



# NATIONAL BROADCAST REPORTER

• THE MAGAZINE FOR RADIO BROADCASTING EXECUTIVES •



KGKL's San Angelo Lions Club Cowboy Entertainers . . . selected by International President Julian C. Hyer as his official band

## IN THIS ISSUE

Contests and free offers to listeners increase sales; the importance of radio rehearsals stressed; sports columnist lauds Yankee Network sports announcer; symposium of views of advertising agencies on broadcasting

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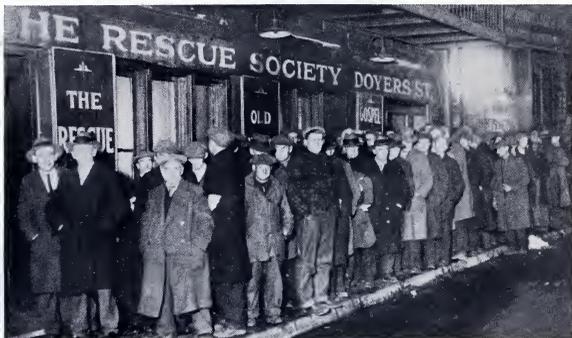
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*A typical New York program for New Yorkers*



"The Blue and Gold Room" at the Mission . . . former Chinese Opium Den

**America's Premier Regional Station**



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# National Broadcast Reporter

A weekly magazine, published in Washington, D. C., dealing with all phases of radio broadcasting and presenting the news of the Radio Commission, the courts, Congress, engineering developments, equipment, programs, advertising, and all other matters affecting stations.

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## The Trend of Radio Broadcasting

By Thomas Stevenson

### License Fee Plan

On September 1, the new rates of the American Society of Composers, Authors and Publishers are scheduled to go into effect. During the past few months, the Negotiating Committee of the National Association of Broadcasters has been attempting to work out something with the Society. If the Committee has had any success, it has been quite successful in keeping it secret.

Does the Society insist on a full quart of blood? Is it willing to compromise only on two pints? Or is it willing to agree to a plan that seems fair not only to the stations but also to the publishers, authors and composers?

Then NATIONAL BROADCAST REPORTER has such a plan, which it respectfully submits herewith to the industry and to the Negotiating Committee for consideration. The Committee may have thought of it already. In any event, the plan seems reasonable to NATIONAL BROADCAST REPORTER.

Broadcast stations should pay a fair rate for the use of music, but they should not be gouged. The amount paid should depend on the amount of music used and, to a large extent, on the benefits derived by the station.

### The Plan

Under NATIONAL BROADCAST REPORTER's plan, a checking committee would be established, either by the Association of Broadcasters or by the Broadcasters in conjunction with the music representatives.

Each station would supply the Checking Bureau with complete copies of its programs each day. These programs

would show all the music used by each station each day.

From the programs, the Checking Bureau would determine what amount of music used was controlled either by the Society or by the numerous similar organizations that have sprung up during the past few years.

Every station would pay each such organization a given amount for each piece of music used. The Checking Bureau would determine the amount due each organization, collect from the station, and pass the money along to where it belongs.

### Rates

Rates would vary for different classes of stations. A station of high power should pay more than a station of low power. A station in a thickly populated area should pay more than a station in a sparsely settled section. A station not operating for profit (school and churches, for example) should pay a very modest fee, if any.

All these items are reflected in the rate card of the station, which is the self-made yardstick developed by the broadcasters themselves. Stations, therefore, could be charged on the basis of their card rates for time.

For example, stations of Class A might be those with rates up to \$50 an hour; Class B, those with rates up to \$100 an hour; Class C, those with rates up to \$150 an hour, etc.

The amount to be paid by stations of each class for each piece of music could be determined by negotiation. For example, Class A might pay 10 cents for each 12 pieces of music; Class B, 15 cents for each 12; Class C, 20 cents for each 12, etc.

The music itself also could be classified into groups as to their popularity, value, or use.

### Advantages

This is the only system which will collect for the use made of a copyright. The more used, the more money collected. And no author, publisher or composer can object to that. No station does.

From a station standpoint, the system has the following advantages: it provides a real check as to where the production money is being spent; it allows of correct music budgeting; it makes it possible to see how, and why diversification should be made in program material; more even distribution of music; balanced with more dramatic and other types of material will result.

Stations would not be required to open their books to the Society. The station would have settled the copyright business once and for all, not only with the American Society but with other similar organizations.

Double payment would be eliminated. At present both the networks and the stations affiliated with them pay for the same music. The transcription manufacturers and the stations pay for the same music.

### Harmony

Certainly the Society could not object to such a plan. The only ground for argument would be the amount to be paid for each piece of music, which could be settled by negotiation.

It would serve to bring about better feelings between the Society and the stations.

# Sports Columnist Lauds Yankee Network Sports Announcers

By John A. Neagle

RADIO as a means for reporting sporting events has been the cause of much controversy during the past few weeks. The furor occasioned by the audible version of the Sharkey-Schmeling bout was the first bombshell to burst. Second, the old argument as to whether broadcasting sporting events has a helpful or harmful effect on attendance at games is on with renewed vigor following the announcement made by the major Eastern colleges that broadcasters will not be permitted to report their football games this coming fall.

In a recent article, Bill Cunningham, noted sports columnist of the *Boston Post*, launched into an unbiased discussion on the subject. He recognized the advantages of the Yankee Network policy of having specialized announcers for each branch of sport, as is brought out in the following paragraph taken from his article:

"We're radio wise and radio proud in this town (Boston), but we are a gleaming exception. We are an exception because we have capable men behind the mikes in our parks and arenas. Hoey on baseball, Ryan on hockey, Harrison on wrestling, and Gilroy on football do a capable, forthright, and informative job. Our promoters, Messrs. Quinn and Fuchs, Charles Adams, and P. Bunyan Bowser, are broadminded on the matter of radio reporting and the result has been a happy one for the radio fans. But this town is a major exception."

That broadcasting has been a leading factor in the sporting boom which has been under way for the last few years has been the experience of the Yankee Network and officials of sport in Boston. Stations WNAC and WAAB, Boston key stations of the Yankee Network, have come to be known as the leading sports broadcasting stations in New England. In addition to the wrestling bouts and the baseball, hockey, and football games, the Yankee Network has brought to its New England listeners many other events, including the recent Eastern Olympic track and field tryouts at Harvard Stadium, the Rockingham motor speedway races at Salem, New Hampshire, and the New England intercollegiate track meet from Brown University in Providence.

When John Shepard, 3rd, president of the Yankee Network, issued the

ultimatum that no major sporting event in New England should be neglected in the broadcasting schedule of that network, he also decreed that each event must be broadcast only by a recognized authority in the respective sport.

The latter order established a precedent in broadcasting which even the national chains have overlooked or failed to appreciate as an important factor in presenting word pictures of the major athletic events to a critical audience of fans.

Today the Yankee Network has a staff of sporting announcers second to none in the country, covering practically every field of sports, and comprising



Fred Hoey, Yankee Network baseball announcer

the following personnel: baseball, Fred Hoey; football, Ralph Gilroy; wrestling and boxing, Gerry Harrison.

Fred Hoey, who has been drawing word pictures of the major league games for the past six seasons and broadcasting them to countless thousands of baseball fans all over New England, claims a record for the number of hours he has been on the air. In the past six years he estimates a total of over two thousand hours of broadcasting.

Every fan in New England knows the voice of Fred Hoey, and they all thoroughly enjoy his broadcasting which has won him thousands of letters of commendation from men and women in every walk of life. With his long experience in baseball—first a semi-pro player, then as a writer of the game for Boston newspapers, and later as official

scorer for the Braves, ten trips to the southern training camps and subsequently a reporter of the air—he numbers every major league player among his friends.

Ralph Gilroy has gained equal popularity with his large audience of football fans. Gilroy, like the other Yankee Network announcers of sports, knows his game. In 1922 he was captain and fullback of the championship Princeton football team. After college he coached football, played on Boston's professional football team, the Boston Bulldogs, and officiated at college games, before becoming a Yankee Network announcer.

Eight years ago Frank Ryan gave what is believed to be one of the first radio descriptions of a hockey game. Since that time he has broadcast more than sixty hockey games from the rink, and given the New England audience of hockey fans over one hundred and fifty rebroadcasts of games played outside of Boston.

Ryan, who was graduated from Harvard College in 1924, has been writing hockey and other sports for the *Boston Traveler* for eleven years, besides being secretary to the Boston Bruins for the past six years.

Gerry Harrison specializes in wrestling and boxing broadcasts, and assists Gilroy in his football broadcasts. While still a schoolboy, "Spider" Kelly was his boxing instructor, and his training in wrestling began at the age of twelve when he was a pupil of "Professor" Herman of Philadelphia, who even today imparts knowledge to such wrestlers as Jim Browning, Dick Shikat, and Jim London. Harrison has broadcast all the major wrestling shows in Boston during the world's championship reign of Gus Sonnenberg, Ed Don George, and Henri Deglane. Many of the most spectacular boxing bouts have found Harrison behind the mike at the ring-side, and for the past six years he has broadcast all the New England and National A. A. U. bouts held in Boston. He is a member of the board of governors of the New England Association of A. A. U.

Broadcasting builds up a great interest in baseball, football, boxing, and any other games reported over the air, and it is only natural with conditions as they have been since 1930 that attendance marks should suffer all along the line—radio or no radio.

# Contests and Free Offers to Fans Spread Sales

MILLIONS of pieces of mail are being sent in weekly to program sponsors, by the listeners of this country, following radio announcements which promise them everything from a free stick of gum to a trip into the Arabian desert. It is rapidly developing into a favorite indoor sport.

While fan mail originally was considered a real index to the popularity of a program, volumes of it from listeners were discouraged because of the cost of handling. This response was entirely voluntary, and generally consisted of comments upon the programs and the artists. There has been a falling off of this type of letter, and a turn on the part of sponsors. Today, advertisers are hardly satisfied unless the public shows by letter-applause that it listens to their programs. And the greatest way of extracting that applause from the audience is by means of "free" offers, contests, and sampling.

Although network executives point out to sponsors that this fan mail proves nothing at all, a number of "coupon" offers are aired nightly by leading advertisers. The majority of listeners do not write to stations. It takes something unusual to make them reach for paper and pen. Ordinarily, the listener's letter concerns a program change, or the artists. If a new artist is introduced on a well-established hour, or if the type of program is modified, it will invariably draw general mail, as will the return of an old favorite performer. Network executives believe that this type of response shows real listener interest.

But advertising and sales managers of national firms using broadcasting for promoting sales want to see more concrete results. Hence the enormous popularity—with them—of the "free offer" and contest ideas now currently used. Of the two types of mail-getters, the contest draws the most.

The psychology of mail response is easy to appreciate from the advertiser's viewpoint. There was a program sponsored by a large firm on one of the networks which drew about ten to twelve letters per broadcast. The advertiser complained that the program was on a "dead spot" because it was spotted in an afternoon period which presumably was not being heard. The offer of a booklet and a free sample drew 3,437 requests after a single mention. The next offer brought the number of letters well above the 9,000 mark. It proved to the advertiser that his program was really being heard, although previous to

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Advertisers using radio are slowly realizing that broadcasting can supply them with the lowest cost per inquiry on a "coupon" basis. The increased use among sponsors of contests, free offers, and other direct appeals to the listeners shows the first step toward the proper utilization of radio for direct sales to listeners.

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his free offer, no mail response from his audience was evident.

As an example of the type of response which can be secured from a radio audience, the experience of the Pepsodent Company is classic. Over 850,000 beetleware tumblers were distributed as a result of free offers to the radio listeners. After a ten-day announcement on the "Goldbergs" program, more than 1,000,000 sample bottles of mouthwash were sent out in the mails to listeners writing in for them. And these results are no indication of what might have been produced by way of inquiries had the offers continued.

Advertising managers and network executives confess, however, that results cannot always be guaranteed. What will prove a huge success on one program may produce very little results on another, though spotted at the same relative time and worded in practically the same fashion. Some programs, as for example the Kellogg-sponsored "Singing Lady," are popular in their own right, and children's mail without free offers or sampling is unusually high. It has been found, on the other hand, that even good contests will not pull mail.

The "coupon" type of broadcasting—which resembles the coupon idea as used in magazine and newspaper advertising—has for purpose the building up of a mailing list for further advertising by direct mail, or the compiling of a calling list for salesmen, and is used for spreading the buying of a particular product. It is the most important by-product of broadcasting which sponsors secure.

As a direct mail proposition, the radio "coupon" idea may be a tremendously costly operation. Consider, for example, the mechanical cost of handling the Pepsodent mail mentioned above. There must be some way in which expenses can be written off, and a method has been found. Free offers pay for themselves if sponsors require the five cigar

bands, the top of a can of coffee, or the label from a tooth-paste box.

Because the radio coupon is a mail idea, the cost per inquiry, as with any coupon offer, becomes important. The short announcement Phillips milk of magnesia once interrupted its program to make, yielded 128,000 pieces of mail, which brought the cost per inquiry for that week to a very low point indeed.

In an actual test made by a national advertiser using magazines and radio "coupons," it was found that broadcasting brought in inquiries at half the cost of the publications used. An "equivalent" circulation coverage was used in both cases, with the same expenditure of money and the same formula. Radio queries cost that advertiser 25 cents each. Some radio coupons have brought in a volume of answers at a cost of only 3 cents each! Advertisers are slowly beginning to realize that radio, properly used, is the ideal way of getting returns at lowest cost per query.

At the present time, a form of radio contest known as a word contest is favored by broadcast advertisers. These have been more successful than other kinds of air contests because they necessitate neither opinions nor letter-writing, and remove from every contestant's mind the possibility of "faking." Besides, they are a real challenge to the listening audience, and actual results can be tabulated easily.

Network executives hesitate to recommend free offers and contests of any type, because of the uncertainty of results and the wide differences in costs. For example, a hair wave account made an offer over the air, and felt that if it received several thousand answers, the effort was well repaid. It was ready to handle about 10,000 pieces of mail, but more than 20,000 letters were received. . . .

Another firm decided to spend only \$13,000 on a free offer and to broadcast it for eight weeks. These offers cost 25 cents each, and a tremendous response was had which went far beyond the original appropriation for the purpose.

Networks are hoping that the craze and popularity of contests and free offers will die down before it becomes too deeply rooted into the radio structure. Quantity of mail is deceptive, although it certainly is impressive in comparison with other forms of securing returns. If the sponsors want to know whether the audience is actually listening, they are willing to suggest a "try," but discourage it as a regular feature of any broadcast series.

## Importance of Radio Rehearsals

WHEN a radio production is "on the air," every second of time has an assigned value. There is no possibility of covering up mistakes or of correcting them in the next performance, for a broadcast is strictly a "one night stand." Everything must be timed, anticipated, correlated, and interpreted before the ruby light in the studio gives the broadcast the air. Hence the need for rehearsing.

It may be news to some that from ten to thirty times the actual length of the broadcast is spent in rehearsals on leading network features. A total of 670 hours is used, for example, in preparing the six 15-minute periods of the Chesterfield "Music That Satisfies" series every week. It is broken down in this manner: It takes 10 hours to make one 3-minute orchestration, and 12 hours to copy the parts of all the instruments in the orchestra—a total of 22 hours for each selection. Thirty selections are produced each week, requiring 660 hours of preparation. Add to this a minimum of 10 hours of actual rehearsing in the radio studio, and the figure totals up to 670 hours!

The "March of Time" broadcasts are an example of the painstaking effort spent on script acts. Since the programs deal with the news events of the week, presenting in dramatized form outstanding happenings throughout the world, constant revision and additions to the script are necessary almost up to the minute of the broadcast. Actual rehearsal time for the half-hour programs averages 17 hours. A regular group of 20 extras is used for crowd noises—the shouting of students in college riots or celebrations, the marching of soldiers, the applause of audiences, the singing of vast assemblages, etc., etc. Fifteen principals, who are selected with a view toward doubling as closely as possible for the voices of the characters they interpret, spend many hours in cast rehearsals before the music and crowd noises are added. Howard Barlow, conductor on the program, attends the cast rehearsals to form a picture of the events in order to select appropriate musical interpolations and accompaniments. Finally, throughout the rehearsals a definite attempt is made to keep the show fast-moving and to eliminate any details which might detract from the strict news representation of the program.

### The Palooka Series

Another script act which requires an unusual amount of rehearsal is the Joe Palooka series. Ted Bergman, Columbia

actor who plays the part of the lovable boob of the prize ring; Elsie Hitz, who interprets the role of Anne Howe; Frank Readick, the Knobby Walsh of the strip, and other principals in the cast spend from 3½ to 4 hours for each 15-minute broadcast. In addition to this, Mark Warnow and his orchestra hold special rehearsals for the musical interpolations, after which the entire act is put together for the dress run-through.

A similar procedure holds for the Love Story hour and the Eno Crime Club programs. For the former, Dana Noyes and Bill Sweets rehearse the cast for two hours; and George Earle conducts the orchestra in a rehearsal of the same length, but the two groups never combine for a single run-through before the program is actually on the air. Noyes, who is a former movie director, has to a large degree adapted the movie technique for radio purposes. His rehearsals are divided into small bits, with each incident in the drama worked out singly. Noyes never allows the entire show to be given even for a dress rehearsal, because he is convinced that too smooth a performance before the actual broadcast may be followed by a let-down in the air show itself.

The Eno Crime Club presentations require three hours of rehearsal time for their half-hour programs. After a reading of the play by the cast, under the direction of Jay Hannah, a run-through at the microphone is held, sound effects and crowd noises added, individual lines cut and corrected, and the dress rehearsal completed just before going on the air.

### The Columnist Gag

The La Gerardine programs, the latest of which is Sidney Skolsky's "Broadway Tintypes," were the first to discover columnists as potential network attractions. They presented Walter Winchell, then Ed Sullivan, and now Skolsky. These programs, bringing, as they do, many outstanding guest artists of the stage and screen with dramatizations of outstanding incidents in their lives, require the most careful type of rehearsing. For the 15-minute broadcasts, an average of eight full hours of rehearsal time is necessary to coordinate the script with the incidental music, and to prepare the show for air performance.

Finally, the Gem Highlights program of the American Safety Razor Corporation has added a new and extremely valuable element to broadcast rehearsals. The program presents Ed Sullivan,

Broadway columnist, with a host of stars of the theatrical and sporting worlds, and Jack Denny, noted orchestra leader, in his Highlights of Rhythm. Although the broadcast is on Sunday, the rehearsals are begun the preceding Tuesday. Sullivan and his cast, doubling for the Broadway and sports stars who appear on the actual broadcast, Mann Holliner, agency director of the program. Denny and his men go down to the Columbia studios in the morning and after four and one-half hours of coaching take a recording of the half-hour dress rehearsal. The next day, Sullivan, Holliner, and Tom Breen (Columbia production man), join Nelson Greenhut, vice-president of the American Safety Razor Company, in criticizing the records of the rehearsal. Corrections follow, and on the Sunday of the broadcast five more hours are spent in shaping the program for actual broadcast. Numerous air shows have been recorded previously, but this is the first instance of the recording of a rehearsal in order to allow the artists to hear and criticize their own work each week before it goes on the air. The Gem Highlights series thus offers the closest analogy to a try-out before the show itself is staged.

### Repetition of Music

Columbia Broadcasting System claims that it can no longer be charged with repeating popular numbers too frequently on the air.

A representative week of program activities on the Columbia network shows that a total of 531 popular selections were presented in the various presentations comprising 126 hours of broadcasting. Of these 531 selections more than half, a total of 293, were played but once during the entire week.

Specifically in order to prevent monotonous repetition of numbers on the air, the Columbia network has established a rule prohibiting the presentation of the same selection at intervals of less than two hours. Therefore in the 18 hours of broadcasting during a single day, it is impossible for a given number to be heard more than 6 times, a maximum rarely approximated. At the height of their popularity, songs are sometimes broadcast as many as five times in one day, that record having been set by "My Mom" recently. But the overwhelming majority of songs are played but once in a day, and, as shown above, usually but once in an entire week.

"Lullaby of the Leaves" held the record for most frequent performances during the week surveyed, having been played 18 times. "Paradise" was a close second with 17 performances and "One Hour With You" took third place with 14.

# Station Coverage versus Station Popularity\*

By H. Wheelahan

Radio Station WSMB, New Orleans

Many regional stations in the United States point with pride to framed verifications received from Australia or Alaska. We have done it ourselves, although conscious that we render no real service to those areas. Engineers credit to a regional station a service area with a radius of about 30 miles, although many stations can prove they hold a regular audience within an area far in excess of that.

And probably both are correct in their statements. The apparent contradiction lies in the fact that the builders of transmitters must claim only the minimum capabilities of their equipment, in order that their claims may not be refuted when the installation takes place under adverse conditions or in thickly settled centers.

Can you imagine a 500-watt station in Chicago or New York receiving a long distance call along the following lines:

"Hello, are you the manager of WSMB? Well, I am Jim Smith, of Columbus, Mississippi. Your news reporter omitted the cotton market quotations on the one o'clock broadcast today."

"I am sorry for this oversight, Mr. Smith; if you listen for the next ten minutes, I will have the cotton quotations broadcast for you. By the way, Mr. Smith, you are 270 miles from our city, airline, and I am surprised to learn anyone listens to us at that distance. Does anybody else in your town ever listen to us?"

"Yes indeed they do. Cotton is our very existence, you know, and yours is the only station broadcasting cotton quotations regularly; while there are other stations that come in stronger, we listen to you often during the day."

This is a conversation, almost verbatim, which took place between the writer and a farmer in northern Mississippi. Yet, while we may get out as far as 270 miles in the daytime, we do not have regular listeners at such a distance in all directions. The variance in coverage distance is not due to signal strength. It is because in the lesser areas other stations of equal program merit lay down a stronger signal, by reason of location or power. This is proved by the extent of our night coverage in all directions. As an example, we are habitually listened to for 175 miles in

a northwesterly direction in daytime, although at night a town only 100 miles away in that direction favors a 50,000-watt which is 300 miles distant, but which serves them the same programs we do, with a better signal.

It is to be expected that radios 200 miles distant from a station will experience some interference and fading; nevertheless the station, with a good program, that furnishes the strongest comparative signal renders that locality a good service. I can remember a world's championship fight in Chicago several years ago, when every radio set owner in New Orleans listened to a Chicago station and enjoyed hugely the two-thirds they did hear.



Mr. Wheelahan

The Gulf of Mexico is 60 miles to the south of New Orleans, and we have not definitely determined our day or night coverage, but it seems in excess of our northern coverage, largely by reason of the fact that we are at all times the closest station to ships that are south of Louisiana and Mississippi. We have set aside a day and a night period for communication with pleasure craft and schooners that do not have wireless, and many people state they have heard our message 300 or 400 miles away.

Our own experience, then, demonstrates that a 500-watt station, working at its maximum efficiency and under favorable conditions, can render a good service for a radius of 150 to 250 miles daytime and 75 to 125 miles night. And when stations do not serve such an area, it is mainly due to the fact

that there are other stations, whose programs are just as good, laying down a stronger signal in the same areas.

By Earl J. Glade

Radio Station KSL, Salt Lake City

Out in the West we naturally deal in magnificent distances. Our population, obviously, is relatively light, and there is not the man-made interference which you have confronting your stations in the metropolitan centers of the East. It is not too much to say that we can do with 5 kilowatts in this great out-of-doors country more than can be done with a similar wattage in the populous centers of the East.

However, we have some smaller stations whose managements are the most ambitious map-drawers in captivity. The manner in which they can make a one kilowatt signal spread over a radius of five hundred miles leaves little indeed to be desired. The public, however, knows that these maps have, as a rule, only modest respect for the truth. It is true, of course, that intermittent coverage in certain spots can be secured with low power and less desirable frequency.

The public wants a ten millivolt per meter signal, and no matter how ambitious the efforts of station draftsmen in laying out a map, the fact remains that the Federal Radio Commission's experts are right, generally speaking, in the coverage indicated by them for stations of varying power. It is true that the location of the transmitter and the quality of its ground, together with the absence of man-made factors of disturbance, have a great bearing on this matter. Possibly the biggest factor is freedom from disturbance on the frequency.

On a test we made recently for KLO, a 500 watt station, between 1:00 and 2:00 a. m., Mountain Time, we received mail from practically every state in the Union, and lots of it. It would be foolish, however, for us, even on the strength of this splendid showing, to contend that our coverage is more than just a reasonable area including several adjacent counties.

I realize that this is vague and is something that will have to be worked out with mathematical accuracy. I personally favor a modest computation of coverage, and sell our sponsors on this basis.

During the dedicatory broadcast of KSL, which covered a twenty-four hour period, this station received approximately 52,000 telegrams, smashing all western America records, excepting that of the San Francisco fire, years ago. Every state in the Union, and every province in Canada, excepting one, was represented. We never use such stunts as this in selling or in computing coverage.

(Continued on page 19)

\*Opinions of station managers on Edgar H. Felix's statement that broadcast stations claim entirely too much coverage.

# Symposium of Views of Agencies On Radio Advertising\*

By J. L. Killeen

Fitzgerald Advertising Agency, Inc.

We are convinced that the present American method of handling radio broadcasting is the best. It is in accord with American traditions of freedom. We are absolutely against complete government regulation of programs. We are certain the American people will not stand for the government's picking out their entertainment and educational features over the air.

In other words, we do not see how the air is any different from the newspaper. The government should not have the right to appoint bureaus to prepare radio programs any more than it should have the right to print every newspaper in the country.

We believe that the present tremendous increase in radio set ownership, hand in hand with broadcast advertising, proves that the American people are fairly well satisfied with radio as it is. Increased set ownership, of course, means that a great many American workmen earn money in building and selling these sets.

There are a fair number of unsponsored or sustaining programs on the air for those people who do not care to listen to advertising. We believe that the success of the big broadcasting companies depends on their popularity with listeners, and, therefore, they can be depended upon to handle their output so that they will please the great majority of people.

Nothing about broadcasting compels an American citizen either to own a radio set or to listen to any individual program. He is at liberty to do as he pleases about it. With one turn of the dial, he can go away from a station or program which he does not like.

We do not wish to convey the idea that we think present radio advertising is perfect. Some of it is annoying. But here, again, the advertiser's success depends absolutely on how he pleases the public, and time will cure a lot of bad advertising.

In addition to this, the broadcasting companies, the advertising agencies, and the individual stations are learning every day about how to make their programs more interesting and attractive and their commercial messages more palatable.

To sum up—we are firmly convinced that there should be no government

ownership or operation of radio broadcasting, and that the best interest of the American public would be violated by such a procedure.

By C. F. Gannon

Erwin, Wasey & Company, Inc.

Specifically I do not think it practicable and satisfactory, or even possible, to permit only the announcement of sponsorship of programs by persons or corporations and still maintain our present structure of broadcasting. My belief is that any curtailment or restriction of the advertising phase of radio programs would immediately paralyze the industry.

Our agency enjoys one of the largest volumes of broadcast business. In the event of legislative restriction, this business would immediately transfer to other advertising media or would dissolve entirely with extensive loss to the advertisers themselves, to radio networks, and to individual stations.

There is no question that there have been, and perhaps are, radio programs with excessive commercial conversation. They have not been numerous, however, and are likely to have occurred, I believe, more often on the small stations than on the national networks or the better class stations. There is no existing yardstick that can be applied to the percentage of advertising in any one broadcast. It is essentially a matter of technique and craft. The craft is new and has the natural deficiencies of a growing art; so have the motion pictures and the publishing field at large, both considerably older. The first objective of any sane sponsor is to attract the largest possible number of listeners and leave them more pleased than he found them. Failing this, his campaign becomes unprofitable and soon terminates.

The average sponsor is neither interested nor attracted by the possibility of a bare mention of his product, nor do I think the American radio audience desires this. The millions upon millions of letters from the radio audience would indicate a satisfied state of mind. We are perfectly aware that there are a number of listeners who have registered objections. We believe, however, that these people belong to a class known as "ready letter writers." It is also obvious that there has been considerable propaganda against radio emanating from competitive interests.

In brief, I believe the best programs that money and genius can develop con-

stitute the structure of sponsored broadcasting, which is *per se* the best broadcasting today. The fact that radio has proved itself a successful selling advertising medium should be something to rejoice over in this year of our Lord.

By Stanley J. Ehlinger

Ehlinger & Higgs, Inc.

First we must take into consideration that radio broadcasting, as we know it today, has been made possible only because of the fact that national advertisers have seen in it sales possibilities and have therefore made it a part of their advertising program. The high class of the radio programs on the air today is due entirely to the sponsorship of advertising, just as we owe to the same factor the present high state of development of newspapers and magazines.

If you eliminate advertising from the air, you do one of two things. You either entirely eliminate radio or you put it under government supervision and tax the listener for the program, and what do you have? You can look to Europe today and see the type of programs there.

It is true that many advertising programs on the air contain too much sales talk, but this is a natural fault in the development of something new, and can gradually be eliminated. But if you take radio and put it under rigid government supervision, limiting the advertiser in the handling of his programs, you destroy the function of radio as a sales builder and you eliminate any reason why the national advertiser should use radio. You cannot expect the advertisers of America to spend millions of dollars for radio programs which will be limited to five or six words such as "This program has been sponsored by General Electric." Such a line would mean little compared with advertising in magazines and newspapers where a sales story can be told. In today's radio program, if the listener is dissatisfied with long sales talks all that it is necessary for him to do is switch the dial to another program. In a magazine or newspaper, if he does not care to read the particular ad, all he has to do is turn the page. The relation is obvious. It is the listener, as well as the reader, who is getting his dollar's worth at only a percentage of what the dollar's worth costs. It is up to the advertiser to make his program so attractive that it appeals to the listener

(Continued on page 22)

\*Taken from letters written to the Federal Radio Commission by agencies in connection with the proposal to limit radio advertising to mention of the name of the sponsor.

# The News of Radio Broadcasting

## General Saltzman Resigns

General Saltzman resigned as Fourth General Radio Commissioner on Tuesday. Announcement was made at the White House on Thursday of acceptance of the resignation.

It is not known whether President Hoover will appoint a new Commissioner to succeed Saltzman immediately or whether he will wait until fall. One guess is as good as another.

Several persons prominent in radio are being mentioned around Washington as possible successors of the General. Among them are Harry Shaw, president of the N. A. B.; William Hedges, manager of WMAQ, Chicago; James W. Baldwin, secretary of the Commission; Duke Patrick, chief counsel of the Commission; and H. D. Hayes, radio supervisor at Chicago. The fact that they are being mentioned indicates neither that they will or that they will not be appointed. It is merely the talk of those who do not know a great deal about it.

In semi-official circles it is believed the President may appoint someone who has not had a great deal of experience in radio.

The resignation of the General is attributed to two things. He never has been very enthusiastic about the job. When Congress cut his pay,\* there was no longer any incentive for the General to remain.

There is a lot of speculation as to who will succeed the General as chairman. In all probability it will be Colonel Thad Brown. Judge E. O. Mykes will serve as acting chairman until a new chairman has been appointed. Whether the Commission will wait for the appointment of the new member before selecting a chairman is not known.

Saltzman was appointed to the Commission in 1929 and has served as chairman since 1930. He is a native of Iowa, his home being at Des Moines. He celebrated the fortieth anniversary of his entry into the government service on June 15, 1932.

## Hearings

A steaming pot in which boiled the desires of many broadcasters. Heat, gen-

erated by the fire of twenty-some lawyers, added to the discomfort of typical Washington midsummer weather. Elmer W. Pratt, examiner.

KYW wanted to move to Philadelphia. Kunsky-Trendle wanted to deprive KYW of 1020 kilocycles. WJAS wanted WHAS changed to 1020 so that it could have 820. WIP and WFAN coveted 1020. WCAU wanted to change to 1020. WOWO and WWVA each wanted full time instead of dividing with each other. Many stations, caught in the maelstrom, sought renewal of licenses.

Seventeen stations were directly involved in the hearing which began on Monday. Thirty-seven others were notified.



General Saltzman . . . resigns from Radio Commission.

Nobody would predict when it would be over. It was hoped that ten days would suffice.

Chief Examiner Ellis A. Yost heard the applications of KTM, Los Angeles, and KELW, Burbank, each seeking full time operation, and each asking for renewal of license. At present, the two stations divide time on 780.

## Examiners' Reports

Examiner R. H. Hyde recommended that KFWI, San Francisco, be denied renewal of license.

"The programs broadcast over applicant's station during January, 1932, and at other times, by one Albutrus," said

Hyde, "did not serve public interest, convenience or necessity. No basis whatever is shown for the ability or method by which Albutrus presumed to foretell future events for those submitting questions in accordance with his conditions. His broadcasts must therefore be considered fortune-telling programs. They were presented, the evidence shows conclusively, for the purpose of obtaining money from the public for practically nothing. (A chart was mailed each questioner.)

"The licensee has permitted the use of the station by at least one other party (Albutrus) for his own personal benefit. The licensee, applicant in this proceeding, admits turning over a very substantial amount of time for the use of one Albutrus for a percentage of the returns. That the time turned over to Albutrus was used to fleece the public has been indicated. The benefits, then, were for Albutrus and the station owners, certainly not the public.

"The station was used by one Albutrus during January, 1932, and at other times during the license period ending March 31, 1932, to deliver personal messages to private individuals. Sample broadcasts submitted by the applicant show messages could not possibly cover any other situation than that of the party submitting the question. In each answer the party for whom it was intended was identified by his question and address sufficiently to obviate the necessity of naming him. Allowing Albutrus the use of the broadcasting station for the purpose of delivering messages to individuals in this manner was manifestly inconsistent with the duty of the licensee to provide broadcast service for the benefit of the general public.

"The applicant, through its manager, promises reforms. This does not seem adequate assurance or a sufficient basis, in view of the evidence regarding the applicant corporation and its record, on which to conclude that the granting of a renewal application would serve public interest, convenience or necessity."

Examiner Elmer W. Pratt recommended that WAAB, Boston, be denied authority to increase power from 500 to 1000 watts.

"WAAB is but one of four major stations in Boston from which the metropolitan area of that city receives service, said Pratt, "and although from the viewpoint of the applicant an increase in power would be desirable, it never-

\*The Economy Bill passed by Congress provides that a retired army officer may not draw both his retirement pay and pay for serving the government in a civil capacity. He must choose one or the other. The General had been receiving approximately \$16,000 a year. The Economy Bill cut his pay to around \$9,000. He will continue to get about \$6,000 a year without serving on the Commission.

**To Get best results  
in MEMPHIS use**



**W R E C**

**Price-Waterhouse's Survey Shows  
that WREC is FIRST CHOICE**

**W • R • E • C**

**THE VOICE OF MEMPHIS**

**HOTEL PEABODY**

600 KILOCYCLES

500-1000 WATTS

**17  
HOUR  
SCHEDULE  
EACH DAY**

A Limited Supply of

**New UV851**

1000 WATT ALL PURPOSE TRANSMITTING TUBES

Ideal for Oscillators, R. F. and Audio Amplifiers and Modulators

ORIGINAL PRICE \$350.00

**OUR PRICE \$100.00**

All orders subject to prior sale. Cash in full must accompany order—No C.O.D. shipments. These prices F.O.B. Kansas City, Missouri.

*Original seals on crates broken for test of tubes before shipment.*

*These tubes have never been used.*

If you are already using these tubes and need a spare, why not buy three of these tubes for LESS THAN THE PRICE OF ONE?

**American Piezo Supply Co.**

Fortieth and Woodland Ave.

KANSAS CITY, MISSOURI

theless does not appear that there is a need for additional service in the Boston metropolitan area. Even though this station does not adequately serve the entire area, the area is adequately served by existing stations.

"Although the operation of WAAB with 1000 watts would not result in objectionable interference with the service of stations operating on adjacent channels, the interference of WAAB's signal within the 1-millivolt-per-meter contours of WRBX, WHIS, and WBCM would be increased; and while the latter stations are now limited by other stations on the same frequency to areas of 5 millivolts or more, and despite the fact that the proposed increase in power would not further limit these stations, the granting of this increase would be a substantial bar to the elimination of such interference as now exists within the 1-millivolt-per-meter line of the stations on the same channel, and would be inconsistent with the Commission's policy of protecting the service areas of regional stations to the 1-millivolt-per-meter contour as set forth on page 32 of the Commission's Fifth Annual Report.

"The mere fact that objectionable interference now exists does not justify increasing any of the factors of interference which exist within the 1-millivolt-per-meter line. Rather it would be necessary to deny any application which, if granted, would result in such an increase, in order that no greater handicap might be placed upon the Commission than already exists in attempting to clear interference from areas which are intended to be served by the stations already licensed."

Chief Examiner Ellis A. Yost recommended that WOC, Davenport, be permitted to withdraw without prejudice its application to synchronize with WHO, using power of 500 watts.

Examiner Elmer W. Pratt recommended that KGGF be authorized to move its main studio from South Coffeyville, Oklahoma, to Coffeyville, Kansas.

The application previously had been granted by the Commission, but upon protest of KFBI, Milford, was set for hearing. KFBI's objection was that it would increase the unit quota of the state.

#### Radio Division Merged

The Radio Division of the Department of Commerce was consolidated with the Federal Radio Commission by an executive order issued by President Hoover on Wednesday.

Immediately after receiving the order, the Commission went into executive session. A new Division of Field Operations was created, of which W. D. Terrell will be chief. Commissioner Thad Brown will supervise the operations of the new division.

The functions of the Division of Field Operations will be about the same as those of the Radio Division. All the personnel of the Radio Division has been retained. It is believed, however, that a number of changes will be made before the summer is over. The executive order directed the Commission to consolidate activities as much as possible in order to avoid duplication of effort.

"The Federal Radio Commission is hereby authorized and directed," said the order, "to dismiss officers and employees not indispensable to the service, to make such changes in titles, designations, and duties of officers and employees as it may deem necessary, and to return to the Treasury all appropriations or unexpended balances not necessary to the maintenance of the Commission."

### Weiss Goes To WJR

Los Angeles . . . Lewis Allen Weiss, manager for the Don Lee Broadcasting System, and prominent in national advertising circles, resigns from the Don Lee organization effective August 1, 1932, to take over new duties as vice-president of WJR, Detroit. His successor at the KHJ headquarters of Don Lee has not yet been announced.

Leaving Los Angeles August 1, after two years of unprecedented success as business mentor of the Don Lee System, Mr. Weiss will proceed to Detroit where his headquarters will be in the tower of the Fisher Building. His new scope of activities will extend also to station WGAR, Cleveland.

Weiss is one of the most unusual and successful figures in the country's advertising field. Graduated from Kent College of Law in 1914, he started out on a career in law. In 1927 he majored in advanced economics of merchandising, marketing and advertising, at the University of Southern California, and holds the only diploma of its kind ever issued. He was likewise given the Alpha Delta Sigma key, fourteenth advertising man in the United States to be awarded this honor.

From 1917 to 1919 he commanded the famous Black Horse Troup of the Fourth Cavalry, and today is familiarly greeted as "Cap'n Weiss" by scores of his old buddies and associates.

He is a director of the Advertising Club of Los Angeles, member of the

### Commercial Managers, Attention!

*National Broadcast Reporter* has received a request from Mr. Fred M. Jordan, of the Hanff-Metzger advertising agency, for information about the use of radio in connection with the sale of a food product. *National Broadcast Reporter* has some data on this subject, but it desires more complete and up-to-date information for Mr. Jordan. *National Broadcast Reporter* would be glad to receive as much information as possible on the points raised.

Here is Mr. Jordan's letter:

Gentlemen:

In connection with a survey which we are making for a client of ours, we are very anxious to obtain information concerning the use of radio in the sale of a food product. We would be very appreciative of any charts, data, or information which you may have on the following points:

1. Do you know of any food products, either national or local, which have been put over in a marketing way solely through the use of radio?
2. If so, what are the names of these food products, how wide spread was the distribution, and about how much money was invested in the radio program?
3. Do you know of any food products which have been noticeably aided through the addition of a radio program, this benefit resulting through either:
  - a. Actual increased sales, or
  - b. Decreased cost per sale.
4. Do you know of any national or local food advertisers whose actual sales have dropped through the discontinuance of a radio program?
5. Can you give us any accurate approximation of the relative amount of money spent by the ten largest national food advertisers on newspaper, magazine, and radio? We are endeavoring to determine about what percentage of the budget at the present time is devoted to radio advertising.

I feel certain that the above information is available, and it occurred to me that you are most likely to have such data on file. I trust that we are not presuming too much on your generosity in asking for your help in this matter.

Fred M. Jordan,  
Manager, Los Angeles Office,  
Hanff-Metzger,  
929 South Broadway,  
Los Angeles, California.

Jonathan Club, and member of the speakers' bureau of the National Association of Advertising Clubs.

In the two years he has guided the destinies of KHJ and other stations of the Don Lee System, he has wrought an iron-clad record of success in the radio business. Under his management the Los Angeles key station, KHJ, has become not only one of the outstanding stations of the country, but a valued and important spoke in the mighty wheel of the Columbia Broadcasting System, and focal point for network activities of the two systems on the Pacific Coast.

A young man of energy, foresight, and genuine ability, Weiss goes to his new position bearing the well-wishes not only of his old associates but of countless hundreds of friends on the Pacific Coast. Great things are predicted for him, and, on the strength of his past successes, he cannot do otherwise than justify these expectations.

### CKOK Results

Approximately 25 per cent of the receiving sets cannot get CKOK, CBS's affiliate station at Windsor, Ontario. That was the testimony of Andy Ring, Radio Commission senior engineer, who is nationally regarded as an expert in such matters.

CKOK operates on 540 kilocycles, which is 10 kilocycles outside the regular broadcast band.

Ring's testimony was given during the hearing on WXYZ's application for 1020 kilocycles.

"Is it not a fact," Ring was asked, "that the official reports show that in numerous instances receivers are not picking it (CKOK) up because of its wave length?"

"I do not believe I have had any reports that may be considered entirely official," replied Ring, "but I have had engineering reports which go to indicate that that is a fact."

"Would you expect as good reception, Mr. Ring, from a station operating in the regular broadcasting band between 550 and 1500 kilocycles?"

"If the receiving set was so designed as to tune 540 kilocycles properly, there should be no reason why the reception should be impaired," was the answer. "But certain of the receivers cut off in their tuning before reaching 540 kilocycles and accordingly on those receivers the reception may be impaired from very poor to fair, and possibly unobtainable."

"That is true with a large number of sets, isn't it?"

"The exact percentage of sets that fall into that class I could not say, but possibly not over 25 per cent."

CBS professes itself satisfied with the results being obtained from CKOK. However, application has been made to the Canadian government by the station to experiment on different channels.

CBS deserted WXYZ, in Detroit, because the management of the station asked for more money. The network affiliated itself with a Canadian station with which it hoped to cover Detroit. By doing so, CBS not only deprived an American station of its network programs but set up additional commercial competition for all the other Detroit stations.

### WNBH Protects Itself

*New Bedford, Mass.* . . . While many of the country's leading stations are hedging on the acceptance of political speeches in the coming campaign, due to a recent Court decision, Irving Vermilya, manager of WNBH, has worked out a solution all his own which enables him to welcome representatives of all parties in the fight.

To protect the local station from court action such as was brought by a Nebraska man against Station KFAB, Mr. Vermilya has engaged a staff lawyer, E. M. Kanter, for special services during the campaign. Mr. Kanter will

sit in the studio at the appearance of each speaker, conveniently placed near the broadcasting switch. At the first hint of slander, the switch will be turned and the ensuing remarks will reach the ears of only the station attendants.

According to word received at the local station, a plaintiff in the Supreme Court had his case of slander against a broadcasting station recognized after a lower court had refused to implicate the station authorities. Section 18 of the Radio Act states that a radio station shall open its services to all parties if any one candidate is permitted to speak. The station may also refuse all applicants.

### Yankee Network Convention

*Boston* . . . The first Yankee Network convention, bringing together officials of the network and station owners associated with the New England chain and members of their staffs, was held on Friday, July 22.

The actual meeting was preceded by a dinner held Thursday evening at the Copley Plaza Hotel. After the dinner, the group adjourned to the World's Championship Wrestling Bout at Braves Field.

The business meeting was opened at the Hotel Buckminster studios Fri-

day morning, by Chairman Roy L. Harlow. It was followed by a tour of inspection of the studios.

John Shepard, 3rd, president of the Yankee Network, delivered the opening address on "The Ideals and Purposes of the Yankee Network." Linus Travers talked about "A Regional Network and Its Value." C. Gordon Jones discussed "Production Methods—Old and New." Charles Phelan told about "Selling the Yankee Network."

### Gould Joins WBAL

*Baltimore, Md.* . . . With a background of experience in the advertising and sales promotion field that has taken him from New England to the Argentine, as well as out through the Middle West, Purnell H. Gould has joined the staff of WBAL, Baltimore, as its commercial representative. Although a Baltimorean, Mr. Gould has spent most of the past several years outside of his native state. For some time he was general manager of the *Tallahassee Daily Democrat*, and he was formerly a member of the advertising staff of *Time*. Seeing the many opportunities and vast possibilities of radio, Mr. Gould threw himself enthusiastically into radio commercial work, in which he has been engaged for the past two years.

Mr. Gould was the originator of WBAL's recently acquired feature "The House That Jack's Building," which is now one of the most popular dramatic

#### WANTED

Commercial manager for large station. Must have best qualifications. Makes no difference whether employed or unemployed at present. Replies will be held confidential. Address Box 200, National Broadcast Reporter.

#### POSITION WANTED

High-grade promotion executive with unusual record will be available August 1. Experience includes all branches of broadcast management and promotion activities. Gilt-edge references from all past connections as well as from leaders in the trade.

No obligation will be incurred in requesting interview. If you want a man not afraid of responsibility, hours, or competition, write at once to Box 139, National Broadcast Reporter.

Station Manager for local station in Southwest. Must be good commercial man and able to make investment. Tell your story in the first letter. Box 130, National Broadcast Reporter.

Sell 37% stock of southern 100-watt station. Location city of 25,000. Only one competing station which is high power cleared channel. Address Box 135, National Broadcast Reporter.

## Filament Rectifiers



Type A-6

This rectifier supplies  $3\frac{3}{4}$  amperes of pure D. C. (.1% ripple) at either 6 or 12 volts. Excellent for speech amplifiers such as 8B, 8C, 9A, 17B, 32A, 41A and other six to twelve volt amplifiers. Also excellent for crystal and buffer stage filament supply. Size 19" by 12" and 6" deep Finish baked black. Fully described bulletin 4A. Larger units built to order.

Price, (code word WUYPA) \$98.50

Mfgd. by

**Gates Radio & Supply Co.**  
Quincy, Ill., U. S. A.

**4 Stations in  
Baltimore—BUT  
only ONE local**

**WCBM**

1370 K.C.

Local Interest pays big Profits

**WCBM Clients  
get RESULTS**

Both the Biggest and the  
Finest Merchants use WCBM

**RATES LOW  
enough not to  
hamper your  
Budget**

Sales Representatives

**John Elmer**  
INC.

Hearst Tower Bldg.  
BALTIMORE, MD.

programs being broadcast from the studios of this station. This feature is on the air every Tuesday night at 9:15 o'clock (EST) and its sponsors include: The Roland Park Company, the Consolidated Gas Electric Light and Power Company, Tilghman V. Morgan, the Baltimore Brick Company, the Maryland Title Guarantee Company, the Acme Tile Company, the Fairfacts Company, the Robertson Art Tile Company (of Trenton, N. J.), the Hilgartner Company.

**Commission May Stay In Session  
All Summer**

The Radio Commission may stay in session all summer, for the first time since its organization. It had been thought previously that the Commission would recess immediately upon adjournment of Congress. It is now said that the Commission has made no plans for a recess and that it may not take one.

**WNAC Anniversary**

*Boston* . . . A program commemorating the tenth birthday of WNAC will be broadcast by that station and over the associated stations of the Yankee Network and the Columbia Broadcasting System on Sunday, July 31.

**WDBO Changed**

Temporary authority has been granted to WDBO, Orlando, by the Radio Commission to operate on 580 kilocycles. The station has been operating on 1120 and has experienced difficulty in getting out on that frequency.

**Advertising**

Behel and Harvey, Inc., 400 West Madison Street, Chicago, places the radio advertising for Wilkening Manufacturing Company, J. B. Sedberry, Inc., and Schutter-Johnson Candy Corporation.

The Blackman Company, 122 East 42nd Street, New York, places the radio advertising for Procter and Gamble Company, Vacuum Oil Company, and U. S. Rubber Company.

Calkins and Holden, 247 Park Avenue, New York, places the radio advertising for Red Book Magazine and Richard Hudnut. Donald Petersen is manager of the radio department.

The Carpenter Advertising Company, 309 Citizens Building, Cleveland, places the radio advertising for Columbia Refining Company and Fical Chemical Company. F. F. Lamorelle is in charge of the radio department.

Cecil, Warwick & Cecil, Inc., 230 Park Avenue, New York, places the radio advertising for Hills Bros. Com-

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**"THE NORTHWEST'S  
MOST POPULAR  
100 WATTER"**

**Portland  
Oregon**

**Piezo-Electric Crystals**

Does the FREQUENCY of your MONITOR comply with the new regulations effective June 22nd, 1932? If not, we are at your service to adjust your monitor to within plus or minus 50 cycles. Ship your monitor to us for either adjustment or grinding a new crystal if necessary. Our charge for this service is right, and we will require but SEVEN to TEN DAYS to perform this work. ASK ANY BROADCAST RADIO ENGINEER what HE thinks of our service. BETTER ACT QUICK, the dead line is approaching rapidly.

**SCIENTIFIC RADIO SERVICE**

124 Jackson Ave., University Park  
HYATTSVILLE - MARYLAND

pary, George W. Luft Company, Planters Nut & Chocolate Company, Polk Miller Products Corp., Hygrade - Sylva Corp., and G. Washington Coffee Refining Company.

The Chappelov Advertising Company, 3165 Olive Street, St. Louis, places the radio advertising for Earley & Daniel Company. B. E. Chappelov is manager of the radio department.

Collins-Kirk, Inc., 840 North Michigan Avenue, Chicago, places the radio advertising for John F. Jelke Company, Dr. C. H. Berry Company, Kosto Company, and Indiana Botanic Gardens. W. N. Graham is manager of the radio department.

Critchfield and Company, 8 South Michigan Boulevard, Chicago, places the radio advertising for Alligator Company, American Institute Food Products, Atlas Brewing Company, Chef Boiardi Food Products Company, Coco Cod Company, Durkee Atwood Company, Letz Manufacturing Company, Minneapolis Shoe Company, Pratt Food Company, Process Corporation, Tennessee Products Corporation, Zinsmaster Baking Company, Zinsmaster

Hol-Ry Company, National Home Magazines, Inc., and Raladam Company. F. R. Steel is director of radio.

The Federal Advertising Agency, Inc., 444 Madison Avenue, New York, places the radio advertising for P. Beiersdorf & Company, Sinclair Consolidated Oil Corporation, Charles B. Knox Gelatine Company, American Safety Razor Corporation, and Porto Rican-American Tobacco Company.

Blackett-Sample-Hummert, Inc., 221 North La Salle Street, Chicago, places the radio advertising for the Bayer Company, Boal's Rolls Corporation, Burnham Products Company, Chicago Flexible Shaft Company, J. A. Folger & Company, General Mills, Inc., Edna Wallace Hopper, Jo-Cur, Inc., Kiss-proof, Inc., Knowlton Danderine Company, Kolynos Company, LAVORIS Chemical Company, Beatrice Mabie, Inc., Neet, Inc., Parker Pen Co., Louis Philippe, Inc., Chas. H. Phillips Chemical Company, Paul Schulze Biscuit Company, Sperry Flour Company, Wander Company, and Wyeth Chemical Company. E. M. Aleshire is in charge of the radio department.

## Commission Decisions

KGCC, San Francisco, has been denied its application for unlimited time on 1420 kilocycles.

KMLB, Monroe, Louisiana, has been granted full time operation on 1200 kilocycles with 100 watts. At the same time, WJBO, New Orleans, was reduced from unlimited to daytime only on 1420. The Commission held that there was more need for the night-time service at Monroe than at New Orleans.

KMJ, Fresno, California, has been granted to unlimited time on 580 kilocycles with 500 watts. The station has been operating on 1210 with 100 watts. The Commission held that there was need for the additional service in Fresno.

WJBK, Detroit, has been granted renewal of license on 1370 with 50 watts. The station will operate all hours except from 11:00 p. m. to 12:00 midnight on Sunday, Monday, Tuesday, Wednesday, Thursday, and Friday. WIBM, Jackson, will operate daytime only and during such evening hours as are not used by WJBK.

## Commission Docket

### July 25

Docket No. 1586, C. R. Brand, Deadwood, S. D., applying for new station on 1200 with 100 watts, to operate 3 hours daily.

### July 26

Docket No. 1658, WHK, Cleveland, applying for increase in daytime power.

Docket No. 1619, WGAR, Cleveland, applying for increase in daytime power.

### July 29

Docket No. 1724, WLBW, Oil City, applying to move to Erie, Pa.

Docket No. 1659, R. J. Morrow and R. F. Brill, Roseville, Calif., applying for new station in 1500 with 100 watts, specified hours.

Docket No. 1734, WERE, Erie, Pa., for renewal of license, installation of new equipment, and change of corporate name of licensee.

## DID YOU HEAR HENDERSON LAST NIGHT?

During the next several months that question will be on the lips of millions throughout the United States.

A national political campaign is coming on. Henderson has his own views; and although many may disagree with them, they listen to him.

KWKH, Shreveport, offers a marvelous opportunity to reach millions of listeners WHO LISTEN.

Where most stations talk about thousands of listeners, KWKH boasts of millions!

**KWKH** 10,000 WATTS 850 KCS.  
SHREVEPORT

THIS week the radio laurels go to the humorists, and most of the wreaths go to Jack Benny, assisted by Stoopnagle and Budd, Burns and Allen, and the old-timer—Ed Wynn.

It may have taken a little time for even radio columnists to become aware of the decided trend of broadcast productions toward the humorous—as much time, perhaps, as for the public. For we are only now beginning to find critical mention of the funny work undertaken by the funny men before the microphones. . . .

Says the critic of the *Baltimore Evening Sun*: "The radio bandwagon bears a label in capital letters reading, HUMOR. Many programs are getting funny, each trying to outdo the other. . . . Some tuners-in give the laurels to Ed Wynn. Others favor Jack Benny. Harry Richman also has been getting a hand. Then there's Bert Lahr; also Olsen and Johnson, the latest to get air-minded. We hope the trend brings back Will Rogers."

Writing in the *Buffalo Evening News*, Peter Dixon states that "though the crop of radio humorists isn't growing, the quality of the product is improving. Jack Benny is growing more popular with each broadcast. Even the radio veterans who have most resented the arrival of the new stars from Broadway, admit he is funny. . . ."

To which opinion, Louis Reid, columnist of the *New York American*, contributes: "Most consistently amusing chatter of the Broadway comics now elbowing their way to the microphone is that voiced by Jack Benny. . . . Right now he's doing things to gingereale and making you like both him and the boys who bottle the stuff. . . ."

One cannot tell how serious Ring Lardner is with his critical columnning printed in the *New Yorker*, but he commends Jack Benny with this little bit of explanation: "My fondness for Mr. and Mrs. Olsen's band brought me into airy contact with Jack Benny. He was comical and I commended him to my second child. . . . You can quote me as saying that Mr. Benny would be infinitely better off if his jokes weren't greeted with gales of merriment by Mr. and Mrs. Olsen's band. Also as saying that I am cured of plugging comics, though you *might* tune in, when you have a chance, on Stoopnagle and Budd, Burns and Allen, Mr. Wynn, Mr. Lahr, Pat of the WOR Minstrels, and Jack Benny. . . ."

Philosophising a little before he launches into his point, the *New York Evening Telegram's* Jack Foster has this angle to present: "The quality of comedy often, I think, is strained. In the last year comedy has taken a full

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# BROADCAST COMMENT from the RADIO PRESS

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turn towards pure nonsense, toward the humor of insane incongruities. The next natural step is a broadcast from the padded cells of Bellevue and Matteawan. Possibly it's a shrinking from the realities of the depression that has made Wynn, Burns-and-Allen, Olsen-and-Johnson nonsense so delightful to the ears of the listeners. . . .

"It strikes me that those acts with the most flexible forms have the greatest chance of remaining fresh—and I pick at random—Jack Benny, George Olsen, Ethel Shutta, Franz Frey combination, and Ben Bernie and his lads. Mr. Benny relies on no same situation weekly. . . . His wit is balanced by splendid singing and a fine orchestra. . . ."

"Ben Bernie, who was the first of the aerial wits and in many respects the foremost, is not unlike his namesake. Ben can become tiresome only if his jokes are poor and you fail to find his rich, exceedingly intimate voice ap-

## A New Service for Our Readers

Every week, the *National Broadcast Reporter* will print a review of critical comments about broadcasting as expressed by the radio columnists, editors, and writers of the leading newspapers of the country. These comments, drawn from the nation's press, provide the best cross-section of opinion regarding program acceptance and popularity that it is possible to secure.

While chain features will necessarily furnish the bulk of comment, local broadcasts of importance will be quoted as they are high-spotted or mentioned by local writers. This radio critical survey aims at giving a complete picture of broadcast opinion as voiced by the country's leading radio writers and commentators which should be of great value to advertisers, advertising agencies, and station managers.

pealing . . . which has all the qualities that a microphone fellow need possess—warmth, smoothness, and gayety. . . ."

Some more localized opinions on the humor situation bring forth the Youngstown, Ohio, *Telegram's* idea of Ed Wynn: "As a fire fighter, Ed Wynn is unique. He started a great conflagration in radio-land by proving himself as hot a sketch on the air as on the stage. With his zany comedy he inflamed the imagination of the radio public and the air ambitions of an imposing array of Broadway jesters. Now the networks are all ablaze with star comedians following in his brilliant wake. . . . He can't be funny unless he feels funny. So he changes his funny hats and costumes on the air and goes through regular routine as a stage personality. He is one of the most conscientious comedians ever seen in a broadcasting studio. . . ." To which this reporter adds that the studio seats are a "sell out" every time Wynn appears.

Olsen and Johnson, one of radio's newest pairs of comics, who came on the air with a flurry of drums and trumpets, seem to be gathering small comment from the critic scribes. However, Jo Ransom's column in the *Brooklyn Daily Eagle* refers to them, and to other pet comedians, as follows:

"Burns and Allen. Yes, a comedy team on the air lanes. A team with a dozen imitators on the other stations, for, like Amos and Andy, they are being aped here and there and everywhere. . . . Their chatter is nonsensical, ludicrous, zany. People like it. . . . They've arrived after many years of traipsing over vaudeville routes and making shorts, but it took radio to make them. . . . Olsen and Johnson made their debut on the air with Rudy Vallee. After listening to the boys, I couldn't make up my mind whether they were Sisters of the Skillet or the Gloomchasers plus Ed Wynn in disguise. That terrific laugh of Johnson's (or does it belong to Olsen?) should bring them many friends among listeners."

Diverging still a little more, the columnist of the *Jersey Journal* decides that there are others on the air besides those commented on above. "WABC's Funnyboners, who always justify their name, gave a series of amusing, helpful hints for motorists, along with several torrid songs, in their characteristic and tricky manner. This trio is always a cure for the blues. . . . NBC's Stebbins Boys—Arthur Allen and Parker Fennelly—ably assisted by Inchy, get a lot of comedy into our loudspeaker during their quarter hour. . . ."

# Radio Commission Applications and Decisions

## Applications

### 1st Zone

WTAG, Worcester, Mass., for direct measurement of antenna power.  
 WRNY, New York City, for increase in hours of operation (facilities of WQAO-WPAP).  
 WMAL, Washington, D. C., to increase power from 250 watts, 500 watts LS to 500 watts day and night.  
 WCGU, Brooklyn, N. Y., to move transmitter from Brooklyn to Long Island City, N. Y.  
 WLEY, Lexington, Mass., to move station to Lowell, Mass.

### 2nd Zone

WSAI, Cincinnati, Ohio, to install automatic frequency control.  
 WIBG, Glenside, Pa., for license covering move of studio and changes in equipment.  
 WELL, Battle Creek, Mich., to make changes in equipment and move studio locally.

### 3rd Zone

William O. Purkins and Merrill Eidsen, Penpee, Texas, for new station on 1340 with 100 watts, 250 watts LS, unlimited time.  
 WSMB, New Orleans, to install automatic frequency control.  
 KWEA, Shreveport, La., to install new transmitter.

### 4th Zone

KFRU, Columbia, Mo., to assign license to KFRU, Incorporated.  
 James M. Caldwell, Goodland, Kan., application for new station amended to request 1310 kilocycles, sharing with KGFW, Kearney, Neb., instead of 1500 kilocycles, sharing with KGKY, Scottsbluff, Neb. Still requests 100 watts power.  
 Everett J. Riley and Joseph F. Riley, Attica, Indiana, for new station on 1210 with 100 watts, unlimited time, facilities of WHBE.  
 KMBC, Kansas City, Mo., for license covering new transmitter.  
 WLS, Chicago, for modification of license for authority to use auxiliary of WENR-WBCN for auxiliary purposes of WLS.

### 5th Zone

KXL, Portland, Ore., for new transmitter and to change from 1420 kc, 100 watts, share with KPBS, to 1410 kc, 250 watts, unlimited time, facilities of KTRB.

## Decisions

### 1st Zone

WPCH, New York City, authorized to move transmitter from Hoboken, N. J., to College Point Causeway, Flushing, N. Y.  
 WOR, Newark, granted regular renewal of license.  
 WEBR, Buffalo, N. Y., authorized to install auxiliary transmitter.  
 WEAI, Ithaca, N. Y., authorized to reduce hours of operation to not less than one hour daily, to October 1.

### 2nd Zone

WWVA, Wheeling, W. Va., granted license covering changes in equipment and local move of station.

WRBX, Roanoke, Va., granted 30-day extension of authority to cease operation while completing new studio and installing new equipment.

WHAS, Louisville, Ky., granted temporary license subject to action of Commission on its pending application for renewal.

WORK, York, Pa., granted temporary license subject to action of Commission on its pending application for renewal.

WRAX, Philadelphia, granted temporary license subject to action of Commission on its pending application for renewal.

WWVA, Wheeling, W. Va., granted temporary license subject to action of Commission on its pending application for renewal.

Erie Broadcasting Corporation, Erie, Pa., set for hearing on request for new station.

WCAE, Pittsburgh, set for hearing on request to move transmitter and make changes in antenna system.

WMBG, Richmond, Va., authorized to make changes in auxiliary transmitter.

WLIT, Philadelphia, authorized to transfer license to Lit Brothers Broadcasting System.

WWVA, Wheeling, W. Va., authorized to operate simultaneously with WOWO, Fort Wayne, during the daytime until February 1, 1933.

WBCM, Bay City, Mich., set for hearing on application to increase daytime power to 1000 watts.

### 3rd Zone

KFYO, Lubbock, Tex., authorized to make changes in equipment.

KFJF, Oklahoma City, Okla., authorized to install automatic frequency control.

WSOC, Gastonia, N. C., authorized to install automatic frequency control.

KFDM, Beaumont, Tex., authorized to assign license to Sabine Broadcasting Co., Inc.

WWL, New Orleans, granted temporary license, pending Commission's action on its application for renewal, which has been set for hearing.

KWKH, Shreveport, La., granted temporary license, pending Commission's action on its application for renewal, which has been set for hearing.

F. N. Blake Realty Co., Dracut, Miss., set for hearing on request for new station.  
 The Greenville News-Piedmont Co., Greenville, S. C., set for hearing on request for new station.

WDBO, Orlando, Fla., granted temporary license to operate on 580 instead of 1120 kilocycles.

KGRS, Amarillo, Tex., set for hearing on application to change from 1410 to 1340.

KFPM, Greenville, Tex., authorized to operate from 9:00 p. m. to 12:00 midnight on July 23, August 27, and November 8.

KRMD, Shreveport, La., authorized to move transmitter locally.

WWL, New Orleans, granted additional time to install 10-kilowatt transmitter.

KFPW, Fort Smith, Ark., granted license covering full-time operation on 1210.

WIS, Columbia, S. C., authorized to measure antenna input by direct measurement.

KMLB, Monroe, La., granted unlimited time on 1200 with 100 watts.

WJBO, New Orleans, reduced from unlimited to daytime only on 1420.

### 4th Zone

WHO, Des Moines, Iowa, granted renewal of license, and special authority to operate simultaneously with WOC on 1000, experimentally, until Feb. 1, 1933. Difference in frequency between stations shall not be greater than 0.2 cycles per second, and licensee is to file with the Commission at the end of the license period a report of results of operation.

WOC, Davenport, Iowa, granted renewal of license, and special authority to operate simultaneously with WHO until Feb. 1, 1933.

WJJD, Mooseheart, Ill., granted special authority to operate until 8:30, CST, each evening, on condition that power be reduced 50 per cent beginning at 7:00 p. m. (from 20 to 10 kw), within 1 hour thereafter, or by 8:00 p. m., and on further condition that no future requests be made for operation after 8:30 p. m., CST.

WEDC, Chicago, set for hearing on request for renewal of license.

WSBC, Chicago, set for hearing on request for renewal of license.

Central Broadcasting Co., Davenport, Iowa, set for hearing on request for 600 kilocycles, 250 watts, 500 watts LS, unlimited time (facilities of WMT).

WJJD, Mooseheart, Ill., granted regular renewal of license.

KMOX, St. Louis, Mo., granted regular renewal of license.

WJAG, Norfolk, Neb., granted temporary license subject to action of Commission on its pending application for renewal.

WOWO, Fort Wayne, Ind., granted temporary license subject to action of Commission on its pending application for renewal.

KYW-KFKX, Chicago, granted temporary license subject to action of Commission on its pending application for renewal.

WREN, Lawrence, Kan., granted license for 1220 with 1000 watts, sharing with KFKU.

WCFL, Chicago, granted extension of experimental authority to operate unlimited time until February 1, 1933.

WCAZ, Carthage, Ill., granted renewal of license.

WOWO, Fort Wayne, Ind., authorized to operate simultaneously with WWVA during the daytime.

Claude Raymond Brand, Deadwood, S. D., denied application for new station on 1200 because of failure to enter appearance for hearing.

### 5th Zone

KRKD, Los Angeles, authorized to use transmitter of KFSG for 15 days, effective July 14.

KOB, State College, N. M., granted temporary license subject to action of Commission on its pending application for renewal.

KFSD, San Diego, Calif., set for hearing on request for increase in night power from 500 to 1000 watts.

KJBS, San Francisco, granted regular renewal of license.

KWJJ, Portland, Ore., granted regular renewal of license.

KGy, Olympia, Wash., granted license covering permit to move from Lacey to Olympia.

KMJ, Fresno, Calif., authorized to operate unlimited time on 580 with 500 watts.

*This advertisement is one of a series*



*A drawing by John Rogers*

# UNDER CONTROL?

● Yes, the National Broadcast Reporter is under control . . . control backed by more than a quarter of a century of radio experience represented in the background of its editors ● Would you ask for more? Then ask Tom Stevenson about his eight years of radio news service to the country's leading newspapers with his quick, live news syndicate—ask him about the birth of the Federal Radio Commission (he was there!)—and about anyone in the Government concerned with radio! Would you ask for anyone better qualified to report things for you in Washington, the official radio capital? ● And, you ask, what about New York?—Then ask Lloyd Jacquet about his own station 1915-style . . . and the Navy wireless during the War—Ask him about those very first technical articles he wrote for newspapers in 1922—Ask him about his experiences at WJZ, KFKX, and WBZ—And his years in magazine and newspaper radio editing from the old New York Evening Mail to the New York Herald Tribune . . . . Now he stands watch for you in the business center of broadcasting—New York ● Twenty-five years of radio background. . . It insures wide experience, intimate contacts, continued stability, and a real knowledge of the field. . . You have a right to ask at least that much of any broadcast publication. . . but you get it only in

◆ THE MAGAZINE FOR RADIO BROADCASTING EXECUTIVES ◆

## NATIONAL BROADCAST REPORTER

BARR BUILDING, WASHINGTON, D. C.



130 W. 42nd ST., NEW YORK CITY

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**M**ultiplied thousands  
are numbered among  
the consistent listeners to

**WLAC**

The station is justly proud of the appreciative audience which it has gained for its advertisers through its clear presentation of high class programs featuring outstanding artists.

Its listeners admirably record their appreciation by their splendid patronage of the station's advertising clients.




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**Out of the Air Everywhere**

**WLAC IS CHOSEN**

*and listeners stay tuned to its programs*

---

**LIFE and CASUALTY INSURANCE COMPANY**

*The "Thrift Station"*

HOME OFFICE • NASHVILLE, TENNESSEE

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## Station Coverage versus Station Popularity

(Continued from page 7)

One can work Honolulu from Salt Lake City with code with only five watts, but that, of course, does not mean that a station of this power necessarily could operate satisfactorily over a radius of such dimensions.

However, in the interest of dependable service, I prefer to stay with the findings of the experts on the Commission. This should provide a factor of sufficiency which is altogether desirable.

### By W. C. Bridges

Radio Station WEBC, Superior, Wis.

Relative to station coverage and the attitude of Edgar Felix, we would state that our normal day range is 100 to 150 miles. During the evening we are handicapped at certain times by heterodyning on our frequency or by other interference from stations operating on it, so that our average probably is in the neighborhood of 40 miles. When this interference is absent, due to the fact that distant stations are depressed or not coming through, our night range often is the same as during the daytime. Some fading is met on occasions during the evening, but normally is beyond the 40-mile estimate given above.

We have asked the Federal Radio Commission for permission to relocate our transmitter and to make certain improvements in our radiator, through which we hope to expand our range considerably. When this work is completed, we propose to have a field strength survey made in order that we may be in a position to give an accurate measurement of our coverage.

### By Marie Williams Vandergrift

Radio Station WAIU, Columbus, Ohio

Most advertisers and radio people now know that the coverage on a station varies materially as it is affected by atmospheric, mechanical, and other conditions. Station WAIU claims to cover Ohio, and for that reason we use the slogan "The Voice of Ohio." We were very much surprised, when the Columbia Broadcasting System compiled a chart showing our coverage, to find that we had, according to response received by their advertisers while broadcasting over our station, an amazing secondary coverage. And the strange part of it is that on tests we have run recently this coverage is represented repeatedly.

Two years ago, when we were attempting to secure an audience response in an endeavor to get attention centered on our plea for additional night time for our station, we appealed for sworn

affidavits from our listening audience and within a very short time we had on file in Columbus 213,000 such affidavits. Taking into consideration the inconvenience and energy necessary to prepare and send in an affidavit, we considered that this was a remarkable demonstration of our coverage.

Station KDKA, Pittsburgh, has a Bureau Set-up which analyzes coverage very specifically. This certainly does measure coverage accurately, but it takes time.



Mr. Hart

### By Fred J. Hart

Radio Station KQW, San Jose

In this territory we will not take off our hats to any station regardless of power. With the exception of natural dead spots, anyone with a good receiver can get us in this area with good volume. Our actual coverage is evidenced by the fact that farmers using our market service every day live many miles away from the station. Radio coverage cannot be figured on a piece of paper, as it is governed by the nature of the country and the distance from other stations.

### By C. W. Corkhill

Radio Station KSCJ, Sioux City, Iowa

KSCJ has in the past year heard from about 35 states. We received 17 letters from New Zealand, one from Prooma, South Australia, and several from Ha-

waii and the Canal Zone—all of which means coverage of a sort that would be of interest only to radio fans wanting distance or to the engineers interested in the strength and efficiency of the signal. To the shrewd advertiser, such a showing would naturally be meaningless.

What advertisers are interested in is the major audience of any given station.

In our radio coverage maps and figures, we cite a coverage of approximately 75 to 100 miles, or not more than 4 counties in any given direction from KSCJ, an area with a population of a little over 788,000. Even this is somewhat misleading, for within that radius there are 3 other broadcasting stations, each having more listeners at point of broadcast than we have at that point.

Omaha, for example, is not so far from Sioux City, and we regularly get fan mail from there; but with 2 or 3 very efficient broadcasting stations in Omaha, we would never think of using that as a talking point with an advertiser.

A 50,000-watt station several hundred miles from Sioux City will not have the punch and wallop in our trade territory that we do.

It is the writer's belief that the average person, in tuning in a station, follows the line of least resistance—tuning in the station he can get the easiest, clearest, etc., and therein lie, it seems to me, the principle reasons why any claim of enormous coverage by any broadcasting station, regardless of power, is misleading.

The *Chicago Tribune* is a very fine newspaper—is read in Sioux City—but it certainly does not have the circulation that the local newspapers do—and so it is with broadcasting stations.

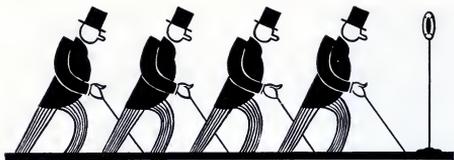
So, with broadcasting stations as they are—pretty well scattered over the United States—and claims for unusual coverage from a major audience standpoint, should, in the writer's opinion, be taken with the proverbial grain of salt.

### By A. W. Upchurch

Radio Station KGGM, Albuquerque, N. M.

I am quite sure that most radio stations have a larger coverage than they are given credit for. Speaking for our station, I would say that we have constant listeners throughout the five states adjoining or near to New Mexico, as we get occasional fan mail from Pennsylvania, California, New York, Ohio, and Michigan, and have had one letter from Canada in which the listener states that he gets our station at nearly any time of the day. Consequently, I know that KGGM has a larger coverage than that with which we are credited.

We are having very nice success for the firms who have advertising programs with us.



### New Studios

The new studios of WCAU, Philadelphia, have been designed to feature certain acoustical characteristics. This is the first attempt made in this country to construct or to broadcast from what is known as a "live" and "dead end" studio. From one-half to two-thirds of each room, depending on the size of the studio, will be lined with sound-absorbing material to form a "dead end" where the microphones will be properly placed to receive every note and part of the program which will be in progress at the opposite, or "live," end of the room. The "live end" walls will be constructed of a hard material that will reflect the sound waves to the receiving, or "dead," end.

Another innovation is the zigzagging walls of the two larger studios. These studios are constructed with V-shaped walls which will break up the sound waves as they strike the sides and will deflect them at various angles and prevent the reverberations of the notes from striking the opposite walls.

In order to minimize the transmission of extraneous sounds, special walls, floors, and ceilings are being constructed. The walls have no direct connection with any of the outer walls for support or suspension except through intricate "insulators" which serve to break all sound connections. The floors, which are known as "floating floors," are also free from contact with other surfaces. The studios will virtually be rooms within rooms. The ceilings will be suspended in the same manner.

Each studio will be entered through a vestibule which will also decrease the possibility of any sound entering the studio during a broadcast. Special heavy-duty soundproof doors are being used throughout.

The acoustical treatment in all the studios will include a one and one-half inch rock wool blanket placed against the soundproof wall and another blanket of the same size and style placed in front of it, with a two-inch air pocket between the blankets. The outer blanket is covered with perforated metal. Tests have shown that this method will produce an ideal broadcasting studio.

Each studio and control room window

will be composed of a triple sash, and three panels of glass measuring  $\frac{3}{4}$ ",  $\frac{5}{8}$ ", and  $\frac{3}{8}$ ", respectively. Each section of the sash and glass will be insulated inside and outside to stop sounds which might be carried through the framing. The heaviest glass, the  $\frac{5}{8}$ ", is placed against the lighter as an added guard against sound waves caused by any vibration between the panels.

The entire WCAU system of studios will be air conditioned, thus eliminating all windows and thereby safeguarding against the entrance of any extraneous noises.

. . .

### Clarifies Sports Broadcasts

When Ted Husing recently described, over the Columbia network, the progress of the Olympic Rowing Trials at Lake Quinsigamund, the first use was made of a device designed to speed up and clarify broadcasts of sporting events and others involving considerable action. The device—an especially constructed swivel and base, supporting a pair of heavy binoculars, below which one of the new lapel microphones is suspended—was designed by Husing and his observer, Les Quailley, assisted by Columbia engineers.

This set-up, which proved extremely successful in its inaugural trial, should serve to improve the efficiency of practically all sport event broadcasts. Husing estimates that the device will save from two to three seconds of each play of a football game, for instance, the time formerly having been lost in handling the unusually large binoculars used for observation.

During their three years together as a sport broadcast team, Husing and Quailley have perfected numerous refinements in equipment and technique, including their "annunciator" for football broadcasts. This consists of a cabinet with 22 strips of translucent glass bearing the names of the players of the two teams, with lights which flash behind the glass when Quailley, who watches each play through field glasses, presses the corresponding buttons of another cabinet, enabling Husing to identify the participants involved in each play without reference to numbers or recognition by memory.

# ALONG STUDIO STREET

### Radio Good Medium

Radio is a splendid medium for the creation of direct sales, according to Patsie Garrett, whose beauty lectures have been featured in all key cities of the United States.

"During the latter part of May, when the hot weather was beginning to be felt in the South," says Miss Garrett, "I was conducting a series of lectures for the Monning Department Store in Fort Worth, Texas. As a means of stimulation, it was decided to hold a special ELMO BEAUTY WEEK, the feature about it being that trained Elmo representatives would be in attendance at all leading stores to assist in working out beauty problems.

"An opening newspaper announcement was used to call attention to the special week, and a series of lectures broadcast daily, by myself, over station KFJZ—a talk from 10:50 until 11:00 a. m."

"During that week, a splendid increase in volume of sales was noted, running anywhere from a 100 per cent increase to almost 200 per cent in some instances.

"Following this Special Week experiment, no advertising of any nature, either newspaper or radio, was used for a period of a week. Sales dropped off very appreciably.

"After this lapse, broadcasting was resumed for a period of 30 days. This 30-day series of broadcasts started to click immediately and results obtained were most satisfactory, even in the face of the facts that, due to hot weather, reception was not at all good, that many people were away on their vacations, and that a general lassitude prevailed on account of extremely hot weather.

"Radio is my tried and true friend," adds Miss Garrett. "I sometimes close one of my radio talks with the statement to my listeners that they still have time to jump in their cars and come to hear my noon lecture, or, if they do not feel like coming down, to use their telephone, and when I get back from the broadcasting station to my Elmo booth and have a crowd waiting for me, with their minds already made up to buy, and the telephone is busy at the same time with requests that deliveries be made, I know RADIO IS CLICKING—NO FOOLIN'."

# Music For the Radio Program

RECENT releases of popular, classical, or semi-classical music published by the leading houses here and abroad, reviewed in tabloid form for program managers in advertising agencies and stations; and for broadcasting artists.

## "GOODBYE TO LOVE"

Written by Field-Clarkson  
Published by Bolton Music

A liting Fox-Trot attracting considerable attention. The sentiment concerning a broken heart and the lover's goodbye seems to be the principal theme. It is done in good style and should attract your fancy. A good start.

## "BANKING ON THE WEATHER"

Written by Joe Young-Sammy Fein  
Published by Witmark

The "banking in love" idea expressed thusly in words and music; moonlight, stars, and of course banking on the one girl. A tune probably not of hit possibilities, but not bad at all. Good for dancing.

## "MAN TO MAN"\*

Written by Chiappo-Ibanez-Fields  
Published by Bosworth

The American version of the stirring Italian success "Lo Studente Passa." A catchy tune with an alluring rhythm. Recommended as a good punch fitting in any type of program. Especially interesting and useful as a male quartet, as evidenced by its similar use in Keith McCleod's "Regimentalists" chorus. Fast stepping.

## "THERE'S A LITTLE BIT OF DEVEL IN YOUR ANGEL EYES"\*

Written by Little Jack Little-Fred Coors  
Published by Keit-Engel

A devilishly good song! It will no doubt be featured by its co-writer, the big Little Jack Little. And so we would suggest waiting for his interpretation of it. Looks promising indeed.

## "CABIN IN THE COTTON"

Written by Parish-Perkins  
Published by Mills Music

Every so often a "way down South" number pops up, to attract considerable attention. This one seems to have what it takes to become a hit. A charming song—the old log cabin in the cotton reaches your heart, yet as pretty as any Southern number. Congratulations to Mr. Perkins and Mr. Parish.

## "LOVE IS THE BIG IDEA"

Written by Scholl-Browne-Rich  
Published by Luz Brothers

A sweet tune, cleverly phrased. Good for summer weather. Whether or not you get the idea, 'tis love—in both words and music. You'll dance to this one.

## "OVER THE WEEKEND"

Written by Washington-Monaco  
Published by Harms

Not a bad idea. Sentimentally perfect for weekends only. This is a novelty along the lines of that old timer "On the Old Back Potch."

## "IT WAS SO BEAUTIFUL"

Written by Harry Barris-Arthur Freed  
Published by De Sylva-Brown-Henderson

Catchy tune going up the scale and down again. Stops in between to arouse your interest. An excellent lyric with plenty of rhyme. Imagine this number should catch on after a little while. Already receiving some good plugging.

## "IN THE MYSTIC LAND OF EGYPT"\*

Written by A. W. Ketelbey  
Published by Bosworth

A descriptive piece, very melodic. Following a short introduction, the musical theme unfolds with ease and beauty. Recommended for light programs of either semi-popular or concert varieties.

## "PLEASE HANDLE WITH CARE"

Written by Stride-MacDonald  
Published by Marlo Music

One of the season's best ballads. This number has "heart appeal"—the same appeal as "I Had my Heart Marked Fragile," and so please don't break it again, and done neatly. There should be no hooks to "Please Handle with Care."

## "MASQUERADE"

Written by Loeb-Webster  
Published by Feist

A splendid number just a little bit too strong for the average song buyer. This type of song could go all the way through the years. It ought to enjoy a popular run. A waltz.

## "A GREAT BIG BUNCH OF YOU"

Written by Dixon-Warren  
Published by Remick Music

Harry Warren in another jolly fit of song writing. A good enough number for average use. In fact, kind of cute.

## "LET'S TRY AGAIN"

Written by Newman-Ishim Jones  
Published by Feist

A new tune with a different twist which is ingratiating indeed. It is labeled a Fox-Trot Ballad, and that's sensible. It will attract listeners as either a vocal or a dance selection.

# KFYR

Bismarck, N. Dak.

Still the most logical medium for the advertisers desiring a preferred audience in North Dakota, South Dakota, Eastern Montana, Manitoba and Saskatchewan in Canada.

This is an agricultural territory and the center of the American and Canadian hard spring wheat area, which this year appears better than at any time in 18 years.

KFYR's Territory will spend their money for advertised products and service.

A Broadcast campaign over KFYR will insure your share.

Arrange a schedule now

# KFYR

Bismarck, N. Dak.

550 Kc. 2500-1000 Watts

RADIO STATION

# WGCM

Wonderful • Gulf • Coast of Mississippi

• • •

That Big Little Station

1210 Kilocycles 100 Watts

Coverage Approximately  
70,000

• • •

Remarkable daytime reception

Twelve hour schedule

Exceptionally good talent

• • •

Owned and operated by the  
Great Southern Land Co.  
Gulfport, Mississippi

C. H. STEWART, General Manager  
H. A. GUNUNG, JR., Assistant Manager  
H. H. HARPER, Advertising Manager

\*Selections marked thus are new releases.

# Symposium of Views of Agencies On Radio Advertising

(Continued from page 8)

sufficiently to prevent him from tuning out that particular program.

Therefore, radio today is not a question of government supervision or control. It is doing a job and has been able to do this job in a comparatively short number of years; and it will continue to increase, adding thousands each year to the number of listeners because of only one thing: the building of better, more interesting, and more appealing radio programs by national advertisers.

By **John L. Butler**

**John L. Butler Company**

In our opinion it would not be practicable and satisfactory from the standpoint of the advertiser, who in the last analysis makes possible the sponsored radio program and a great deal of the fine entertainment which is provided on the air.

We do agree, however, that there is considerable abuse made of commercial announcements, and it would be a fine thing if some method could be devised of adjusting them so that the listening public would accept them more readily and the advertiser get some value from them.

In our opinion it is the smaller type of station—not a member of a chain—that is struggling against competition for local advertising which is the worst offender in this particular respect. To get business, they promise anything, and there are always a number of advertisers who insist on announcements which go beyond the bounds of good taste and good business. We feel that these are the types of stations and commercial announcements which should be regulated.

In our own experience over several years of broadcasting over a large number of stations, we have paid a great deal of attention to the matter of commercial announcements. In fact, our tendency has been to cut them down in length all the time, yet on the other hand if they were eliminated entirely, we doubt very much if we could recommend radio advertising to our clients. If the advertiser did not see some value in radio, he certainly would not want to take it up. Furthermore, the novelty of just having a sponsored program on the air has disappeared, so that there would be no particular value from this point of view.

The important point in the whole controversy, in our opinion, is not so much the length of the commercial talk, or whether there is a commercial talk—rather it is how it is done and put over.

We know of a great many programs where the sales talk is so subtly handled and woven into the fabric of the entertainment that it is not even noticed.

We are in favor of the more intelligent handling of commercial announcements—of properly educating or even compelling the advertiser to adopt a broader point of view on commercial announcements. And, particularly, the elimination of a lot of small and disrupting stations where the open door policy of taking anything that is presented does real damage to the conscientious station which exercises some control over this important phase of radio broadcasting.

We feel that much of the sales talk in many radio programs is due to ignorance on the part of the advertiser or a desire to "get his money's worth," and if he can be made to appreciate that another policy would be more beneficial, a great deal of the difficulty would be eliminated.

Finally, it seems to us that it is a serious mistake to permit only the announcement of sponsorship of programs, because this would drive the advertiser off the air and then our broadcasting would be infinitely less interesting and more along the lines of the English broadcasts, which we do not think would be satisfactory in this country.

By **W. Vincent Leahy**

**Hanak, Klein and Leahy**

For some five years our clients have used radio broadcasting as an advertising medium and throughout this period we have always advocated brevity in commercial announcements.

We believe that lengthy copy and exaggerated claims are harmful. Far-seeing advertising executives realize that ill will rather than good follows undesirable sales propaganda.

Unless an advertiser can afford to use several forms of publicity, it is impossible for him to profit by radio unless he is free to give some description of his wares.

We do not believe it would be practical or satisfactory to limit announcements to name mention only. In most cases, the description of a commodity or an explanation of its uses is necessary to distinguish the product.

Few, if any, advertisers would use newspapers or magazines or outdoor advertising if they were compelled to confine their publicity to the mentioning of their trade name, and we think radio is now in much the same category as other forms of advertising.

Generally speaking, we believe an intelligent message can be conveyed in twenty-five to fifty words. We question very much whether those who are now using radio would find it profitable to spend large sums of money for mere sponsorship mention.

Ill-advised advertisers are responsible for excessive and exaggerated sales talk. Often they count only the immediate cost of a program.

A thirty-minute trans-continental broadcast represents a rather large expenditure. When the total price of a program is considered in relation to the actual time given to the commercial announcement, the advertiser is somewhat appalled at the cost. Consequently, he feels that he must crowd in all the sales talk possible.

Our sales propaganda on any program is limited to not more than fifteen per cent regardless of the length of the production. More often than not it is ten per cent.

Aside from our interest in radio as an advertising medium, we would regret very much to see hard and fast rules made regarding sales talks for we are sure that few advertisers could afford to spend vast sums of money for name mention, and there is no one else, so far as we know, who will assume the cost of broadcasting.

By **E. Brisacher**

**Emil Brisacher and Staff**

I believe that the limitation of radio sponsorship to a mere announcement of the firm name would ultimately result in the withdrawal of fully 90 per cent of those firms which are now using radio broadcasting.

The mere building of good-will through the sponsorship of a program is too expensive a luxury to be enjoyed by most corporations, and the small value that the mention of a product made would have without the inclusion of a selling talk would hardly justify the expense of broadcasting.

I believe that such a policy would result in the eventual lowering of the present quality of radio programs, until ultimately the public would be complaining. While it is true that some programs are overdoing the advertising, most of the programs have a good balance, and when you consider the vast amount of entertainment that is supplied and the small amount of advertising that is injected, the public is more than getting its money's worth.

To place radio advertising in the category of mere announcement of sponsorship, to our minds, would be a blow that radio could not withstand.

# Letters.....

## Happy Hayseeds

Gentlemen:

One afternoon in April three ordinary looking men came into our studio and requested they be given a trial on the air, explaining they were the Happy Hayseeds, playing old time music. As this was not unusual they were given little attention other than being assured that we would give them a tryout. The leader advised that they were not the regular type, but were good. Having heard that before, we were little impressed, but assigned them to a period that heretofore we had little call for in a commercial way, 6:30 to 7:00 a. m.

After getting them started we paid little attention to them until our attention was called to their program by the school teachers of two of the schools here, advising that nearly all the children were talking about the Happy Hayseeds. Naturally we became interested, made a sponsor an offer which, after considerable persuasion, was accepted, the hour and the program both being wrong according to the sponsor. After three days, this sponsor, the Meyers Barnett Company, dealers in hardware, homeware and Oliver implements, signed an exclusive contract for their services and have maintained a daily program at this hour, 6:30 to 7:00 a. m., and today we believe the Happy Hayseeds are one of the most popular individual programs on the West Coast, their mail is daily increasing and they are in constant demand. The secret of their program is the fact that they play the old favorites (not a haywire orchestra), a guitar, banjo, violin and harmonica, but as the fourth man is able to double on the banjo, violin and harmonica, the program is changed from time to time.

A personal appearance drew over two thousand people last week, some from as far as 80 miles. This we believe gives food for thought for some stations that are in the same position we were—short while back—thirty minutes or an hour that is considered too early to be commercially valuable, and yet find it to be their greatest asset with the proper thing.

W. E. BAKER.

Radio Station KGDM,  
Stockton, California.

## The Musical Vaughns

Sir:

Just a few lines to let you know that The Musical Vaughns who have been on this station since January 15 will conclude their engagement here shortly, and will take a short vacation and then start, September 1, an indefinite engagement over KFEQ at Saint Joseph, Mo.

The Musical Vaughns are a family trio consisting of Mother Vaughn and her two sons, Jerry and Eddie Vaughn. All three are announcers and are reputed to be the most versatile trio on the air. They play a dozen instruments, sing, dance, or do almost anything. The Vaughns have been together professionally since 1916, in many fields of amusement. When they go to KFEQ at St. Joseph, Mo., this will be the twenty-first radio station over which they have appeared.

In leaving KGIZ, want to say truthfully that we have never met finer managers than Mr. and Mrs. Kelso, the station owners here at KGIZ. And I am sure we are leaving here, as from all other stations, with the best wishes of the owners. And that we have delivered our services well and faithfully.

THE MUSICAL VAUGHNS.

By Jerry Vaughn.

## Children's Hour

Gentlemen:

For some years we have conducted a children's hour, between 5:30 and 6:00 o'clock, over WNAX of Yankton. About two years ago, we conceived the idea of doing some good in the way of encouraging primary grade children to study harder and bring their average grades up to around 90% or better. In connection with this, we offered a certificate to any child, who in any given month would bring his grades up to an average of 90, and that certificate would state that the child had received unusual merit along these lines. We offered at the end of the year a substantial prize to the child who had the highest average of the year.

During the past school year, we made the same proposition, and have in our files over 5000 letters from children who have brought their grades up to 90 or better, and at the present time are checking results and will send to the one having the highest average a Shetland pony. There will be ten prizes offered and given, many of which are in the nature of medals.

Now, if you figure that 10% of the children who are regular listeners to this program will have an average of 90 or better, it would indicate that not less than 50,000 children are regular listeners.

JOHN P. DEPAGTER.

Radio Station WNAX,  
Yankton, South Dakota.

## KARK Makes Big Gains

Sir:

It might be interesting to the part of the industry singing the blues to note that an obscure 250-watt station in Little Rock, Arkansas, with two competitors, has made real progress in this reconstruction period. In the six months just ended, we have doubled the gross income of our station over January, and have built and paid for one of the finest broadcast quarters in the state. Our three studios, with artists' lounge, reception room, and offices, are without question the most artistic, cool, comfortable, and practical of those of any small station, and with our dance hall and big studio connection downstairs, we do believe there isn't a better broadcast layout in the state.

When I came here in January, conditions were very bad. Our studios and equipment were not so good and our "circulation" was nothing to brag of. The plan of popularizing the station with unusual programs and unique features attracted listeners to such an extent that advertisers called on us. The manner of diagnosing each client's problem, using a special idea to fit his case, putting it over and making it click, has won us a big percentage of the more representative advertisers, and so confident are we of our ability to get results that we will take certain accounts on a percentage basis.

DONALD E. BENNETT.

Manager,  
Radio Station KARK,  
Little Rock, Arkansas.

## Best Radio Magazine

Gentlemen:

I wish you would tell Tom Stevenson that the BROADCAST REPORTER is the best radio magazine published, and the only one that I read as soon as it comes, and read through.

FRED J. HART,

Radio Station KQW,  
San Jose, Calif.

IN THE CENTER OF THE DIAL

# KELW

Burbank, California

ON THE AIR 6 HOURS DAYTIME  
WITH LOTS OF GOOD TALENT

The audience of a station can be measured by the quality of its broadcasts. Here are a few of our programs.

- Cactus Mac
- "57" more or less  
TEXAS COWTOWN BOYS
- Dr. Thornton—*noted lecturer*
- Maxine Converse—*noted soprano*
- San Fernando Valley Chambers of Commerce
- Texas Longhorns
- Ruth Overton — *personality girl*
- Essie Lucy—*evangelist*
- Rev. Chas. W. Opie
- Pentacostals Church's
- Bruce and His Texas Cowtown Boys
- Spanish Gardens — *program Spanish Rumba and Tango Music.*

# KELW

780 Kcs.

IN THE CENTER OF THE DIAL

HARRY COGAN, *General Manager*  
I. PARKER, *Assistant General Manager*  
BOB KAUFMAN, *Commercial Manager*

3702 Magnolia Boulevard,  
Burbank, California

The Only Rural-Serving Radio Station in  
Southern California

## Lloyd Jacquet

# Signing Off...

### Notes and Comments

**N**OWADAYS, when a broadcaster wishes to move his station from A to B, the process is quite involved. Anyone who happened to stroll through the imposing portals of the Department of the Interior's auditorium in Washington early last week—as I chanced to—would have been impressed with the procedure.

The case was that of KYW-KFKX, the Chicago Westinghouse stations, requesting authority to move from Chicago to Philadelphia. It was being "heard" before Examiner Pratt, and a number of other station managers, owners, and their legal advisers. I counted at least sixty present, and there were some important, if not famous, names among the group. . . John V. L. Hogan, Judge Ira Robinson, Paul Spearman, Mrs. Mabel Willebrandt, C. B. Joliffe, Brennen, Trendle.

Preliminary arguments as to procedure started the thing off. Lawyers fenced back and forth, slowly, painfully, until a mutual ground of understanding was reached. Then started the briefs for the various stations. It was all very dull, deadly slow, as are most things that concern the law.

As the long minutes passed, and one witness followed another in the seat by the presiding examiner's table on the platform, the slow grind of the mill was apparent. Arguments droned on, endlessly, uninterestingly, but "for the record."

**I**T WAS impressive to see how the lawyer had replaced, in the space of a few years indeed, the engineer and technician in matters of regulating and administering to the field.

It may be this trend which makes it necessary for stations to be unwilling defenders in cases into which they are forcibly drawn, because of some far-away complainant's well-thought-out plan of battle. The manager of a metropolitan station has told me, for example, that he has had to appear to defend his interests in dozens of cases which hardly warranted even the hearing they received. But it was necessary for the station to have a legal representative on the job to watch things.

For its own protection, broadcasting should develop a system which would prevent the wasteful use of legal talent and of the valuable time consumed in

argument. While it is true that every case is entitled to a hearing, it is also a fact that not a few cases are brought purely for their "nuisance" value. But this "nuisance" can be very expensive to individual stations, and to broadcasting in general. I had occasion to appreciate how much, when I sat down at the hearing in the KYW-KFKX case. . .

### A Great Experiment

When the Great Atlantic and Pacific Tea Company, one of the largest users of time on the air was "permitted" by Vice-President Roy Witmer, sales manager of the National Broadcasting Company, to announce, over the network it was using, the prices of commodities it had on sale there was a great silence in the broadcast ranks. Was the network unbending at last, and lowering its own standards of "no price mention" over the air?

Carefully-worded statements by various officials made it appear that, indeed, it was a great concession on the part of the network to its clients. Actually, the reverse was true.

Branch presidents of the Great A. & P. organization, which spreads over the entire country, leaned more toward newspaper advertising and voiced their views to headquarters in New York. It was unavoidable that eventually the actual sales-getting value of newspaper advertising space should be compared with that of broadcasting, in a great organization where costs are known down to a mill for all operations.

In order to determine which medium was best for the purpose, a test was necessary. And in order to place the newspaper and the air mediums on the same basis, it was necessary to mention something about the prices of the commodities.

The test is on. Colonel Goodbody says his little piece over the duplex networks of National every morning that he speaks. And the results are now being compiled.

The first week or so, the reports which poured in to headquarters in New York, through the amazingly well-organized system of inter-office communication, indicated that more than 7,000 stores were showing an increase in sales as a result of the new policy. What the ultimate reports will disclose cannot be foretold now. But it will be very evident to the various newspaper-sympathetic re-

gional presidents of the A. & P. that the judicious use of broadcasting can be a powerful factor in national merchandising.

If anyone deserves the praise which should go with any innovation, it seems to me that it is the courageous official in the great grocery organization who had the foresight to try out this new policy. Broadcasting can only gain from this new trend.

**I**T HAS been a favorite thought of mine that broadcasting was going to prove itself a powerful sales force during the present business cycle, or suffer a permanent set-back as an advertising medium which it will take years to overcome.

Critics of broadcast advertising, such as the newspapers and certain advertising groups, have objected loudly to the "blatancy" of advertising on the air, and I am not so sure that they aren't right. One of the things which contributed to this was undoubtedly the restriction which the chains placed on the advertiser. He had to make his message longer and more "powerful" since he could not mention the price of the commodity he wished to sell to the listening public.

One of the first effects of price mention on the air should be to cut down the amount of advertising in the announcements.

### Sponsored Football

**W**HEN Major Phillip B. Fleming, president of the Eastern Intercollegiate Association, told the sport columnists that grid games fought on home grounds or under jurisdiction of the association would not be broadcast, he started something.

Immediately, the New York Boxing Commission said something unkind about broadcasting, and read a rule about "approved announcers." Then the Southeastern and the Western football associations fell into line. And it looks like a dark and dreary fall in so far as sports broadcasts are concerned.

To my knowledge, no advertiser has ever "sponsored" the chain broadcast of a football game. It should prove to be a very good investment, it seems to me, because this is a type of broadcast which has a very special listener appeal and which gathers a unique and exclusive type of audience around the loud speaker.

I doubt whether the various associations would turn down an interesting contract for the broadcast rights of the major grid contests. Pacific Coast institutions have already lent a willing ear to such commercialization of the game. Perhaps something can be done with the Eastern Association.



## *"The Friendly Farmer Station"*

### **MORTALITY?**

One test of any radio station—like that of a publication—is the Mortality of its advertisers.

Salesmen, Clever letters, or even glittering generalities may, and sometimes do, sell a station's services. Only results can keep any kind of advertising sold.

Here is some of the repeat business at KFNF:

**37 months**—with but 2 months not used.

**7 years** (out of 8)—and on the last campaign this advertiser advises us that KFNF leads the list of stations for results.

**4 Seasons**—and, in discussing a current campaign, this advertiser writes, "We have left the matter up to you almost entirely in the past and feel we could very likely continue to do so this year, if you are still interested in handling our account."

**13 months**—and in this time the Salesmen of this product have written 705 letters direct to KFNF to secure timed announcements for their Dealers.

**5 Seasons**—and this advertiser once wrote us that KFNF led 50 stations used.

We repeat, it takes results to hold advertising in any medium.

Definite Coverage in a definite Market with a dominant Editorial influence accounts for such a record.

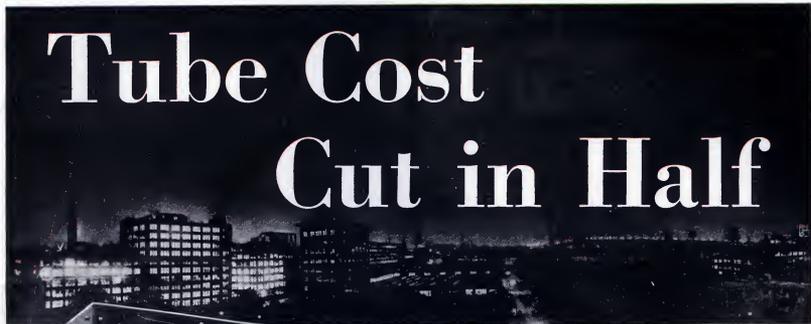
We will gladly send you very tangible evidence of why these advertisers continue at the "Friendly Farmer Station."

# **K F N F**

## **Shenandoah, Iowa**

Names and addresses of all the above KFNF advertisers will be sent on request

# Tube Cost Cut in Half



...by the perfection of this  
"Class B" modulation system



Precision crystal control . . . 100% modulation . . . screen-grid power tubes . . . mercury vapor rectifiers . . . condenser microphones . . . 30 to 10,000 cycle frequency response—are chapter titles in the progress of broadcasting.

Engineers of the RCA Victor Company, Inc., and its associated companies, are proud that each of these improvements was first introduced in broadcast transmitters of their design.

Their latest achievement—the perfection and utilization of a "Class B" modulation system—is the greatest forward step in transmitter design announced in the last two years.

By its use the efficiency of the modulator tubes employed is increased nearly ten-fold, their number and size similarly decreased, and the tube cost consequently greatly diminished. This in turn means a much lower maintenance cost, particularly for transmitters of low power (1000 watts and less).

Incorporation of this new modulation system in the Type 250-W transmitter shown above has brought the cost of a set of tubes for this transmitter to considerably less than half of that of comparative transmitters of the same power rating.

First to use  
"Class B" Modulators  
RCA Victor 100/250 watt Broad-  
cast Transmitter, Type 250-W.

## RCA Victor Company, Inc.

*A Radio Corporation of America Subsidiary*

CAMDEN, N. J.

"RADIO HEADQUARTERS"

