much of the continuity that could be written would be of real educational value and at the same time it would be productive of revenue for the broadcaster.

At any rate, it's a thought.

PROOF that Mr. Pratt's idea is no mere dream, but, on the contrary, both practical and timely, came to us just as this number was going to press. The National Canners' Association has just announced its intention of spending $100,000 to put the story of canned foods on the air over a 49 station hook-up of the National Broadcasting Company. It is also rumored that another similar organization will spend a like amount in broadcast advertising. The Canners' program, under the direction of Miss Winifred Wisshard, will be on the air for 15 minutes, four mornings a week.—Ed.

MODERNIZE WITH RADIO

(Continued from page 9)

publications to work on. It does mean, however, that radio vitalizes the advertising campaign and helps the printed page to get greater attention and explain why the customer should buy. It means that, as far as this account is concerned, radio is a primary medium; that, with the farm paper space, its farm market advertising problem is apparently solved, and the sales manager's daily prayer is that no competitor will ever find out about it.

Another instance of tangible results from modernizing an advertising campaign is that of a manufacturer of incubators and brooders who sells by mail. Any advertiser who thinks he has the most difficult selling problem in the world—and that includes every one with anything to sell—ought to try selling incubators by mail when $15,698 in one of the leading farm publications of unquestioned merit brings inquiries at $5.19 each, with direct traceable sales of $13,869.64. In other words, it cost $1.13 for each dollar's worth of merchandise sold.

In desperation this manufacturer turned to broadcasting. During the 1928-1929 season regular broadcasts over five stations brought him 67,279 inquiries for $12,125.65, which averages 18c per inquiry. More than that, his programs resulted in direct traceable sales of $56,922.97, at a cost of 21c for each dollar's worth sold.

Two years of radio have brought this manufacturer more friendly letters, greater prestige and more name publicity than thirty-eight years of previous advertising methods. Yet this does not mean that farm paper space is not the backbone of the farm market campaign. It merely means that the addition of broadcast advertising has made this campaign more effective and opened up greater opportunities in reaching the farm market.

There are scores of other experience stories that indicate how radio has helped to solve the farm market advertising problem. But as a rule the successful user keeps still about it because he is not interested in telling his competitors of new and successful methods.

One of the largest advertisers in this field is investing $52,000 in broadcast advertising during 1930 in one sales territory comprising four states after six months' experimentation. You couldn't get the facts and figures and reasons why from them with a couple of crows, yet they have the reputation for always spending money wisely.

A fence post manufacturer secured more than 10,000 requests for a special book within six weeks after beginning broadcasting, and greater dealer enthusiasm than ever before in his product.

During February, 1930, a flour company received 4,635 letters at a cost of $400 and utilized them in securing new dealers, and says it's the most remarkable advertising they have ever done.

In the past it has taken many advertisers ten to twenty years and a lot of money to build up a reputation in the farm market. Broadcast advertising has shortened this period materially for the limited number of advertisers who have tested this method fairly.

Radio has revolutionized the habits of the American people during the past eight years and brought happiness, education, and business information every day into several million farm homes. Radio has increased the effectiveness of advertising campaigns in reaching city markets everywhere.

American farmers have modernized their methods and habits rapidly during the past ten years. Modernizing farm market advertising by the addition of broadcasting schedules will help to solve the present problem of securing greater tangible returns from farm market campaigns.

Freedom Oil on KDKA

A n educational series of weekly broadcasts entitled "Decision for Freedom," sponsored by the Freedom Oil Company, began early this month over station KDKA, Pittsburgh. Other new programs to appear regularly over this station are sponsored by the Beckwith Machinery Co. and the Standard Cigar Co.

March, 1930
COMMERCIAL RADIO STATIONS AND THEIR TIME ON THE AIR

This list of broadcasting stations accepting advertising accounts has been prepared for the use of advertisers and advertising agencies in planning local and spot campaigns. This list differs from all other such lists in two important ways: First: it shows the exact time each station is actually on the air. This does not mean, of course, that all of the time shown is available, but it does mean that no other time can be had from that station. Second: instead of a number of station officials, only one is named, the man to whom all correspondence regarding the purchase of time should be addressed. "Broadcast Advertising" believes this information will be of assistance and will welcome any suggestion as to how it can be made more complete.
BROADCAST PERSONALITIES

Sam Pickard, CBS

Dailey Paskman, WGBS, New York City

George F. McClelland, NBC

Charles W. Burton, WEEI, Boston

Thomas Patrick Convey, KWK, St. Louis

Earle C. Anthony, KFI, Los Angeles

Earl May, KMA, Shenandoah, Ia.

J. Leslie Fox, KFH, Wichita, Kans.

F. P. Manchester, WAAW, Omaha

March, 1930
“CONTINENTAL’S” Electrical Transcriptions Offer the solution of Your “1930” Radio Broadcasting Problem

Because

“CONTINENTAL” Provides

- a complete service
- sensible planning
- intelligent management
- smooth continuities
- competent talent
- proper rehearsals
- superior recording
- highest quality records

As for placement of your radio programs—Continental now offers an absolutely complete national coverage. Let us give you particulars.

Why HOLLYWOOD was chosen as “CONTINENTAL” Headquarters

Because here, where millions have been spent developing perfected recording of speech, music and effects, are made available the services of “talkie stars,” “big-name” artists of stage, screen and radio, composers, musicians and directors of first rank, the most talented writers, competent technicians, acoustically perfect studios, unexcelled processing facilities.

Continental Broadcasting Corporation
6425 Hollywood Blvd

"BELIEVE US—THE AUDIENCE LISTENS"

A most interesting booklet explaining the services of Continental Broadcasting Corporation in producing Electrical Transcriptions (10-inch, 12-inch and 16-inch—both 78 and 33-1/3 R.P.M.) will be mailed upon request. You incur no expense or obligation. Write for your copy today.

March, 1930
Radio Station KFNF
Shenandoah, Iowa

An Editorial Ad
—by one of the Pioneers of Radio Advertising

It is only common sense to measure and weigh Radio Stations by those standards which have so long guided you in the selection of Publication Media.

For example: (1) The low "mortality" of any station’s advertisers is the mark of its true merit. (2) The "editorial" influence of any station is just as important as it ever was in the press, probably more so because of its greater intangibility. (3) The need of definite knowledge as to any station’s "market" is just as important as it is in considering a magazine or a farm paper. For how else can you fit it intelligently into your sales plans? And how else can you write copy directly aimed to appeal to its class of "readers"?

Worthwhile stations answer these type of questions for you. And your Radio Advertising leans strongly towards gambling unless they are all asked and all answered to your satisfaction.

As a matter of course the prospectus of KFNF includes a comprehensive answer to the "publication" type of questions. We believe it is a step in advance of the factless enthusiasm of so much of the current radio solicitation.

You may not agree with us in our views. But we answer you with 6 years of success. And—practical business men have always had a partiality for brute experience when only ethereal opinion opposes it. Write for an outline of the experience of Henry Field.

*How many stations do you know that can draw experience from 6 years of real Radio Selling?
### Increase in Mail Response

Report by States for the Week of January 27th to February 1st, 1930

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Total For Week - - - - 33,314 Letters

Total For January 1929 - 34,065 Letters

Total for January 1930 - 122,794 Letters

This 358% increase in mail response during January, 1930, over January, 1929, shows that WLS is a more powerful advertising force than ever before, with greater coverage, much larger audience and more responsive listeners.

Detailed experience of advertisers with surveys of the WLS market are available. Address

The Prairie Farmer Station

1230 W. Washington Boulevard, CHICAGO

March, 1930
KBBB—St. Paul Hotel, St. Paul, 10,000 watts; 1190 kc. E. D. Jencks, commercial manager. Full time.

MISSISSIPPI

WBBB—Greenville. 100 watts; 1210 kc. No other data up to press time.

WQCM—Great Southern Hotel, Golconda, 100 watts; 940 kc. M. T. Krulicki, manager. Time schedule: Week days, 11:00 A. M.-12 noon; Monday, Wednesday, and Saturday, 7:00 A. M.-12 noon. Sunday, 7:00 A. M.-10:00 A. M.

WCOC—Great Southern Hotel, Meridian. 1000 watts; 1380 kc. Tom Conroy, manager. Time schedule: Week days, 10:30-11:30, 12:00-1:00, Thursday, 1:00-2:00. Sunday, 12 noon-1:00 noon.

WQCG—1717 Washington St., Vicksburg, 100 watts; 1360 kc. E. S. Pace, manager. No other data up to press time.

MISSOURI

KFVS—Cape Girardeau, 100 watts; 1210 kc. No other data up to press time.

WBMO—125 South St. Louis, 100 watts nighttime; 1420 kc. Time schedule: Week days, 2:30-3:30, Tuesday, 1:00-2:00. Wednesday, Thursday, and Saturday, 7:00 A. M.-12 noon. Sunday, 7:00 A. M.-10:00 A. M.

KMBC—Aladdin Hotel, Kansas City, 1000 watts; 1590 kc. Arthur B. Church, manager. Full time.

KWKC—29th and Main Sts., Kansas City, 100 watts; 1370 kc. H. E. Holbrook, manager. Time schedule: Week days, 9:00 A. M.-8:00 P. M., Sunday, 12 noon-6:00 P. M.

WDAF—Star Bldg., Kansas City, 1000 watts; 1330 kc. R. R. Foster, manager. Time schedule: Daily, 7 A. M.-6:00 P. M.

KFEO—Hotel Roosevelt, St. Joseph, 2500 watts; 1310 kc. No other data up to press time.

KGO—19th and Frederick Ave., St. Joseph, 5000 watts; 1320 kc. H. A. Jerry, program director. Time schedule: Monday and Friday, 7:00 A. M.-6:00 P. M., Tuesday and Thursday, 7:00 A. M.-8:00 P. M., Wednesday, 7:00 A. M.-9:00 P. M., 10:00-11:00, Sunday, 7:00 A. M.-12 noon.

KMGO—Hotel Mayfair, St. Louis, 5000 watts; 1150 kc. No other data up to press time.

KWMN—Hotel Chase, St. Louis, 1000 watts; 1550 kc. Thomas P. Convey, president. Full time.

WLS—Miller Hotel, St. Louis, 500 watts; 1200 kc. C. S. L. Benson, general manager. Time schedule: Daily except Thursday, 7 A. M.-midnight, Thursday, 7 A. M.-7:45 P. M., 8 P. M.-midnight, Sunday, 8:30-9:30.

MONTANA

KGHL—Billings, 500 watts; 950 kc. Eric Thorson, manager. Time schedule: Week days, 6 A. M.-5:45 P. M., Sunday, 5 A. M.-12 noon.

KFAB — Lincoln. 5000 watts; 770 kc. DietrichDirks, manager. Time schedule: Monday, 7 A. M.-12 noon, Monday, 1:00-2:00. Tuesday, 12 noon-1:00 noon, Tuesday, 6-7:30, 9-10. Wednesday, 12 noon-1:00 noon, Wednesday, 6:30-8:00. Thursday, 12 noon-2:00 noon, Thursday, 8-11, 11-12. Friday and Saturday, 12 noon-2:00 noon, Friday and Saturday, 8-11, 11-12. Sunday, 12 noon-6 P. M.

KKV—Box 213, Fontenelle Hotel, Omaha, 1000 watts; 1300 kc. Harold Johnson, advertising manager. Time schedule: Weekly, 7 A. M.-7 P. M. Sunday, 7 A. M.-1:00 noon.

KOIL—Box 1214, Fortonelle Hotel, Omaha. 1000 watts; 1300 kc. E. D. Conelly, manager. Time schedule: Daily: A. M., 6-10; noon, Monday; 11-12; Tuesday, Wednesday, Thursday; 12 noon-5:00 P. M., 6-7; Friday, 12 noon-5:00 P. M., 6-7; Saturday, 12 noon-5:00 P. M., 6-7; Sunday, 12 noon-5:00 P. M., 6-7.

WJAI—116 North 4th, Great Falls, 1000 watts; 1300 kc. No other data up to press time.

WJAG—116 North 4th, Great Falls, 1000 watts. 1300 kc. No other data up to press time.

WJAW — 600 Omaha Grain Exchange Bldg., Omaha, 500 watts; 860 kc. James Tonnem, editor. Time schedule: Daily: A. M., 6-10; noon, Monday; 11-12; Tuesday, Wednesday, Thursday; 12 noon-5:00 P. M., 6-7; Friday, 12 noon-5:00 P. M., 6-7; Saturday, 12 noon-5:00 P. M., 6-7; Sunday, 12 noon-5:00 P. M., 6-7.

WBR — 600 Omaha Grain Exchange Bldg., Omaha, 500 watts; 860 kc. James Tonnem, editor. Time schedule: Daily: A. M., 6-10; noon, Monday; 11-12; Tuesday, Wednesday, Thursday; 12 noon-5:00 P. M., 6-7; Friday, 12 noon-5:00 P. M., 6-7; Saturday, 12 noon-5:00 P. M., 6-7; Sunday, 12 noon-5:00 P. M., 6-7.

WBT — 600 Omaha Grain Exchange Bldg., Omaha, 500 watts; 860 kc. James Tonnem, editor. Time schedule: Daily: A. M., 6-10; noon, Monday; 11-12; Tuesday, Wednesday, Thursday; 12 noon-5:00 P. M., 6-7; Friday, 12 noon-5:00 P. M., 6-7; Saturday, 12 noon-5:00 P. M., 6-7; Sunday, 12 noon-5:00 P. M., 6-7.

In the Kansas City Territory it's

**KMB**

Broadcast Advertising
"IT TAKES TALENT TO USE TALENT"

The above titled Bulletin of a series is complimentary. It will be found
of help to any executive in charge of radio advertising. Send for it!

Let Us Face Present Broadcast-Advertising Conditions
Frankly:

Radio listeners in America are pretty much sensation-proof! Mere "names" . . .
Mere "bump" programs . . . Mere "Smashing" orchestras. . . Mere Musicalized
Advertising Symbols . . . and lots of other entertainment, once unique, once
outstanding and once individual is that no longer. Where Broadcast-Advertising
technique was missing in the past, a tie-up to a stunt or "name" entertainment was
easily substituted. But a Broadcast-Advertisement today must be something more
than "Good Broadcasting and Poor Advertising" or "Poor Broadcasting and Good
Advertising" (otherwise).

Stripped of All Generalities, Radio Still Suffers Sadly,
Yet Simply, From:

1. Advertising men who know little or nothing about the Art of Showmanship, and
2. Showmen who know little or nothing about the Art of Advertising.

No Advertising Agency Was Built in a Day!
No Radio "Specialist" Can Develop Overnight!

The Eleo organization grew up with radio since the early days of broadcast-adver-
sising's infancy. Within it is completely merged all the faculties of showmanship
and advertising. That is why more and more advertisers and advertising agencies
are coming to this company for authoritative service, no matter what their radio
problems are.

If you need help in radio, the Eleo staff is logically the one to fill your needs. You
will find no generalizations here, no stereotyped slapping together of a program.
No twenty-year or more old general advertising agency is any more thorough in its
advertising, publicity and merchandising research and its study of the client's needs
than Eleo, in radio. You are invited to prove this to yourself without obligation.

You may only require Program Service. In this phase of broadcast-advertising, you
will happily discover that our direct affiliations and contractual relationships give us
actual control for radio of many prominently successful writers, artists, orchestras,
etc. Many "middlemen" are entirely eliminated when you use Eleo Program Service.
Or you may require Recorded Programs. Eleo is exclusive agent for the Radio
Recordograph Process.

Remember, we are not just radio station representatives; not merely a few con-
tinuity writers; not only a few musical directors and artists who have appeared in
prominent programs, etc. . . . Not any one of these branches . . . but all of them,
coordinated by a staff of Advertising Men who know radio and Radio Men who know
advertising. Advertising Agencies like to work with us.

Place your name on our list to receive our regular mailings of bulletins on "The Radio
Listener Market." If you have not received your copy of the booklet "The Art of
Resultful Broadcast-Advertising," please advise us. Our recent announcement of
this publication brought such unexpected response that the supply was exhausted.
A new and revised issue is due from our printer within a few weeks.

A COMPLETE BROADCAST-ADVERTISING AGENCY, SERVING THE ADVERTISER AND HIS AGENCY

March, 1930
KWCR

Cedar Rapids, Iowa
A Popular Station in a Popular Area

We have just completed the installation of new equipment, comprising not only bursts of the latest type, but a crystal oscillator controlled transmitter, which allows closest adherence to frequency and enables us to broadcast on a 100% modulation with signals at full volume and high quality.

On Feb. 1 this new equipment was tried out with a test program. This test equipment was received from Chicago, and points in Kentucky, New York, New Jersey, and Ohio. The new equipment was put through the paces of the clearness and strength of transmission.

Of course you want this effective station in your schedules.

By putting quality into your broadcasts, it gets right into the heart of your prospects in the wealthiest broadcast area in the United States.

Write for rates and prospectus

Cedar Rapids Broadcasting Corp.
Cedar Rapids, Iowa

KGBZ—715 Grant Ave., York. 1000 watts daytime, 500 watts nighttime. 530 kc. George B. Miller, manager. Time schedule: Week days, A. M., 5-6; 7-8; 9-10, 11-12; Monday, P. M., 2-3; 4-5; 6-7; Tuesday, P. M., 3-4; 5-6; Wednesday, P. M., 4-5; Thursday, P. M., 5-6; Friday, P. M., 6-7; Saturday, P. M., 7-8; Sunday, A. M., 9-10; P. M., 2-3; 4-5.

KGBZ—715 Grant Ave., York. 1000 watts daytime, 500 watts nighttime. 530 kc. George B. Miller, manager. Time schedule: Week days, A. M., 5-6; 7-8; 9-10, 11-12; Monday, P. M., 2-3; 4-5; 6-7; Tuesday, P. M., 3-4; 5-6; Wednesday, P. M., 4-5; Thursday, P. M., 5-6; Friday, P. M., 6-7; Saturday, P. M., 7-8; Sunday, A. M., 9-10; P. M., 2-3; 4-5.

WBMS—4 Banta Pl., Hackensack. 250 watts. Friday, A. M., 6-7; Saturday, A. M., 7-8; Sunday, A. M., 8-9; 10-11; P. M., 8-9; 10-11; Manager, Richard H. Lepore. Time schedule: Monday, Tuesday and Thursday, A. M., 6-7; Saturday, A. M., 7-8; Sunday, A. M., 8-9; 10-11; P. M., 8-9; 10-11.

WNBN—New Berlin, 1400 watts. Sunday, 5-6; 7-8; 9-10; 11-12; A. M., 5-6; 7-8; 9-10; 11-12; P. M., 5-6; 7-8; 9-10; 11-12. Manager, Anthony I. Farina.

WNBN—New Berlin, 1400 watts. Sunday, 5-6; 7-8; 9-10; 11-12; A. M., 5-6; 7-8; 9-10; 11-12; P. M., 5-6; 7-8; 9-10; 11-12. Manager, Anthony I. Farina.

WCRA—715 Grant Ave., York. 1000 watts daytime, 500 watts nighttime. 530 kc. George B. Miller, manager. Time schedule: Week days, A. M., 5-6; 7-8; 9-10, 11-12; Monday, P. M., 2-3; 4-5; 6-7; Tuesday, P. M., 3-4; 5-6; Wednesday, P. M., 4-5; Thursday, P. M., 5-6; Friday, P. M., 6-7; Saturday, P. M., 7-8; Sunday, A. M., 9-10; P. M., 2-3; 4-5.

Northern California Coverage

WLCB—Long Beach. 100 watts; 1500 kc. Henry S. Nadeau, general manager.

WBMS—4 Banta Pl., Hackensack. 250 watts. Friday, A. M., 6-7; Saturday, A. M., 7-8; Sunday, A. M., 8-9; 10-11; P. M., 8-9; 10-11; Manager, Richard H. Lepore. Time schedule: Monday, Tuesday and Thursday, A. M., 6-7; Saturday, A. M., 7-8; Sunday, A. M., 8-9; 10-11; P. M., 8-9; 10-11.

WBRS—755 Main St., Buffalo. 200 watts; local music; 1200 watts thereafter: Full time.

WGR—Rand Blvd., Buffalo. 1000 watts; full time.

WEAF—Rand Blvd., Buffalo. 5000 watts; full time.

WBMM—Rand Blvd., Buffalo. 5000 watts; full time.

WKED—Rand Blvd., Buffalo. 1000 watts; full time.

WMAM—Rand Blvd., Buffalo. 5000 watts; full time.

SMID—Rand Blvd., Buffalo. 750 watts; full time.

WABC—Rand Blvd., Wednesday, Thursday, Friday, Saturday and Sunday. Full time.

WABC—Rand Blvd., Thursday. Full time.

WABC—Rand Blvd., Sunday.

WABC—Rand Blvd., Saturday.

WABC—Rand Blvd., Friday.

WABC—Rand Blvd., Thursday.

WABC—Rand Blvd., Wednesday.

WABC—Rand Blvd., Tuesday.

WABC—Rand Blvd., Monday.

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WABC—Rand Blvd., Tuesday.

WABC—Rand Blvd., Monday.

WABC—Rand Blvd., Sunday.

WABC—Rand Blvd., Saturday.

WABC—Rand Blvd., Friday.
A proved feature

That will build and hold audience for any station or sponsor—

The Comic Strip of the Air

CECIL and SALLY

in

"The Funniest Things"

Electrically Transcribed
Ten Minutes a Day - Six Days a week

A SERIAL comic that listeners make sure to hear. Satisfied Stations and Enthusiastic Sponsors now using it in all parts of the country have the advantage of large, consistent audiences that never miss the feature or the message that goes with it. Cecil and Sally have proved themselves as a local success, a network release and on electrical transcriptions.

SAMPLE RECORDINGS AVAILABLE

PATRICK & COMPANY

865 Mission Street San Francisco, Calif.
“In the Land of the Sky”

WWNC

“The Voice That Speaks in the Home”

MEMBER
COLUMBIA
BROADCASTING
SYSTEM

THE ONLY
station in the
“playground of
Eastern America”
providing
16 hours of GOOD
program every
day ... with one of
the BEST
audiences in
America. Liked
by listeners
because it does not
abuse their
confidence.

CITIZEN
BROADCASTING CO.
INC.
815 Flotron Building
ASHEVILLE, N. C.

Rate card on request—rates published in
STANDARD RATE AND DATA.

HEINL

Keeps You Informed on the National Situation
Heinl Radio Business Letter
Insurance Building
Washington, D. C.
PRICE $10 A MONTH

WHK—Engineers’ National Bank Bldg.
Cleveland, 1000 watts; 1339 K. H. Howlett.
commercial manager.
Full time.

WIB—City Club Palace Hotel
Springfield, 1000 watts; 1070 K. H. Jones.
Offering entire day.

WIB The only station in Kansas offering
the advertiser editorial co-
operation.

WIB W I B programs and schedule
approved.

The Kansas Farmer

WIB The only station in Kansas offering
editorial co-operation such as this
which is designed to secure the
utmost in effective merchandising of
local products.

WIB W I B is the Kansas station
with the editorial co-operation.
Member Columbia Chain

500 Kilowatts

WIB PUBLICATIONS
TOPEKA, KANSAS

Broadcast Advertising
DO you realize that month by month we can show you the exact expenditures for Radiocasting on all the “Chains” and “Networks”? Each individual buyer of time is listed and expenditure given. A monthly comparative analysis of expenditures enables you to check the growth or recession with absolute accuracy of this mode of advertising.

This is only one of the many excellencies of the NATIONAL ADVERTISING RECORDS Small in Cost. Big in Service. Let our nearest office show them.

National Register Publishing Company
Sole Selling Agents
245 Fifth Ave., New York
7 Water St., Boston
140 S. Dearborn St., Chicago
Russ Bldg., San Francisco
Chamber of Commerce Bldg., Los Angeles

March, 1930
The outstanding station of Kansas with programs that are so diversified they appeal to the middle west farmer as well as to the city dweller.

5000 WATTS — 1050 Kilocycles
Crystal Control — 100% Modulation

More Power than any other Kansas Station

Rate Card Mailed on Request
Member National Association of Broadcasters
Why Are Those Men Leaning Over Backwards, Papa?

Well, Those Are the Men Who Operate WBBM, Sonny, and They Are Leaning Over Backwards for Their Advertisers.

But Papa, What Good Does That Do Their Advertisers?

It Brings Them Direct Results, Sonny.

And Do Advertisers Like Direct Results, Papa?

My Boy, All Advertisers Think an Ounce of Direct Results Is Worth a Pound of Advertising Theory. That's Why WBBM's Sales have increased More Than 100% During the Past Year.

But What Is Advertising Theory, Papa?

Oh, Mostly Talk About Station Prestige, Listener Influence, Estimated Number of People Who Listen, and So On.

And What Are Results, Papa?

Sonny, During the Month of January, WBBM Received More Than 70,000 Letters from Listeners, or Seven Letters for Every Thousand Radio Receivers in the Entire United States. The Results from Zone 7 Were a Landslide. For Example, Wisconsin Sent in 68.5 Letters Per Thousand Radio Sets; Illinois, 41.5 Letters; Michigan 12.2 Letters; Indiana, 18.5 Letters; Iowa, 15.3 Letters, and So Forth. That's Results, Sonny.

But Papa, Don't Those Men Look Strange, Leaning Over Backwards?

They Look Strange, My Boy, Because It's a Very Unusual Sight.

Write for Mail Returns and Map Showing Our National Coverage

We will gladly send, upon request, to any advertising agency or business executive, without cost or obligation, our January mail report, and a map of the United States, showing our coverage, by states, during the month of January. Just address your request, on your own letterhead, to WBBM, Chicago, Illinois.

25,000 Watts

WBBM

410 NORTH MICHIGAN AVE., CHICAGO

March, 1930
Northern California Coverage is a Thru

Trained Commercial Staff
With years of merchandising and advertising experience in both RADIO and the printed page—assuring complete tie up with your general advertising campaign, thus giving you maximum returns from your advertising appropriation. FOOD LINES A SPECIALTY.

Programs

Built to the standard of pleasing all members of the average family of five. This accounts for the astounding results obtained by advertisers

Equiment

1000 watt transmitter, 100% modulation, crystal controlled. Beautiful, clear reception rated among the best in the west.

Location

at the north end of San Francisco Bay, hitting the dials of the East Bay communities with powerful force. In the center of the 455,000 receiving sets of northern California.

Only Station

Completely serving each of East Bay communities of ten cities and counties. All served as a true territory, being carried by KFWM. This is the key merchandising center of Northern California trading area and its leading Radio station KFWM is your next campaign.

Consult our representatives Bureau of Broadcasting, Chicago, or McClintock & Ass., Los Angeles, or write to

KFWM
Educational Broadcasting Corporation
1520 8th Ave.
Oakland, Calif.

Broadcast Advertising
For Your Convenience in Buying Radio Broadcast Advertising...

You can now buy radio advertising, blanketing the entire country or any part thereof, from one source through which all details are completely and efficiently controlled. The scope of this service includes the station time, continuities, talent, programs and the production of records of the programs.

This organization functions as the national representative of 165 key radio stations in the principal cities of the United States in the same capacity as representatives function for other advertising media, and is similarly commissionable to recognized advertising agencies with the customary 15% and in some instances an additional 2%. Station rates are the same as quoted in Standard Rate and Data Service.

Rates for station time, talent available and local conditions with regard to any station are instantly available from these offices and all services rendered, whether the broadcasting schedule is local, regional, or national, is included in a single monthly invoice.

Address inquiries to our nearest office.

G. W. McElhiney Jr. and Associates
Accredited Radio Station Representatives
Railway Exchange Building
St. Louis, Mo.

Chicago Kansas City Los Angeles

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WE HAB DE GOODS

We sure do! The Standard Advertising Register — the Red Book — is the goods! Sign up today!

The Standard Advertising Register is a thoroughly dependable service giving you the essential details about National Advertisers and Advertising Agencies. Our large force is constantly busy with revisions. We aim to keep abreast of the current changes. There is no service so thorough or complete. Write our nearest office.

Quit Guessing - Get the Register!!

National Register Publishing Company
145 Fifth Ave., New York 140 So. Dearborn St., Chicago
7 Water St., Boston Russ Bldg., San Francisco
Chamber of Commerce Bldg., Los Angeles

March, 1930
San Francisco

California

WESTERN ELECTRIC

SOUND REPRODUCING

SYSTEM

KJBS

KFLX—Galveston. 100 watts; 1700 kc. No other data up to press time.
KPRC—404 Post-Dispatch Bldg, Houston. 1000 watts; 1220 kc. Ingham G. Roberts, commercial manager. Full time.
KQCI—1020 W. Main St., San Antonio. 100 watts; 1370 kc. Sam Liberto, manager. Time schedule: Week days, A. M., 10-11; P. M., 12 noon-11; Sunday, A. M., 8-9, 11-12 noon; P. M., 2-3, 7-8.
KONO—St. Anthony Hotel, San Antonio. 100 watts; 1420 kc. W. E. German, manager. Time schedule: Week days, A. M., 8-9, 11-12 noon; P. M., 2-3, 7-8.
KTAS—1020 W. Main St., San Antonio. 1000 watts daytime; 1200 watts nighttime. 100 watts; 1370 kc. C. W. Lyon, general manager. Time schedule: Week days, A. M., 10:30-12, 1-3, 4-6, 7-8, 9-10; Saturday, A. M., 10-12 noon; P. M., 12 noon-3; 6:30-10; Sunday, A. M., 10:45-12 noon; P. M., 11:30-12:30 noon; P. M., 1-2.

San Francisco—The Heart of Northern California

KBFV

Has Been Reaching This Population of 1,500,000 Since January, 1925

2802 Meters 1070 kc.

KPCB

KPOO—616 Augusta Ave, Spokane. 100 watts; 1520 kc. J. C. Hines, manager. Time schedule: Week days; 8:30 A. M. to 5 P. M., A. M., silent; P. M., 2-5-10.
KFPP—Symons Bldg, Spokane. 1000 watts; 17-10. Mr. E. C. Kneale, commercial manager. Time schedule: Full time.
KFI—1581 W. Broadway, Seattle, 5000 watts; 1470 kc. H. E. Studeraker, manager. Time schedule: Week days, A. M., 6:15-8; P. M., 4-5:15, 7-8.
KJBS

KOL—Arcade Bldg, 1000 watts; 1500 kc. M. E. Pfahler, Jr., advertising manager. Time schedule: Week days, A. M., 8-9; P. M., 10-12 noon. Sunday, A. M., 11-noon; P. M., 12 noon-3; 6:30-10.
KQAM—Kol, 1000 watts; 1500 kc. W. W. Johnson, manager. Time schedule: Week days, A. M., 8-9; P. M., 10-12 noon. Sunday, A. M., 11-noon; P. M., 12 noon-3; 6:30-10.
KQAM—Kol, 1000 watts; 1500 kc. W. W. Johnson, manager. Time schedule: Week days, A. M., 8-9; P. M., 10-12 noon. Sunday, A. M., 11-noon; P. M., 12 noon-3; 6:30-10.
KQAM—Kol, 1000 watts; 1500 kc. W. W. Johnson, manager. Time schedule: Week days, A. M., 8-9; P. M., 10-12 noon. Sunday, A. M., 11-noon; P. M., 12 noon-3; 6:30-10.

Broadcast Advertising
competition -

A WISE eastern cinema house owner noticed that his theatre was almost empty around 7 p.m.; recalled that Amos 'n' Andy broadcast at that hour; installed a radio receiving set and announced that the show would stop each night while the Pepsodent stars were on; now packs his auditorium. Other movie men followed suit. Then came complaints from other theatres who were booking the team for personal appearances at salaries as high as $6500 a week. Now lawyers are searching for means to prevent theatres from relaying programs to their audiences.

WLS Appoints Gilbert Commercial Manager

G. GILBERT has been appointed commercial manager of WLS, the Prairie Farmer Station of Chicago, succeeding J. O. Maland, now with the Columbia Farm Network.

Fur Farms Appoint Rule-Williams

THE Spring Hill Fur Farms, Ashby, Mass., have appointed the Rule-Williams, Inc., agency of Worcester, Mass., to handle their advertising. Radio, newspaper and direct mail advertising will be used.

Southern Oil Broadcasts

BROADCAST and newspaper advertising are being used in the campaign of the Southern Oil Stores, Inc., of Birmingham, Ala., directed by Gottscheld-Humphrey, Inc., Atlanta, Ga., agency.

Appoints Roane, Jensen & Rous

THE Antorg Trading Corporation, New York City, has appointed Roane, Jensen & Ross, also of New York, to direct its Santonin advertising. Broadcasting, farm publications and direct mail will be used.

New WEBC Accounts

RECENT contractors for long time broadcasts over station WEBC, Duluth, include Piggly Wiggly, Skelly Oil Co., Raladam Co., Stone Ordeal Wells (Empress coffee), American Maize Products Co., Commercial Electric Co.

Fan Mail Mostly Male

THE long-lived joke about women writing most of the "fan mail" to sweet-voiced announcers is rauk slander according to a recent survey made by the N. B. C. Over half of the 200,000 letters received in a month were from men.

Soap Chips on Air

BROADCASTING, magazines and 37 newspapers will be used by Kirkman & Sons, Brooklyn soap manufacturers, in an advertising campaign featuring their soap chips.

KDKA Tries New Antenna

HIGH-POWER, long distance broadcasting, without blanketing the local area, is the aim of a new type of antenna system, developed by Dr. Frank Conrad, pioneer broadcaster. This system is now being tried out during tests of KDKA's new transmitter near Saxomburg, Pa., and if successful will have solved one of the most bothersome problems of broadcasting.

O-Cedar Spray to Shuman-Haws

SHUMAN-HAWS Advertising Company of Chicago will direct the advertising for O-Cedar Spray, an insecticide. Broadcasting, magazines and newspapers will be used to introduce O-Cedar's latest product.

Engineers to Broadcast

A NEW campaign for the J. C. Bushey Co., Los Angeles automotive engineers, directed by Earnshaw-Young, Inc., advertising agency of that city, will use broadcasting, newspapers and direct mail.

Musicians Go to Washington

CARRYING thousands of coupons from its magazine and newspaper advertising representatives of the American Federation of Musicians recently appeared before the Federal Radio Commission for the purpose of persuading that body to curb the use of recorded programs for broadcasting.

Canadian Parliament Installs Broadcasting Equipment

BROADCASTING equipment has been installed in the Parliamentary Legislative Chamber at Toronto, Ontario, Canada, so that important debates which may take place during the meeting of the legislature may be broadcast direct from the Parliament buildings.

Two States Bar Radios on Autos

UNDER the theory that radio programs would tend to increase the already plentiful inattentiveness of drivers, the states of Massachusetts and New Hampshire have forbidden the use of radio-equipped automobiles within their limits.

Columbia System Adds Three New Stations to Network

ADIO stations WLBZ, Bangor, Me., and WGST, Atlanta, Ga., have joined the Columbia Broadcasting System as the 72nd and 73rd links of its national chain. Both stations are in the 500 watt class. So, too, is station KTRH of Houston, Texas, which has just been added to the chain KTRH is the fourth C. B. S. station in Texas.
PLEASE DON'T WRITE
(Continued from page 13)

responses are not sales. What did the broadcasts do to sales of Martha Washington Candy? Well, everybody knows that January is the dullest candy month in the year. After the holidays most of us are surfeited with rich food and our sweet teeth do not bother us much. Martha Washington found this January far better than usual. For instance, the anniversary of their first Chicago store occurs in this month. It is their custom to celebrate the occasion by giving a half pound of candy to every purchaser of a pound or more at all of their stores in Chicago. Usually newspapers are used to announce this event, but this year they decided to check up on their broadcast advertising by making the announcement only over the air.

By five o'clock on the anniversary afternoon there was scarcely a pound of Martha Washington Candy to be had in Chicago. Many stores were completely sold out, and the others were nearly so. Incidentally, every one of their other stores throughout the country had at least one request for the extra candy, and the clerks had to explain that the offer was meant for Chicago alone.

Why is this program so successful? Is it because fine radio technique of Al and Pete, with their bell for success and cuckoo bird when they fail? Is it the almost universal enjoyment of hearing again songs that we once sang and the superior feeling that comes when we can repeat a song that the boys don't know? Or is it the chance that investing a two cent stamp may bring back 70c worth of candy?

Whatever it is, this program is worthy of serious study by every student of audible advertising, for however many times the boys get the cuckoo during the “Try to stump us” programs, they are certainly ringing the bell for Martha Washington Candy.

KGU
HONOLULU
HAWAI'I

Complete Circulation System

HONOLULU The Radio Service of The Honolulu Advertiser

-1000 watts
- Crystal controlled
- 200 advertisers in 1929
- $100,000,000.00 Market
- 75,000 radio auditors

KFDM Signs Public Utilities
CONTRACTS for regular time on the air over station KFDM, Beaumont, Texas, have been signed by Gulf States Utilities, Dixie Fuel & Gas, Neches Electric Co. The Independent Grocers' Alliance programs and numerous local accounts have also been added recently.

Classified Advertisements

Rates: 8c per word per insertion. No order accepted for less than $2.00. Cash must accompany order.

Broadcast Advertising.
440 South Dearborn St., Chicago.

SITUATIONS WANTED

STATION EXECUTIVE AND ANNOUNCER desires change of location with permanent possibilities. Four years' experience station management, commercial service, production, sport and studio announcing. References from present employer. Address Box 302, Broadcast Advertising Magazine.

CONTINUITY WRITER. Young man 27 years of age seeks connection with station, chain, or agency. College graduate. Five years advertising, merchandising and publicity experience. Possesses creative ability for both merchandising and amusement programs. Can handle continuity and program work in combination with selling or studio work. Address Box 301, Broadcast Advertising Magazine.

Soft Drinks Use Northwest Broadcasting System

MISSION ORANGE DRY and Rainier Lime Sicke are now broadcasting their thirst-quenching messages over KEX, Portland; KJR, Seattle, and KGA, Spokane, the Northwest Broadcasting System. Other new advertisers over this system are Sunset Gasoline and Seaboard Oil.

Wander, Skelly and Decker Now Using WCCO

NEW campaigns over station WCCO, Minneapolis, include the Wander Company, makers of Ovaltine, Skelly Oil Co., and Jacob E. Decker & Sons.

New Accounts on WPTF

ADIO STATION WPTF, Raleigh, N. C., is now broadcasting for the following advertisers: Mehane-Royall Co., Woodhouse Electric Co. of Norfolk, and the Baltimore Victor Distributing Co., in addition to various local accounts.

New WOAI Accounts

NEW accounts using time over station WOAI, San Antonio, Texas, are the Wander Co. (Ovaltine), Charis Corp. (Women's wear), O'Cedar Corp., Gebhardt Chili Powder Co.

Advertisers Added at KSTP

In addition to numerous local accounts the following have recently signed long term contracts at station KSTP, St. Paul, Minn. Arzen Laboratories, Inc.; Geuder, Paesche & Frey Co.; Gildden Co.; Green Watchmakers Guild; Olson Rug Co.; Purity Bakers; Jacob Schmidt Brewing Co.

Broadcast Advertising