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# YOU NEVER CAN TELL BY MERE FIGURES

*By Bert Butterworth*



THE VAGARIES of generalized facts and figures in market analysis are no more strikingly illustrated than in the case of the San Francisco Bay District, treated in this issue of "RIM". On one side of the bay is San Francisco, a contained, compact, easily traversed market of 800,000 people. On the East Bay is another 800,000 people sprawled over a wide area, politically divided into a dozen cities of strikingly diversified characteristics.

The sales manager of the old school would lump the two markets together as a million and a half human beings of the same stripe and kind as say the million and a half people of the Los Angeles market. The sales strategist of today, however, would take note of the large number of local San Francisco brands that hold the fort steadfast against National brands; he would particularly note that San Francisco is a city of long-lived institutions and conclude that an "old-fashioned, old world loyalty" must be a characteristic of San Franciscans; he would be advised that this market was a "hard nut to crack" but once a brand was established, he could depend upon "local loyalty" working for his brand against all newcomers; he would conclude further that this market responded to no cut and dried sales formula, and a plan that produced sales in Boston would not necessarily be successful in San Francisco.

If he went deeper into the subject, he would decide to attack San Francisco on its friendly side.

He would align himself with the retail institutions that have consumer acceptance. He would localize his appeal and localize his personnel. If he succeeded in introducing his product through such institutions as the Emporium, Hales, The White House, City of Paris, The Owl Drug Company, Shumates, O'Conner-Moffat and others he would reduce by ten years the time, and by one-tenth the expense of making a frontal attack on the market.

Then if this sales strategist brought his national campaign down out of the skies and geared his sales campaign to local media; the radio with local favorites; the newspapers of the Bay District, he would succeed where others with tremendous appropriations for advertising and not one cent for analysis, have failed.

How does it come about that an Angeleno writes so confidently of this interesting market. This writer was born of the San Francisco hills, bathed in its blue-green waters, breathed deep of its sun-filtered fog, sought learning in its schools, tramped over its wide expanse, slept through its earthquake and fled before its fire, listened to its grey-beards tell of the days of gold, read deep of its Ambrose Bierce and Jack London, glories in its individuality and is drawn irresistibly to its shores to revel again in that fascinating pulse of personality which sets San Francisco apart as a city that will live down the ages.

Seldom are two Major Markets Similar in Anything Other Than Numbers of Inhabitants. Buying Patterns are Essentially Influenced by Many Varying Factors. Compared to other City Areas There's a Difference In

# THE OAKLAND-SAN FRANCISCO BAY AREA

By JOSEPHINE A. HOLLEBAUGH  
Director RIM Market Research

(Copyright 1938, Rim Publishing Co.)

Habits Noticeably Fixed in Metropolitan San Francisco. Residents in the Surrounding Cities and Towns More Easily Influenced

The Golden Gate, the Gold Rush, the Gold Coast—scarcely can San Francisco be breathed without mentioning Gold. If gold is “where you find it”, where is the gold to be found within the portals of this Golden Gate Market!

Until recent years, this particular trading area was rather loosely referred to as the “San Francisco” market. While it is

true than 32 per cent of the families in the entire wholesale trading area reside in San Francisco, population growth in the East Bay and Peninsula sections has elevated such communities as Oakland, Berkeley, San Jose to levels of metropolitan influence that are not to be wisely ignored in making market evaluations. With completion of the two bridge projects (San Francisco-Oakland Bay Bridge 1936 and Golden Gate Bridge 1937) tying into one physical unit the diversified trading areas of the entire Bay region, no longer can San Francisco individually be considered as typifying or dominating the area.

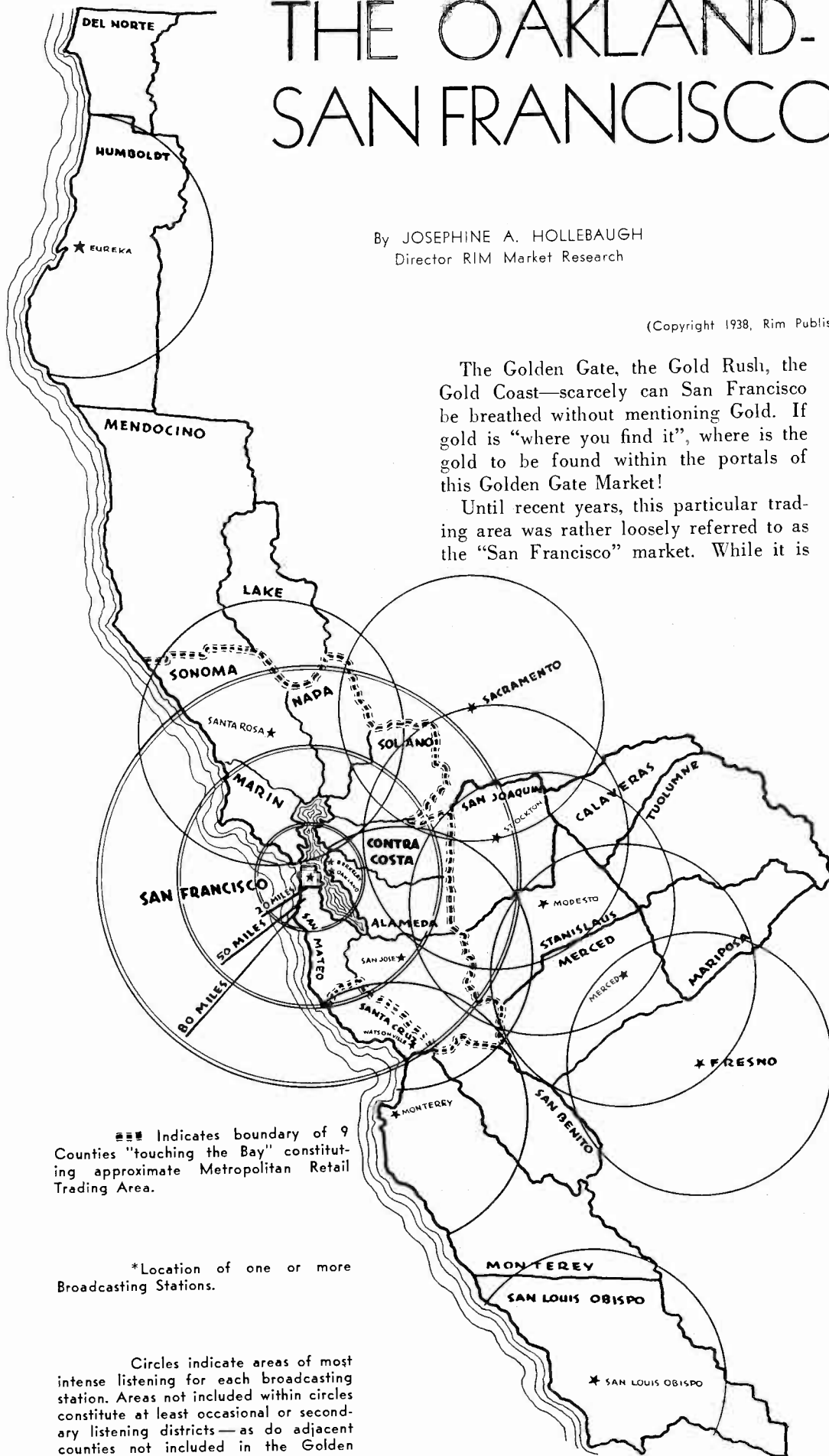
The San Francisco Wholesale Trading area as defined by the United States Chamber of Commerce embraces twenty-three far flung California counties. See Table No. 1). The immediate Metropolitan trading area is usually considered as the nine counties which “touch the Bay”. They account for 80 per cent of the families, 78 per cent of the retail establishments and 80 per cent of the retail sales for the whole area.

## OLD GOLD

Two distinct family patterns exist in this area—that within San Francisco and that outside San Francisco.

It is always amazing to the “other half” to learn that San Francisco boasts an ancestry as ancient as the Liberty Bell and an heritage as old as the Declaration of Independence—that it is the birthplace and focal point of the culture, wealth and education of the whole Western World. Since the short population impetus induced by the Gold Rush, San Francisco's population growth from the outside has been gradual but steady. While its economic advancement has been both progressive and aggressive, its people have retained in their buying estimates a conservatism born of habits and standards built through several generations.

San Francisco is physically compact. Covering only 44.82 square miles (San



--- Indicates boundary of 9 Counties "touching the Bay" constituting approximate Metropolitan Retail Trading Area.

\*Location of one or more Broadcasting Stations.

Circles indicate areas of most intense listening for each broadcasting station. Areas not included within circles constitute at least occasional or secondary listening districts—as do adjacent counties not included in the Golden Gate Wholesale Trading Area.

TABLE NO. 1  
Distribution of Population and Retail Sales

County	Families	Retail Stores	Retail Sales
	(Jan. 1, 1938 Estimate)	(1935 U. S. Census of Business)	
San Francisco .....	201,700	7,130	\$253,214,000
San Mateo .....	23,480	879	19,720,000
Santa Clara .....	45,360	1,256	37,654,000
Alameda .....	154,800	5,278	165,189,000
Contra Costa .....	23,390	1,006	20,017,000
Solano .....	12,320	435	10,948,000
Napa .....	6,450	232	6,385,000
Sonoma .....	20,500	869	23,435,000
Marin .....	11,390	406	9,570,000
<b>TOTAL BAY COUNTIES.....</b>	<b>499,390</b>	<b>17,491</b>	<b>\$546,132,000</b>
Santa Cruz .....	13,080	476	12,547,000
Mendocino .....	7,110	236	4,737,000
Humboldt .....	13,380	501	12,491,000
Del Norte .....	1,590	70	941,000
Lake .....	2,610	126	2,060,000
San Joaquin .....	29,170	1,129	35,512,000
Calaveras .....	2,040	97	1,506,000
Tuolumne .....	2,980	145	3,262,000
Stanislaus .....	17,290	674	22,982,000
Mariposa .....	1,310	37	796,000
Merced .....	10,250	379	11,556,000
San Benito .....	3,320	103	2,470,000
Monterey .....	15,160	552	16,310,000
San Luis Obispo.....	9,400	461	9,983,000
<b>TOTAL BALANCE AREA.....</b>	<b>128,690</b>	<b>4,986</b>	<b>137,153,000</b>
<b>GRAND TOTAL .....</b>	<b>628,080</b>	<b>22,477</b>	<b>\$683,285,000</b>

Francisco City and County are identical) with a population estimated in 1938 at 754,000 means an approximate density of more than 15,000 per square mile. This reveals two highly significant facts: (1) that the saturation point of population is being reached and further increase will be slow and (2) that a large proportion of the people reside in multiple-family dwellings with the consequent variation in buying habits from those in a community consisting largely of single-family dwellings.

NEW GOLD

Outside of San Francisco, we find a distinct contrast. With plenty of room to spread, population growth is constantly and rapidly expanding; more people own homes; there are more families with children; there are more single-family dwellings; there is greater population growth from outside.

The trading area is really then served by two market centers with two contrasting market personalities. Since comparative data for all eight Bay counties exclusive of San Francisco show similarities, RIM is taking Alameda County with nearly 25 per cent of the family population for the entire wholesale trading area, as a typical sample for comparison with San Francisco.

Tables No. 2, 3 and 4 compiled from known sources illustrate the striking differences in the manner of living in San Francisco and in the other eight counties, at the same time revealing income level distribution as gauged by value of living quarters.

Table No. 5 based on population estimates of the California Taxpayers' Asso-

ciation, shows the definite trend of population growth. From the census of 1930 up to July 1, 1937, the estimated population increase of San Francisco is 16.7 per cent which topped the increase indicated in the balance of the Bay area by 4.3 per cent.

However, during the year from July 1, 1937 to July 1, 1938, San Francisco showed 1.2 per cent less population increase than did the balance of the metropolitan area. If it is true, as most people believe, that the new bridges are supplying the impetus responsible for this marked change, an entirely new pattern of family distribution may be logically expected within another decade or two.

According to the San Francisco Chamber of Commerce 1938 Economic Survey, 31 per cent of the population of San Francisco resides in apartments and 8 per cent in flats. From the angle of merchandising, this carries a pertinent significance in the potential demand for household goods, for clothing and for types and quantities of foodstuffs.

From reliable surveys, we find that approximately 60 per cent of the families do not own any kind of mechanical refrigeration and that within this non-owning group, 8 per cent own ice boxes, 12 per cent are furnished refrigeration and 40 per cent are without any refrigeration. Also we learn that 15 per cent of the families do not have dining rooms and that of the 85 per cent who do have dining rooms, nearly one-half do not use them.

Consider these findings in relationship to Table No. 6 which shows the ratio of sales volume between Food Stores and Eating Places in San Francisco as compared with Alameda County, Los Angeles County and New York. Notice that Food Store sales in San Francisco represent only 22 per cent of the total retail volume while in Alameda County they represent nearly 27 per cent as compared with 23.4 per cent in Los Angeles County and 16.6 per cent in New York. Then notice that sales in Eating Places in San Francisco account for nearly 11 per cent of the total retail sales volume as compared with 15 per cent in New York, 7 per cent in Los Angeles County and 6 per cent in Alameda County.

It may honestly be concluded that San  
(Continued on Page 13)

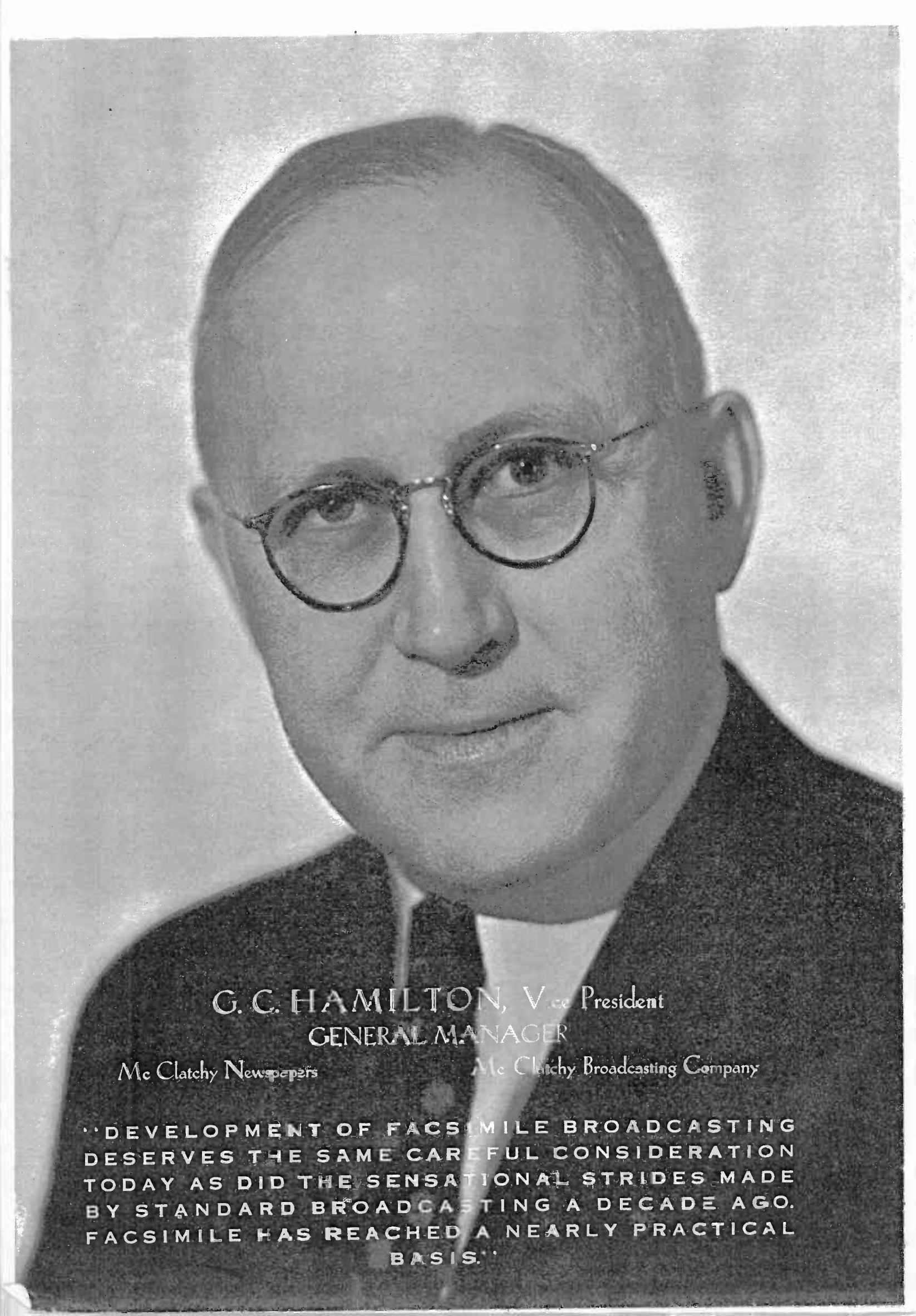
TABLE NO. 2  
Racial Composition and Tenure

	San Francisco County				Median Rental
	Total	Owners	Median Value	Renters	
All Families .....	100.0%	32.8%	\$6,783	67.2%	\$40.14
Native Born White Families .....	61.4	18.0	7,321	43.4	42.76
Foreign Born White Families .....	34.3	14.6	6,124	19.7	36.64
Negro Families .....	0.5	0.1		0.4	
Other Races .....	3.8	0.1		3.7	

	Alameda County					Balance of Area
	Total	Owners	Median Value	Renters	Median Rental	
All Families .....	100.0%	52.9%	\$5,767	47.1%	\$34.38	100.0%
Native Born White Families .....	68.3	34.1	6,238	34.2	36.51	69.6
Foreign Born White Families .....	27.3	17.6	4,872	9.7	30.01	24.9
Negro Families .....	2.1	0.9		1.2		0.4
Other Races .....	2.3	0.3		2.0		5.1

TABLE NO. 3  
Income Levels and Tenure

	San Francisco County					
	Homes under \$1500	\$1500-2999	\$3000-4999	\$5000-9999	\$10,000 up	
	Rents under \$15	15-29	30-49	50-99	100 up	
	Total					
All Families .....	100.0%	2.9%	18.0%	36.2%	32.8%	10.1%
Owners .....	32.8	0.6	1.9	6.0	16.5	7.8
Renters .....	67.2	2.3	16.1	30.2	16.3	2.3
	Alameda County					
All Families .....	100.0%	3.5%	21.5%	35.5%	30.2%	9.3%
Owners .....	52.9	1.0	4.9	15.1	23.2	8.7
Renters .....	47.1	2.5	16.6	20.4	7.0	0.6



G. C. HAMILTON, Vice President  
GENERAL MANAGER

*Mc Clatchy Newspapers*

*Mc Clatchy Broadcasting Company*

“DEVELOPMENT OF FACSIMILE BROADCASTING  
DESERVES THE SAME CAREFUL CONSIDERATION  
TODAY AS DID THE SENSATIONAL STRIDES MADE  
BY STANDARD BROADCASTING A DECADE AGO.  
FACSIMILE HAS REACHED A NEARLY PRACTICAL  
BASIS.”

# FACSIMILE BROADCASTING AND ITS DESTINED PLACE IN THE NEWSPAPER FIELD

In discussing the subject of Facsimile Broadcasting, I am assuming that since you are newspapermen and chiefly interested in the newspaper business, your primary concern about Facsimile Broadcasting is not its technical features, but the possible effect it will have on newspapers.

First of all, just what is this new invention or combination of new inventions which we call facsimile broadcasting?

It means that by installing a device which may possibly be attached to your radio receiving set, or may possibly be a separate receiver, you will be able to walk to it the first thing in the morning and take out of it a condensed version of the news of some twenty small pages, complete with pictures, advertisements, and everything else that goes with a newspaper.

If the set is in your home you will find in this newspaper of the air, short bulletins giving you at least the headlines of all the news of importance that has occurred during the night. There may even be a page of funnies for your younger children, fashion notes and cooking recipes for your wife, and sporting news for your adolescent boys. In time, you may be able to find on these little sheets even the very latest market quotations, and possibly an editorial page.

I think you will agree with me that anything that has such possibilities of competition with the present kind of newspaper, is *very very* interesting to newspapermen.

Facsimile broadcasting is now being used to good advantage in the commercial field for the transmission of such things as weather records, photographs, and other types of communications in which the actual record is required.

Technically it is possible to transmit record material such as half-tone ads, newspaper pages, etc., through a comparatively simple attachment to the radio receiver. What we cannot be sure of as yet is what radio men call listener acceptance, that is, whether the public is going to like it.

Speaking for the McClatchy Newspapers, it is our purpose to secure a quantity of receiving sets and place them in homes and offices within a radius of from one to about forty miles of the station and carry on experiments to see what can be done.

These sets will have to be custom-built and will cost from \$125 to \$250 each.

ED. NOTE: Considerable interest has been manifest in the announcement that the McClatchy Newspapers in California were shortly to commence experimentation with Facsimile Broadcasting. A demonstration booth is to be conducted at the California State Fair in Sacramento, Sept. 2-11. On October 1st, these newspapers in conjunction with the McClatchy Broadcasting Company will begin Facsimile broadcasting through 100 sets, 50 in Fresno and 50 in Sacramento. We asked Mr. Howard Lane, Business Manager of the McClatchy stations to tell RIM readers about it, and he has given permission to use—excerpts from an address recently made before a group of newspaper publishers at a private dinner in New York. The talk was made by Mr. Guy C. Hamilton, General Manager of the McClatchy Newspapers.

It is believed, however, that they can be produced to sell for around \$40 each if mass production becomes possible.

The public reaction, of course, still is an unknown quantity. Nobody knows whether it will treat this new gadget as a novelty or whether it is destined to become a part of every household the same as the regular radio receiving set has become.

But, I call your attention to the fact that we as publishers have seen strange things in the last thirty or forty years.

We have seen the old cases with their long rows of type give way to the linotype; we have seen the old hand presses give way to the great complicated and costly giants of the modern plant.

Who of us only a few years ago would have dared to think it ever would be possible to place a photograph on a machine in Europe and transmit it complete in every detail to this country by wireless? Yet, telephoto is now an established fact—taken for granted.

Do not believe then, that these things I have been telling you about facsimile broadcasting are not possible. If inventive genius can find a way to send a photograph by air you may be sure it will find a way to send the facsimile of a newspaper by air.

We admit we do not know just yet what effect this new invention, "Facsimile Broadcasting" is going to have on the regular business of publishing a newspaper. By watching it in the experimental stage, by

having a finger in the pie, so to speak, we will, at least, know what is going on and not be caught napping.

But while we are not entirely unselfish in thus wanting to keep up with the march of progress, we feel, nevertheless, that facsimile broadcasting has distinct possibilities by which the newspaper can offer a new type of service to the public. Since this invention concerns the gathering and dissemination of the news, the newspaper unquestionably is the logical agency to control it.

In brief, we are actuated by the same motives in entering this new field that moved us to enter the radio field when it still was struggling in the experimental stages that facsimile broadcasting finds itself today. We believe we will find it a builder of good will and an aid rather than a detriment to our newspaper circulation, just as we have found radio to be.

We were among the first of the newspaper-owned radio stations to appreciate the value of headline broadcasting of news. We were at it almost continuously at a time when the American Newspaper Publishers' Association and publishers generally were objecting and showing fright over the whole situation.

Our theory that news broadcasting stimulated the reading of newspapers seems to have been borne out by the record of our circulation growth. We are quite sure the only result has been to kill the sale of extras which, after all, have little value to the advertiser.

During those years we never lost an opportunity to build up good will for our newspapers. We kept plugging away, telling radio listeners about what good papers they were, advising them to read these newspapers for COMPLETE news accounts, informing them about new features added to the regular news service and all that sort of thing.

In other words, we did everything possible to give the public better newspapers. These things, unquestionably, contributed to the increase in our circulation. *But, far above these factors, in my opinion, was the constant plugging on our radio stations for the newspapers, the unceasing building up of good will.*

As publishers you all know there are many intangible things that go into the making of a successful newspaper. One of these is reader (Continued on Page 49)



# Are Broadcasters Subject to Nervous Jitters When a Sponsor Picks Their Station and Says LET'S MAKE A TEST

By GENE MARSHALL

When a local station is able to announce that a potential national sponsor is buying time on its facilities, airing a show which it has helped to develop; and when that sponsor is a major operator who has never before used radio, the announcement usually throws the individuals in the radio business on their respective ears. Such announcements don't happen often.

The Ethyl Gasoline Corporation is controlled by an interlocking directorate selected from bigwigs in Standard Oil, General Motors and the du Ponts. That's common knowledge. It's universally known too, that this triumvirate represents three pockets filled with big money. To make overtures to such colossal capital might unnerve Mr. Milquetoast. But to Fred Swartz it made him as happy as a razor-back rooting for peach seeds in the Red River bottom lands! To Harry Maizlish colossal is merely a term brought over to KFVB from the Warner Brothers motion picture lots. To the members of the cast of the Sunday night airer "Curtain Calls", it is the same amount of hard work with a different name in the commercials.

It is common knowledge that stockholders of the old Sunset Oil were indignant that sales of about \$9,000,000 annually should yield a \$1,000,000 loss, rather than show a profit. That was before Mr.

would never yield a satisfactory profit under the current method of selling. He decided the company needed a concentrated campaign on better grades of gasoline. Accordingly he instructed his engineers to produce a top-quality product. But even then, Sunset had been regarded for so long as a cheap product that the problem of selling the public that Sunset was now first-grade and comparable to the best was a monstrous one. Along about March 1936, Mr. Swartz showed Mr. Lewis the possibilities of radio, of "Curtain Calls" and of station KFVB. The two of them decided that the Sunset top-grade gasoline was the thing to sell, along with selling the idea that Sunset was coming out of the doldrums. They purposely dropped their selling effort on third-structure and let it fade from the picture. The radio show sold only Sunset's first grade product.

The latest stockholder's report on Sunset shows an annual sale of some \$7,000,000 with a net of about \$200,000.00 profits; and the company met its obligations as they came due during the two years since the new management has taken hold.

The accompanying graph gives a quick picture of Sunset's development, taken from such figures as are public property. Along with the success with gasoline, Sun-

For a couple of years the Sunset Oil Company has used the show to change the color of the ink used to make entries in its ledgers. Said entries now being made in black. The program is given major part of the credit for showing profits for the Sunset sponsor—the first in 17 years. Having accomplished this feat, and because it was vacation time, Mr. James Hardy Lewis, President of Sunset Oil, decided to take a 13-weeks respite during the summer.

But Mr. Lewis, before he notified his agency, Pacific Market Builders headed by Mr. Fred Swartz, that he wanted a vacation from the show, insisted that Mr. Swartz arrange some way to hold the show together, to be picked up this fall, or to guarantee another effective means of doing a selling job for Sunset. Swartz was on the well-known spot. If he sold the show to another bankroller he might not be able to get a relinquishment from the new sponsor. So he set his agency to work to concoct a substitute advertising format which would be as effective for Sunset as was "Curtain Calls." The new format is ready in case Sunset can't pick up "Curtain Calls" again.

Swartz knew the accomplishments of the show. He knew what KFVB could do for the sponsor with the program. He had learned a little of the Ethyl Gasoline Corporation's policy as it applied to other gasoline refiners who used ethyl fluid. He had all the figures to prove his contentions.

Accordingly Swartz bundled his figures on RESULTS under his arm, supported by a statement from Mr. Lewis as to the value of "Curtain Calls" and the ability of Pacific Market Builders to do a merchandising job, and flew to New York.

Ethyl Gasoline Corporation had never used radio. The corporation was tied up with a nationally known advertising agency whose headquarters were in New York. The advertising of Ethyl Fluid is

## Ethyl Gasoline Corporation Is Currently Testing A Market, A Radio Station and A Radio Show

James Hardy Lewis came into the picture. What he found when he assumed the presidency was that the tremendous sales were made of the third structure gasoline; a product which was used for chiseling purposes by dealers who had to meet competition of other low price gasoline. The result was: the more third-structure gasoline sold, the greater the net loss.

Mr. Lewis had a real problem when he moved in. He knew that cheap gasoline

set Motor Oil sales are up 3,000 per cent.

"Curtain Calls" is a variety musical—if there can be such a show. In a sort of left handed manner it dates way back to the days when Johnny Murray went big time in Southern California with his "Sunday Nite Hi Jinks". Hi Jinks is no more, but hovering around the same hour on the clock, "Curtain Calls" has developed into Hollywood's most pretentious local broadcast.

difficult because it is hard to correlate the sales and promotion policies of all the oil companies who use Ethyl into one general policy which could be explained to the public. Swartz is no Mr. Milquetoast. Having made it his business to know the policies of all oil companies so that he could comply with them and still sell the Sunset policy, he was well fortified to make his presentation to Ethyl.

Mr. Swartz has indeed been successful with radio. This writer had taken notice of the fact some months ago, and at that time Swartz contended that only by the closest co-ordination between Sponsor, Agency and Station can radio do its most effective work. "When purchasing shows", maintains Swartz, "sponsors should carefully consider the seven factors which I have termed the 'Radio Variables' which I would list like this:

1. Selection of the Station
2. Type of Show
3. Quality of Show.
  - a. Habits of Listeners
  - b. Air and Product Competition
  - c. Product which you have for sale
  - d. Program environment
5. Publicity
  - a. Program potentialities
  - b. Station Facilities
6. Exploitation
  - a. Sponsor Plans
  - b. Station Tie-in
7. Budget Control  
(Budget must be flexible)

This is not an eulogy for Fred Swartz. He was merely acting in self defense. He wanted to save his show and he wanted to save his spot on KFWB. The fact that there was profit in selling the show to Ethyl might have had a teeny-weenie influence however!

We've seen the figures on Sunset Success, extending back to the time when they were liabilities. Any stockholder can attest that Sunset is rapidly developing into a valuable property. Definitely tied in with the profits of the company is "Curtain Calls", for there was little other advertising done. The original budget for the weekly show on KFWB was considerably less than \$1,000. But step by step the show was built. It still has no big names as radio generally classifies names. It's emcee is Lee Cooley. It's singing stars are Alice King, Cristina Welles and Paul Keast. It is greatly enhanced by Leonardi's very listenable music. The group of colored "Allen Singers" is outstanding. The format of the show has always been in tempo with radio trends. At present it is an audience show with a Q & A insert to stimulate interest and build good will. The total weekly cost is twice what it was in the beginning.

All these things, together with the month-by-month progression of the show paralleling the rise in profits of Sunset certainly made an impression on the Ethyl Corporation.

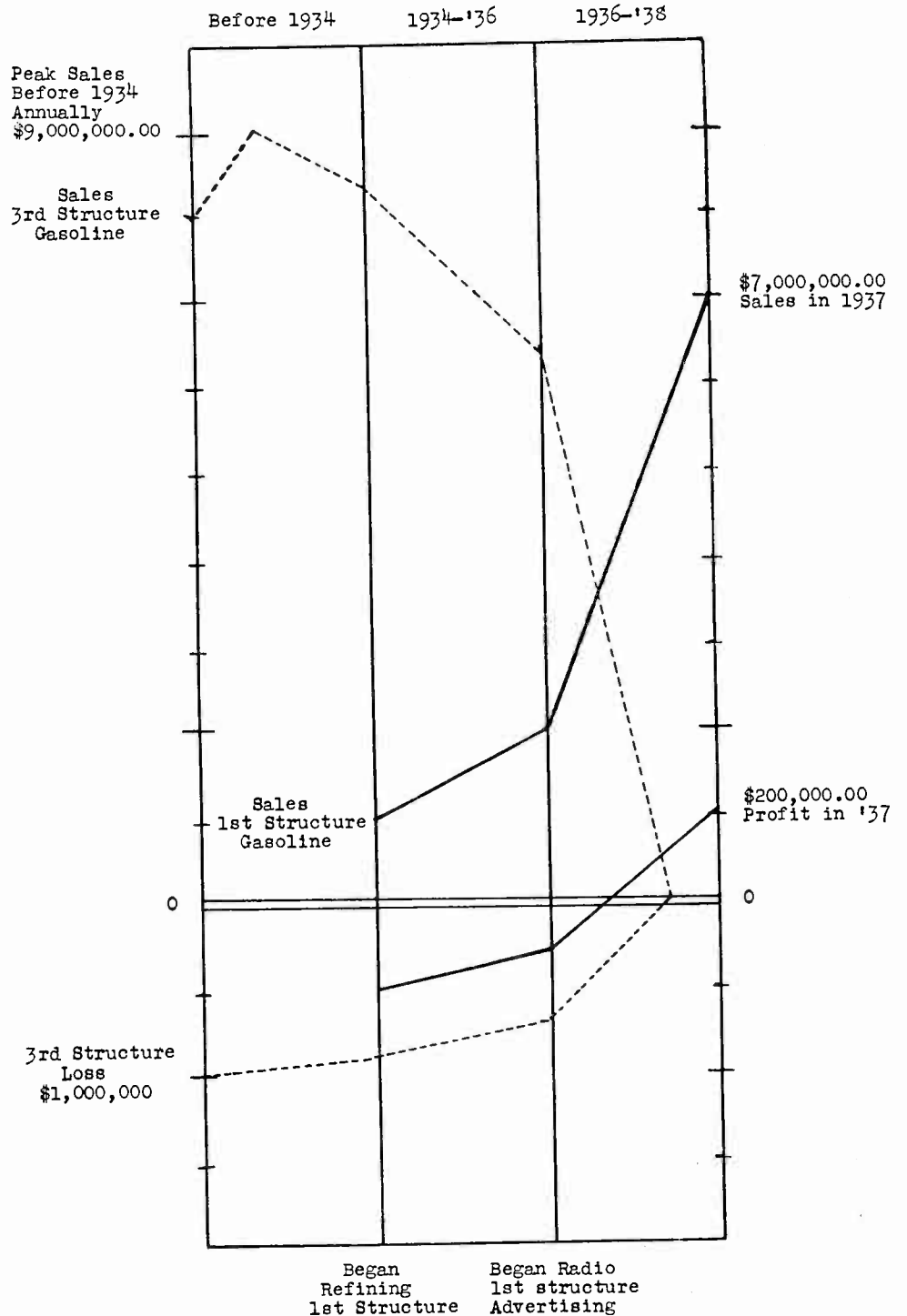
Swartz presented his show and the station as an opportunity to "test" radio and "test" a market. He showed how the policies of all oil companies could be condensed into a single theme to Ethyl's advantage. Each week Ethyl salutes a major gasoline refiner. "Curtain Calls" is definitely on trial for 13-weeks, with an

added 13-week option. If in 26 weeks the sales of Ethyl Gasoline have continued to increase as they now are doing, Ethyl will shop for a network spot for a show.

What does this make KFWB? If Ethyl sales do not continue to rise as figures show they are now, will "Curtain Calls" have hurt the cause of radio? Will Ethyl try again? Or should have "Curtain Calls" have been put on sustaining until Sunset was ready to pick it up again? Is Pacific Market Builders nervous?

(Continued on Page 36)

### GRAPHIC STORY OF SUNSET SALES and RADIO INFLUENCE



Before 1934 (about 1928) peak sales for Sunset 3rd Structure Gasoline had reached approximately \$9,000,000 for the year, and showed a loss of almost \$1,000,000 for the same period. Between 1934 and 1936 Sunset began concentrating on 1st Structure product. Radio was employed early in 1936 for slightly over 2 years.



Agency Man Calls This Program Educational, Radio Executive Tabs it Pure Selling

# AND RIM CITES IT AS A PROGRAM OF GOOD WILL

"California's Hour" And "Standard Symphony Hour"  
Pointed To As Examples of Institutional Advertising—  
What do They Accomplish?

SO OFTEN THE PROGRAM which doesn't succeed is rationalized in the advertiser's office by being called "an institutional" or a "good will" program. It is probable that many of these programs got the wrong start in life—were born, so to speak, on the wrong side of the desk. A starry-eyed staff writer is struck mightily with what appears an original idea. In his flush of creative frenzy he throws together a script and proudly whacks it down on the desk of his favorite salesman. The salesman, we'll suppose, is also delighted, and he tacks on two commercials, slightly edited and revamped from "that show that the Crud Company, Ltd., didn't buy." And off goes the salesman to a prospect. Many's the time it has worked that way. And many's the time that just such a program stayed so far down on the list that even a paid political transcription on a 100-watter down in Lower California had a higher rating. But it was "Institutional," and it built "Good Will," and it was cancelled after thirteen unhappy weeks, and the advertiser never sponsored another radio show and advised his fellow members of the luncheon club that "he'd tried radio" and that there was "nothing in it!"

On the other hand, when a salesman of a radio station has the determination and ability to study an account—prospective or on the books,—it often happens the other way 'round. This man starts with the needs of the company he hopes to sell. He determines *not* what kind of a radio program he can sell to the company, but he finds out IF radio can be used to solve one of the sales problems of that company. IF it can, then he studies the prospects of that company—what kind of people they are, where they live, and what they eat,

wear, and listen to on the radio. Then, and only then, does he approach the program department and turn loose the writers. For only then can the writers—or anybody else—know definitely whether there's anything in it for anybody—station, salesman, client, the public.

Illustrative of the study approach was the famous "California's Hour" program which in 1936 bounced quickly into almost top spot on Monday nights in California. Sponsored by the California Chain Stores Association, this program was, indeed, a "good will" program. But it originated with a problem faced by chain stores along with other American institutions—notably the need to protect itself from the ravages of the paid political organizers and rabble rousers who saw in chain stores a shining band wagon on which to ride to office.

Chain Stores had been too busy to tell the public that this method of distribution was a *good* method,—that 9 of every 10 chain store companies in the state were owned by Californians, that annually the chain stores bought some 229 million dollars worth of California products which they shipped to every corner of the United States, and which provided the California farmer with one of his best and largest

The Chain Stores realized that they had customers, but that they were not necessarily friends. So they undertook to tell the public what chain stores did for people, and how and why and wherefore. No effort, said the Chains, was to be made to "sell" anybody anything.

markets. Chain stores were the victims of silence. They'd never thought it necessary to publicize their good deeds, figuring that the public was glad to make the savings that chain stores made possible by efficient distribution. Then came the politicians to wreck and destroy.

Chains set out to make friends. The prime factor was the simple statement of facts—facts supported by proof—sincere, friendly, interesting. Then, and only then, did the chain stores look around for the medium by which to accomplish this. They decided that the right kind of radio program would do it—intimately and man-to-man. Only on this point (and all good salesmen will read and note) they started building a program. They took Conrad Nagel, known for his sincerity and pleasing voice, and they made him master of ceremonies. They took Broekman's band, Jane Froman, Donald Novis, a chorus. And to that framework they added proved radio ingredients. From Major Bowes they got the idea of bringing six acts of local talent from the various communities they served—bringing them down to Hollywood for a talent contest—one contest each week, and from semi-finals a winner for the state was chosen. This, reasoned the sponsors, would call attention of the public to the interest that the chains took in the communities in which they had stores—would, moreover, call attention to the fact that opportunity was open to all. Publicity and advertising backed this talent contest—resulted in an amazing amount of local pictures, stories and interviews with talent—"local boy makes good," was the idea. Additionally each week Conrad Nagel paid a tribute to the community being "saluted" by the chain stores. Thus were the cities and counties of the state advertised gratis. Mayors wrote letters, telegrams,—even attended the broadcasts.

Essay contests were also staged—to build store traffic, to make people *think* about chain stores. Stores carried posters plugging the show—and everywhere you went in the state, you heard of California's

Hour. Commercial announcements were short, sweet and simple. They aimed to show how chain stores saved—why they saved—and how they helped California.

All of these points, you see, were points that originated not with the program itself—but with the actual need of the Chain Stores. Sure, it was Good Will, but it was intelligent Good Will, not the secondary elaboration of unsuccessful program building and sloppy selling. Was California's Hour successful as a radio show, and as an institutional program? Well, the chain stores defeated the threatened tax in every county in the state but one. Today they are accepted by all citizens in the state as what they are—an American institution that saves money for American citizens. The chain stores KNOW that the program was successful. Lord & Thomas, the agency which produced the show for the Chains, worked from the existing need toward the efficient meeting of that need with a radio program. That's why California's Hour "worked" where many a more costly program has failed. Let us go a bit into detail of this formula which Lord & Thomas used.

In the first place six acts were brought to Hollywood each week to fill a spot on the hour. These acts were selected after many auditions in the towns where the acts originated. Over 10,000 people were auditioned in six months for a place on the show. This fact alone immediately creates interest and good-will for the Chain Store Association. Every person auditioned had family and friends in his home town who were anxious that the person have a chance. When an act was gotten together, let us say in Fresno, then many Fresno people felt more kindly toward chain stores, the local newspapers gave publicity to their own neighbor's efforts, and even competing radio stations put on the acts for local listeners. In fact this program garnered over 20 forty-five minute radio programs FREE, in various California cities, because station managers wanted local folk to know about the radio work of some of their own people. A mighty good start toward gathering good will!

The commercial announcements explained in detail that California Chain Stores contributed much to the social and economic life of the state, employing thousands of people and affording a vast market for California products. It was shown that Chain stores bought over \$229,000,000 worth of home state produce and commodities.

It explained that in one season when it appeared that the state peach crop was about to ripen on the trees and not be sold, the chain grocers stepped into the breach and sold the entire crop for the growers. The announcements, through the

voice of Conrad Nagel, told the listeners that grocery stores were only one group in the Chain stores affiliation, that in the set-up were hundreds of chain shoe-stores, gas and oil dealers, auto supply outlets, dress and specialty shops, even department stores!

One other highly important factor which was sold to the listener was the fact that even though a merchant may be an independent dealer, he has an ambition to be big enough to become a chain-store operator. He wants a second store, a third, a string of them. It is un-American to penalize ambition.

**The radio executive to whom we talked about good-will advertising was amazed that radio salesmen ever try to sell good will programs as such. He disagrees with the Good Will theme as being good selling technique. He does not believe in tabbing a program as institutional, and thinks all programs should be presented to a prospective sponsor as being designed to sell merchandise.**

He agrees with our statement in our department store article in this issue that Good Will comes from making people happy when they trade with you!

California's Hour however, did not quote shoes at special prices, didn't offer mixing bowls at 19c, and attempted no specific movement of any type of merchandise. It accomplished the job of convincing the public that Chain Store Organization was a vital factor in modern living and that they should be supported.

To interest listeners in the program, and to bring them into the stores to better acquaint them with chain store policy, the broadcast required that they come to the store to secure an entry blank if they wished to compete for a \$1,500 first prize, and several other lesser prizes. Such tactics naturally increased store traffic and brought people into the stores who had not formed the habit of trading with the chains. Over 175,000 entry blanks were passed out.

Persons who took part in the program were entered competitively in a popularity poll. Listeners cast over 170,000 votes for their favorite performers. Over 60,000 persons witnessed the broadcasts during the

time it was on the air. And all these things were purposely planned to build interest in the program, to show the sponsors' interest in the people by giving them opportunities to do the things they like to do.

Coincidental checks in San Francisco and Los Angeles showed on many occasions "California's Hour" garnered fifty per cent of the listeners. Eight coincidental surveys were made from April 15th to October 5.

Do agencies point to their institutional programs as important? We were looking over some advance proofs the other day in the offices of McCann-Erickson, Inc., San Francisco. We came across an advertisement, one of a series which is currently appearing in coast dailies. The advertisement was for Standard Oil Company of California, and we are reprinting excerpts from the proof:

"We're often asked why we go to all the expense of putting Standard Symphony Hour on the air—year after year—without tying in a "plug" for our products. Actually, thousands of people are surprised that we never make advertising use of this extremely popular radio feature—a perennial headliner among headliners.

"Well, it's not that we don't consider our products worthy of the finest things we can say about them. It's not that we're highbrow. It's simply that we believe it our function to perform certain services of a civic nature which have no direct connection with our commercial activities.

" . . . So, the truth is, the Standard Symphony Hour. . . . is not intended as a means of selling goods, but as a way of saying "Thank You" for purchases already made by millions of listeners."

It may be that the above described radio show is subtly designed to sell a lot of Standard Oil Products, but doesn't this type of broadcast come under the head of Good Will?

Concluding, RIM thinks that salesmen for radio stations should first be salesmen for the firms whom they hope to put on the air—that until you have a good idea of what needs doing you can't very well do it—even on your own station! These are but two examples of real, successful good-will or institutional programs which were born on the right side of the desk. RIM knows that there are other—many other—industries and business houses which have as great a problem as chain stores had. It has no doubt at all but that some of these firms could use radio advantageously. And it wonders which salesman will land the first one—with an institutional program built as well and as carefully as was California's Hour.

A black and white portrait of Harrison Holliway, a man with a mustache and glasses, wearing a suit and tie. He is looking slightly to the left of the camera.

HARRISON HOLLIWAY  
GENERAL MANAGER KFI KECA

"IT'S OPEN SEASON ON RADIO--CONGRESSIONAL INVESTIGATIONS, MONOPOLY INQUIRIES, NEWSPAPER RETALIATION, OFFICIAL CLEANER-UPPERS--BUT WITH IT ALL ITS BUSINESS HEALTH IMPROVES DESPITE THE EBB ELSEWHERE. IT IS SIGNIFICANT OF TWO THINGS; THAT RADIO HAS MATURED AND THAT THE AMERICAN SYSTEM OF BROADCASTING WILL SURVIVE."

**SAN FRANCISCO-OAKLAND  
AREA**

(Continued from Page 5)

Francisco, like New York, is an "eating out" city, while the remainder of the Bay area typified by Alameda County usually dines at home.

**RICH GOLD**

What San Franciscans buy for home consumption shows wide variations from other California cities and even greater differences as compared with eastern markets. The proportion of San Francisco families using coffee, tea, olive oils, prepared mayonnaise, condiments, before-dinner appetizers, ginger ales and soft drinks, packaged cheese, canned milk, prepared flours, canned soups, canned tuna and other "luxury" items is consistently high. The proportion of families in other Bay area cities using such commodities compares favorably with that of all other California cities, the general average for California being above the average for the nation.

Table No. 7-A shows a comparison of the proportion of San Francisco and Los Angeles families reporting regular use of certain high frequency commodities. It will be noted that higher percentages are reported in San Francisco on coffee and tea as well as on canned tuna fish, but higher in Los Angeles on canned salmon which is a less expensive canned fish product—undoubtedly indicating a greater extent of entertaining in San Francisco. Also note that canned milk and prepared pancake flour shows more extensive popularity in San Francisco, doubtless indication of a trend toward easily prepared home meals. On the other hand, Los Angeles

TABLE NO. 7

(A) Commodity Preference in San Francisco & Los Angeles		
% Reporting regular use of:	San Francisco	Los Angeles
<i>Commodity</i>		
Coffee .....	94.5%	91.0%
Tea .....	81.4	72.0
Canned Milk .....	73.0	60.0
Pancake Flour .....	60.1	36.0
Canned Tuna .....	60.2	51.3
Mayonnaise (Prepared) .....	67.5	48.2
Salad Dressing ( " ) .....	29.0	32.4
Canned Salmon .....	17.3	35.0
All-purpose Flour .....	89.0	96.5
Packaged Soap .....	91.3	97.0

(B) Comparison Prepared Mayonnaise & Salad Dressing		
All Families % who use	100.0%	100.0%
Prepared Mayonnaise .....	67.5	48.2
"    Salad Dressing .....	29.0	32.4
Both Prepared Mayonnaise and Salad Dressing.....	13.1	3.5
Neither .....	16.6	22.9

shows a wider family use of packaged laundry soap and all-purpose flour, both of which are used less extensively in "light" housekeeping.

Table No. 7-B is even more revealing on this point. Notice that prepared mayonnaise which is more expensive than prepared salad dressing, rates use by 67.5 per cent of San Francisco families as compared with 48.2 per cent of Los Angeles families, while salad dressing is used by 32.4 per cent of Los Angeles families as against 29 per cent of San Francisco families. In San Francisco, 13 per cent use both while in Los Angeles only 3.5 per cent use both, with 23 per cent of Los Angeles housewives using neither, indicating they probably prepare their own dressings as against only 16.6 per cent in San Francisco.

These findings are revealed through wide and extensive continuous or repeated

surveys in both cities. Unfortunately, no continuous research data is available from sections of the Bay area other than San San Francisco, but since occasional surveys in those sections indicate family habits and trends to be similar to those in the South, RIM presents Los Angeles findings for purposes of comparison.

In substantiation of this popularity in San Francisco of "luxury" commodities, we find the monthly reports for San Francisco during the past six months showing increases over the same months in 1937 on delicatessen store sales while other retail establishments are showing losses.

San Francisco is therefore a quality market—rich gold; even among the "middle class."

**THE GOLDEN FLEECE**

The importance as trading centers of San Francisco and the East Bay cities is revealed in Table No. 8. We find both communities well above the United States average—San Francisco with .52 per cent of the nation's population showing .84 per cent of the country's buying power and accounting for .90 per cent of the national retail sales volume; Alameda County with .39 per cent of the nation's population showing .62 per cent of the country's buying power and accounting for .585 per cent of the national retail sales volume. We also find both counties' buying power per family and per capita well above both the national and California state averages.

However, we note that the per cent of national retail sales in San Francisco is above its per cent of national buying power, while the reverse is true in Alameda County. This indicates San Francisco is luring retail trade from without the city, but that there is an ample merchandising job to be done to lift the retail sales volume in Alameda County.

Here again, we revert to the dual personality of the two key trading centers: There is San Francisco with its world fam-

TABLE NO. 4  
Tenure and Type of Dwellings

	San Francisco County	Alameda County
Total dwellings .....	100.0%	100.0%
% which are 1-family dwellings .....	88.3	94.4
% which are 2-family dwellings .....	5.9	3.9
% which are 3 or more Fam. Dwellings .....	5.8	1.7

TABLE NO. 5  
Estimated Population Growth

	1930-1937	1937-1938
Metropolitan San Francisco .....	14.1%	2.55%
San Francisco County .....	16.7	2.0
Metropolitan Area outside S. F. ....	12.4	3.2

TABLE NO. 6  
Ratio Sales in Food Stores & Eating Places

(1935 U. S. Census of Business)				
	S. F. County	Alameda County	New York County	L. A. County
% Total Retail Establishments which are Food Stores .....	35.6%	36.3%	37.8%	27.6%
% Total Retail Sales which are Food Store sales .....	22.2	25.6	16.6	23.4
% Total Retail Establishments which are Eating Places .....	19.0	15.3	16.1	15.8
% Total Retail Sales which are Eating Places sales .....	10.7	5.9	15.1	7.1

TABLE NO. 8  
Economic Status (Comparative)

	% United States	% State of California		
San Francisco County:				
Population .....	.52%	11.17%		
Retail Sales .....	.90	12.80		
Buying Power .....	.84	12.88		
Alameda County:				
Population .....	.39	8.36		
Retail Sales .....	.585	8.3		
Buying Power .....	.62	9.56		
<i>Power</i>	<i>S. F. County</i>	<i>Alameda County</i>	<i>United States</i>	<i>California</i>
Buying Per Family .....	\$3,360	\$3,250	\$2,392	\$2,893
Buying Power Per Capita .....	946	910	583	810

TABLE NO. 9  
1937 Tourists and Expenditures\*

Total Volume	Total Expenditures	Average Length of Stay	Average Ex. per day
1,273,073	\$71,122,632	12.27 days	\$4.55

Distribution of the Tourist Dollar

	Total	Percent.
Total Expenditure .....	\$71,122,632	100.0%
Food .....	23,470,470	33.0
Lodging .....	17,922,904	25.2
Gas, Oil, etc. ....	6,467,877	10.5
Local Trans. ....	4,978,575	7.0
Refreshments .....	4,480,727	6.3
Recreation .....	3,556,133	5.0
Clothing .....	3,271,642	4.6
Services and Sundries .....	2,773,784	3.9
Souvenirs .....	1,635,822	2.3
Camera, Supplies and Developing .....	1,564,698	2.2

\* Californians, Inc., S. F.

TABLE NO. 10  
Radio Broadcasting Coverage  
(1938 Est. Joint Committee on Radio Research)

County	Families	Radio Families	% Radio Ownership	Radio Stations
<i>Intense Listening Area S. F. and Oakland Stations (20-Mi. Radius)</i>				
San Francisco .....	201,700	189,470	93.9	7
Alameda (90%) .....	139,320	131,110	94.1	4
San Mateo (60%) .....	14,090	13,350	94.7	
Contra Costa (75%) .....	17,540	16,690	95.1	
Marin (85%) .....	10,140	9,650	95.4	
Total .....	382,790	360,270	94.6	11
<i>Primary Listening Area S. F. and Oakland Stations (50-Mi. Radius)</i>				
Alameda (10%) .....	15,480	14,570	94.1	(4)
San Mateo (40%) .....	9,390	8,900	94.7	
Contra Costa (25%) .....	5,850	5,560	95.1	
Marin (15%) .....	1,790	1,700	95.4	
Santa Cruz (50%) .....	6,540	6,205	94.8	1
Santa Clara (50%) .....	22,680	21,480	94.7	1
Solano (85%) .....	10,470	10,030	95.7	2 (Sacramento)
Napa (60%) .....	3,870	3,695	95.5	
Sonoma (70%) .....	14,350	13,760	95.9	1
Total .....	90,420	85,900	95.2	5
<i>Secondary Listening Area S. F. and Oakland Stations (75-Mi. Radius)</i>				
Santa Cruz (50%) .....	6,540	6,205	94.8	(1)
Santa Clara (50%) .....	22,680	21,480	94.7	(1)
Monterey .....	15,160	14,510	95.7	1
San Benito .....	3,320	3,170	95.4	
San Joaquin .....	29,170	27,690	94.9	2
Stanislaus .....	17,290	16,570	95.8	1
Merced .....	10,250	9,820	95.8	1
Calaveras .....	2,040	1,970	96.5	
Solano (15%) .....	1,850	1,770	95.7	
Napa (40%) .....	2,580	2,465	95.5	
Sonoma (30%) .....	6,150	5,900	95.9	(1)
Lake .....	2,610	2,520	96.5	
Mendocino (50%) .....	3,555	3,390	95.3	2 (Fresno)
Total .....	123,195	117,460	95.6	7
<i>Occasional Listening Area (In Balance of Trading Area)</i>				
Fuolumne .....	2,980	2,890	96.9	
Mariposa .....	1,310	1,270	96.9	
Mendocino (50%) .....	3,555	3,390	95.3	(2)
Del Norte .....	1,590	1,540	96.8	
Humboldt .....	13,380	12,790	95.5	1
San Luis Obispo .....	9,400	9,010	95.8	1
Total .....	32,215	30,890	96.2	2
Grand Total .....	628,620	594,520	95.4	25

ous shopping marts, a modern Bazaar of Bagdad that might have been lifted from Arabian Nights. From its incense-laden Chinatown and the gay strands of Fisherman's Wharf through its streamlined department stores and specialty shops, it defies the hardest sales resistance. San Francisco merchants have no peer in the ability to select and display fine merchandise.

Then there are the younger, newer and faster growing East Bay communities. While they boast the best and most modern of retail establishments with quality merchandise and ample range of selection, they are without the tradition, reputation and romance of San Francisco marts. They do have many distinct advantages—not the least of which is lower prices and better and more economical parking facilities.

TRANSIENT GOLD

However, all of the San Francisco retail trade from outside the city does not come from the suburbs. In 1937, a total of 1,273,073 tourists visited Northern California of which approximately 72 per cent made San Francisco their headquarters for all or part of their visit. (See Table No. 9) Of the total tourist expenditure of \$71,122,632, San Francisco alone received directly approximately 40 per cent.

THE GOLDEN KEY—RADIO

It has been said that no one can serve two masters but radio, with its flexibility, variety and potency can come closer to an adequate job of diversified service than anything yet discovered.

First for that all important element—coverage or circulation. Here as elsewhere, to reach out to all sections of a vast area with a minimum media cost, radio offers the key.

The lowest potential area coverage by broadcasting stations is shown by map on page 4 and supplemented by data in Table No. 10. Located directly within these twenty-three counties are twenty-one broadcasting stations, with four additional stations located in the immediate overlapping fringe.

These stations are:

San Francisco County: KFRC, KGGC, KGO, KJBS, KPO, KSFO, KYA;

Alameda County: Berkeley KRE, Oakland KLS, KROW;

Santa Cruz County: Watsonville KHUB;

Santa Clara County: San Jose KQW;

Sonoma County: Santa Rosa KSRO;

Monterey County: Monterey KDON;

San Joaquin County: Stockton KGDM, KWG;

Merced County: Merced KYOS;

Stanislaus County: Modesto KTRB;

Humboldt County: Eureka KIEM;

San Luis Obispo County: San Luis

(Continued on Next Page, Column 2)



## As Frothingham Finds It

Roy Frothingham has been engaged in Sales Promotion and Research in the Golden Gate area for a baker's dozen years. Since he knows the market with its hair down, so to speak, RIM asked him for a "worm's-eye-view". He presents the following effective camera angle as an addendum to our picture:

### GOLDEN GATE CHARACTERISTICS

There are some interesting characteristics in the people of this Golden Gate territory well worth mentioning for those who like to compare markets by distinguishing the people who make the markets. Keep in mind that the 1,690,000 people resident here have come in gradually. They have brought their ideas with them. They have made their choices and preferences regarding stores and brands. Willing to widen their knowledge, they may be conservative in their buying and deciding. There are many stores and products that started with the Gold Rush days of '49 which are still doing business. They aim to deserve the loyalty which is one of the San Francisco characteristics.

To illustrate how this works in terms of brand and store preferences, note how coffee brands in the Bay Region compare with preferences in Los Angeles County. Based on a liberal survey of more than 200 homes in both places, the top THREE brands in San Francisco account for nearly 60 per cent of the total brand mentions. In Los Angeles, the top THREE brands account for less than 50 per cent of the brand mentions. In San Francisco, 88 per cent of the brand mentions are centered on NINE brands of which SIX are distinctly Bay Region products. In Los Angeles, 77 per cent of the mentions are for the top NINE brands.

Another illustration of this "brand decisiveness" is revealed in comparative findings on bread. Returns show that in Los Angeles EIGHT different brands of bread comprise 77 per cent of the total brand mentions, while in San Francisco FIVE different brands received better than 75 per cent of the total brand mentions.

The "open minded market" is evidently larger in one area than in the other. One market is more difficult than the other. The reason is in the people, their origin, their attitude.

Still another example of San Francisco concentration is found in the department store situation where in answer to inquiry: "what department store do you buy from most frequently", 65 per cent of the store mentions were confined to THREE stores. Among the top SIX stores, only ONE represents a "newcomer" organization and that one has been on the job for ten years.

These facts influence advertising method as applied to any media. In San Francisco you work on the "long haul" basis. It means "reason why" persuasion as well as name and brand repetition.

(Continued from Preceding Page)  
Obispo KVEC, KROY; and Sacramento KFBK; Fresno KARM, KMJ.

Listening areas indicated on the map are necessarily an approximate minimum average. Each of these stations has available for study its active records of coverage and penetration strength that will bear investigation to ascertain the relative merits and costs of advertising media. The effective coverage of the entire trading area has been definitely established and a parade of successful campaigns illustrate how well radio is discharging the important function of selling this dual-personality market.

Over and over again, radio has proved its worth as a medium for institutional advertising in San Francisco—a market that is slow to sell but once sold stays sold, a compact metropolis composed of cultured, sophisticated people whose standards are high in entertainment, education and values.

The long-range power, both physical and psychological, of Radio the Modern

Medium, is ideally suited to reach and influence the rapidly growing and expanding outlying regions—cities and suburbs whose population ranks are being swelled more and more by new families, young families, families with children and pets and homes and gardens, and by thousands of university and college students.

In laying merchandising plans for this Golden Gate Market, the wise advertiser remains acutely aware of its dual personality. Well might the symbol of Pisces—two fish headed opposite directions—be used to typify this market, where radio has met and is meeting many a tough merchandising problem.

In making our exhaustive study of this Golden Gate market, RIM Research has compiled data too extensive to include in one article. There are doubtless many individual marketing problems that might be speeded toward improvement or solution through the help of specific findings. Any advertising or sales executive wishing further or more detailed information is invited to consult RIM Research.

# PERSONALITIES WHO CONDUCT THE WESTERN PARTICIPROGRAMS



NORMA YOUNG

Although she has about outgrown the name, Norma Young was known for years as Prudence Penny to readers of the Los Angeles Examiner. When she transferred her work from writing to broadcasting, and took over the "Norma Young's Happy Homes" program at KHJ, she brought along a reader following who were easily converted to steady listeners.

Most every station has its home eco-

nomics counsellor. RIM believes that when these Kitchen Kommentators get under way every morning that there is working for the manufacturers of the country one of the strongest sales-forces in the land. Collectively these women home counsellors (a few of them are men) start a surge of sales which literally moves millions of packages from the shelves of the retailers.

Also, many of these participating programs are built around similar formats—varying only as suits the product being sold and the seasons of the year. The degree of success of any such broadcast depends entirely on the personality handling the show.

Norma V. Young conducts her KHJ "Happy Homes" broadcast with the idea of proving to housewives that homework is not drudgery, and the personality which she injects into her script indicates that she likes housework and regards it as a profession. She thinks housewives should look on work in the home definitely as being as interesting as bookkeeping, stenography or advertising. Housekeeping is a career, she says.

Recipes usually provide the subject for most of an home economist's time, but Norma tries to inject as many surprises

(Continued on Page 23)



# THE FOUR-RING CIRCUS STILL BELONGS UNDER THE TENT—I MAINTAIN IT HAS NO PLACE IN RADIO

BY CHARLIE HAMP

IT SEEMS to me that the general idea held by so many big-time sponsors is to see if they can't put on a more colossal show than their competitors. They have become self-appointed theatrical producers, vying with Mr. Ziegfeld and even Barnum himself to make their air offerings "Biggest and Best in the World."

When a theatrical producer, the professional I mean, puts on a bigger and better production it usually results in a satisfying jingle in the cash register. He is repaid for his efforts. But, oh me! when I think of those hundreds of super-colossals which some sponsors in the past have bankrolled right down into Davy Jones locker, which went off the air even before the season got well under way, what a lot of headaches they must have caused. If the sponsor had charged an "admission" for hearing the show he might have made money; but when the show failed to sell his merchandise it not only hurt the sponsor; it hurt radio!

What is the answer? How much longer can the bubble be inflated, Mr. Sponsor, with your gold and your big shows, before it reaches the bursting point. I would say in the very near future. I believe those of you who examine your yearly budget with an ice bag on the cranium will agree with me.

"RIM" has asked me to recount some of my successes on the air. They have asked me "how come I got into radio?" I have recently started a new air series on KSFO in San Francisco, doing five a week for and from the beauty salon in The City Of Paris. I am selling Ri-Muv, a new discovery which removes unwanted hair.

My present assignment came about because I'm probably an egotist. I had retired to my Encino citrus ranch for a lazy summer. But one of those young agency men made a remark in Hollywood to the effect that "Hamp is washed up." Holly-

wood rumors have a way of making their way around, and eventually I heard the rumor. That sort of riled my old selling instinct and I immediately hied myself to Hollywood and looked up Raymond Morgan. The result: I closed a deal with that agency to go to San Francisco for my present radio assignment. Sales have already jumped, in three weeks, over 100 per cent for Ri-Muv. And my work as head of the radio roster in the already famous Reinhardt Workshop in Hollywood—well, it will keep me on my toes to say the least.

How come I got into radio? I had learned the rudiments of selling from a tough Dutch merchant in a little Pennsylvania town. But I could play the piano, so I sold myself to the Keith-Orpheum as a vaudeville act. I didn't know what radio was, but one of the officials of the old WJZ station in Newark, N. J., thought I should do a broadcast. So I made my air debut in a little room with velvet drapes and two tin horns; one for speaking into and the larger horn for singing! When the broadcast was over, I asked "What Happened?", for I got the idea during the broadcast that maybe I had something there.

When they explained to me in an elementary way just what radio was all about I figured that was marvelous; maybe I could soon be talking to my friends all across the continent. Let's start from there.

Shortly afterward, playing the piano for the six-a-day became too much routine, and with another footloose friend, I blithely started across the continent. Our equipment was one guitar, one sax, two voices and a lot of nerve. We left with \$150 each; made around \$1000 each clear, and arrived in Hollywood with \$5 after a hilarious time. We'd visited every main street corner and public park from Brooklyn to Pasadena.

Enter again radio. In Hollywood I devised the one-man program, because I thought it more powerful as a sales means than the full hour show—and stuck to it.

My first account was for Wilshire's "Tonaco" appliance. In six months my one-man piano playing and singing show had brought in a gross business of \$1,600,000 I had many offers from sponsors, of course, and accepted that of the new Strasska Laboratories, manufacturers of Dr. Strasska's Toothpaste. The offer included a salary and a block of stock, the worth of which depended on how I drummed up business. It was worth a quarter of a million later.

From radio alone, with no other advertising, in 18 months Strasska rolled sales up from 58 tubes a month to a 1000-gross business a month.

But how, asks the poor layman sponsor? It all came about through individuality in presentation. I have never been considered the world's best piano player, there are 10,000 better ones, but I knew even then that radio salesmanship should impress indelibly on the listeners' minds through constant repetition, the value of the product and the need of buying it. This is accomplished in two ways; first, find something outstanding in the product itself; and second, use a voice inflection that registers confidence in an unforgettable way.

The first can be illustrated by the application with Strasska—it was the only toothpaste in the world which contained Pan-Creatin. Right now you are probably asking the same question that millions of listeners asked. "What the Hell is Pan-Creatin?" This immediately aroused curiosity. That was the selling point. The second point is established by pronouncing a name with soft inflection which registers. The Strasska buyers still think of it as 'Ss-tr-a-as-ka.' (Continued on Page 44)

# A RADIO SELLING PLAN FOR HOMES OF HAPPINESS

BY BEN SWEETLAND

On September 29th of last year I ended a contract for one of my local sponsors, and rather than let all my listeners get away from "between contracts", I remained on the air sustaining without compensation other than the great joy I get in preparing and delivering my scripts. Of course, I have to eat;—and even the landlord expects a little hand-out now and then;—then there is the grocer, butcher, milkman, instalment collectors et al. So to keep them from making a beaten path to my door to repleven or attach my mousetrap, I found it right and good that I hasten to get another sponsor. So, one bright sunshiny day; with this detail in my mind, I sat in my den, and while gazing out of the window at the shorty-bedecked stars strolling around the mountains of Hollywood-land;—and my nicest, longest finger-nails poised between my almost-paid-for ivories,—an idea occurred to me. "Why can't I", said this part-time brain of mine, "follow through on the idea I conceived in New York several years ago?" The idea seemed good—and the more my mental machinery revolved—the more determined I was to bring joy to my wife, relations, and hangers-on by putting it into effect. I went into action. On October 19th, 1937, I ended my "Friendly Counsellor" broadcast with the following statement:

"Now friends, I am going to present an idea to you. . . . In the east—while operating an advertising agency—I had a great deal of experience in the real estate field. In fact, I have been responsible for the sale of many hundreds of homes. Just before the start of the depression I had arranged for a home development in Westchester County, New York, where I intended building several hundred homes on an entirely new plan. I was just about ready to give the signal to go when the big crash came—making it advisable to drop this activity. Right now a group of real estate men are urging me to start such a development right here in Los Angeles—taking a tract of land which is available to me—and which would permit the building of about 252 homes—each on good sized plots of ground. It has even been suggested that these homes be called "Sweetland Homes of Happiness". Now I am going to tell you just a tiny bit about this unique plan and then I am going to ask the question as to how many of you *might* be interested in owning such homes. Remember—in voicing your opinion you will not be committing yourselves to a thing. I am merely taking a vote to learn whether or



At the PACA meet recently there was presented a plan for selling Homes through Newspaper Advertising. We knew of a similar plan which had been devised by Mr. Sweetland for Radio. We immediately asked him if he would not write an outline of his radio set-up for "RIM" and he graciously consented.

not there would be sufficient interest in such a plan to warrant my going into it.

"My plan would be this. Houses would be selected from plans submitted before they are built. An interior decorator would submit plans for the decorations and complete furnishings of the homes—and these homes will be turned over to the purchasers—complete—ready to begin housekeeping—yes, I will even have an egg or two in the refrigerator. And all of this will be handled with but one financing—a small down payment and the balance less than you could possibly rent such a place for. And here is a surprise for the handy-man of the house. In addition to a garage—there would be a fully equipped work-shop; complete with bench, tools and even a lathe and wood-working machinery. . . . Perhaps with this description you might feel that it will be a plan so expensive that only the rich will be able to afford one of the homes—but this will not be the case. The average price—complete—would be around \$5,000. Some a bit less—others a trifle more—and all on terms much easier than one would imagine. Now remember, friends, this is just a plan, up to this moment. As to whether or not I enter this field depends upon the encouragement I get from my listeners. If I get enough letters stating that you might be interested in such a plan—I will undoubtedly go ahead with it. But here is one reason why I must ask you to hurry with your letters. I have a meeting scheduled for tomorrow night—and I must know by then. If you feel that your letter might not reach me by tomorrow—

will you either place a special delivery on it—or, send me a telegram? Later I will write you a personal letter telling you whether or not I will proceed with this plan".

What response do you imagine I got from this one announcement? That was the big question in my mind for the next twenty-four hours after I gave the broadcast. On the way to the studio the next day many question-marks loomed above my shiny bald-pate. I reasoned that any response at all would be a mighty good indication.

Ordinarily, in radio, it takes about five weeks before a new idea begins to click. That is the reason stations urge a contract of at least 13-weeks so that a program will have a chance of going over before the pedal extremities of the sponsor become too frigid. So, with this new idea, flashed without warning, I reasoned that anything up to a half-dozen responses would be real encouragement. But (believe it or not) upon my arrival at the station; the more than attractive female mail clerk handed me a bundle containing:

Telegrams .....	4
Special Deliveries .....	17
Letters .....	78
Postal cards .....	31
<b>Total.....</b>	<b>130</b>

And—(I still ask you to be credulous) practically every one of these replies not only showed interest in the plan; but a definite desire to own such a home. I am going to explain my plan in full to you,—but before doing so would like to have you read a few of these letters: For example, Mrs. Beryl B. Carr of 1519 W. 30th St., Los Angeles, writes:

"I tuned in on your program today for the first time. May I say I'm very glad I did, for I enjoyed listening to you more than mere words can state.

Three cheers for the wonderful idea you described about 'Sweetland Homes of Happiness'. My husband and I want to buy a home so badly. The plan you mentioned is too marvelous to believe. I have many married friends that I know would like to buy on your plan.

I hope it goes through, and if it does here is one who will be a good booster and do everything to promote sales. I am sincerely yours and a future devoted listener."

Then Mr. Lester G. Fuller of 256 N. Angeleno Ave., Burbank, Calif., wrote:

"I am an engineer at Lockheed Aircraft Corp. in Burbank.

There are very few houses for rent out here and the rents are so high that it is practically impossible to save any money.

I think that your plan is very good. I have been married only about four months and would like to get settled as soon as possible.

The wife is also much interested in your plan and was pleased to hear about it."

One of the four telegrams received was from Mr. W. H. Joemdl, 2216 Elsinore St., Los Angeles. It read:

"Count me in if plan is as I visualize it."

## THE PLAN

There are three principal obstacles facing the average wage-earner so far as home ownership is concerned:

1: Lack of necessary cash to make necessary initial payment on a home.

2: Should the down payment be available, the extra money needed to buy such items as refrigerator; range; drapes; and certain needed pieces of furniture, blocks the prospective purchaser.

3: Should the purchaser be short sighted and put all of his available cash into a home without considering the items mentioned above;—he soon finds himself with a sheaf of monthly bills; installments due on refrigerator, range, etc. and with the payments on the house, finds that he has added the straw which breaks the camel's back;—and he loses everything.

Fundamentally,—my plan was to sell a home, completely furnished, for approximately \$5,000; this figure arrived at as follows:

Lot .....	\$ 600.00
House (Approx. 850 sq. ft.)	2975.00
Furnishings .....	1300.00

Total.....\$4875.00

A 10% down payment would be required and monthly payments which include interest and principle of about 1%. This would allow the purchaser to buy such a home on a down-payment of \$487.50 and monthly payments of \$43.88.

## OPERATION TO COVER LARGE TERRITORY

In a community covering as much territory as contained in greater Los Angeles, it would be ridiculous to assume that every prospective home owner would be content with just one location. For example: the man working in East Los Angeles, would not be content, or wise, to consider the purchase of a home in San Fernando Valley;—nor would the man gainfully occupied in Glendale think of making his home in or near Santa Monica. Yet, the radio voice, describing the the many alluring advantages of these homes of happiness, would be whetting the appetites of those

in every corner of the metropolitan area. It was therefore felt desirable to operate several tracts simultaneously in many different sections; such as East Los Angeles; South-east Los Angeles; San Fernando Valley; Santa Monica; Long Beach, etc.

## HOMES BUILT TO ORDER

The greatest risk encountered by the speculative builder is having completed homes on his hands several months before they are sold. If a house is correctly priced, all profit will be consumed in a period of nine months, through the loss of interest on the investment; taxes, etc. After nine months a loss is marked up in glaring red figures.

With the Sweetland Homes of Happiness project, proposed plans called for a central office where all inquiries—both mail and personal—would be received. Here about twenty miniature model homes would be on display. These miniatures would be complete to the last detail. By lifting off the roofs one would be able to view the room lay-out plans. Not over twenty stock plans would be necessary, because with the many possible changes such as roof and siding material; varied color schemes, etc., almost every house would be made to appear different.

The procedure of sale would be this: The prospect would first select the type house desired. An attendant would learn where he worked and which section of the city would best meet his requirements. Then the lot would be selected. After the house and lot had been decided upon, the interior decorator would make up a tentative schedule of furnishings which would include color schemes; all items of furni-

ture, drapes and rugs; and a list of all needed housefurnishings such as kitchen-wear, table and bed linens, etc. This list would be gone over with the purchaser and after decided changes were made a contract proposal would be drawn up including plans and specifications for the house; the furnishings and terms. Signing this and making the down payment would start the wheels in motion.

## SPECIAL FEATURES IN THE HOMES OF HAPPINESS

1: The homes of today are primarily women's homes. Practically every detail is designed for the comfort and convenience of the housewife. How about hubby? Must he always be content to sit around in chairs bedecked with lacy coverings and almost be afraid to smoke for fear an ash might go astray and land on a favorite rug? Can't there be one spot where he can flick his ashes with much gusto—and even spit on the floor should he choose? There is only one reason why a man leaves home,—and that is, because the place he goes to is more interesting to him than the place he leaves. Well, the humble brain which conceived the idea of these Homes of Happiness gave a thought to the male of the species, and worked out a plan which would not only keep him home—but make him really want to stay there. The hobby shop is the answer. A survey showed that three out of every four men are interested in "tinkering" with tools—yet not one home in twenty has a place to tinker. In the Homes of Happiness—for those desiring it, in addition to a single car garage, there would be a work shop complete with benches, tools and even a wood-work-

## BEN SWEETLAND

Any advertising man can tell you who Ben Sweetland is. They will tell you too, that Ben may be orthodox in his methods, but his ideas are daring. He is known in America as the one man who defied convention and sold real estate entirely by Direct Mail. He took a radio program and sold more insurance in the territory than any other form of advertising had ever done in spite of being told that Insurance is not a good subject for radio selling. He established a record in selling bread in Detroit over station WJR. He invited his listeners to a picnic and 28,000 of them responded. His mail generally tops that of any artist on the station where he happens to be working. Ben, daring as he is in some of his ideas, is a practical business man and makes those ideas work. Now, he dares to reveal a plan which, if it had been devised by a more selfish individual, would have been jealously guarded

until sold. However, he unfolds it for readers of RIM and goes further. he offers to assist anybody interested in finding a sponsor. RIM calls that real cooperation, and is grateful for his story.

His foresight and energy, and his practical application of selling ideas earned for him the election to the presidency of the Direct Mail Advertising Association of America for two terms and to a directorship in the Advertising Federation of America.

His experience with real estate includes the selling of the Russell Gardens in Great Neck, Long Island, and Saxon Woods Hunt Club, Westchester County, New York.

Mr. Sweetland has just begun a new series of his "Friendly Counselor" program on KNX, Los Angeles, for a group of electrical appliance dealers.

ing lathe. Of course the equipment could be varied to meet the desires of hubby. Whether he was inclined toward the building of radios; furniture; ship, train or airplane models,—this shop could be equipped to arouse his imagination and enthusiasm.

2: The Homes of Happiness would be electric. With the extremely low Boulder Dam electric rates, there is no reason why the home purchaser should not enjoy the comforts and conveniences which come with an electric home. A modern electric range would be installed;—and since current can be bought for water-heating at the unheard of rate of .7c per k.w. hour, an electric water-heater would give an abundant twenty-four hour supply of hot water.

### NEGATIVES TO THE PLAN

Perhaps by now, you have thought of a few negatives which have up to now prevented this idealistic plan from becoming a reality;—and, undoubtedly, many of them will be found in the list which follows. Before giving this list I wish to show my boldness by making this statement. There are more glaring mistakes in judgment made by those who are supposed to know better than from others. Do you remember when the four-wheel brakes first came on the market? At that time one of the prominent automobile manufacturers actually printed a booklet; presumably based upon sound technical information; giving reasons why the new brakes were impractical and why this particular manufacturer would not include them on the cars they made. Now try to sell a car without four-wheel brakes. In the early days of Amos & Andy, this team was put on the air sustaining. The program director of the station took them off feeling that they had no audience appeal. We might refer back to theatrical productions such as "Abies Irish Rose" and "Lightnin". These were peddled to every producer on Broadway before one could be found who possessed that rare faculty of thinking in terms of public desire instead of personal preference. Many of the greatest stories have been ng'd by numerous editors before being finally accepted. In other words, many of our greatest achievements have been accomplished by those who were so dumb that they didn't know they couldn't be done. A great many "experts" have definitely stepped on my plan;—all of which, to me, is an indication of its intrinsic merit. I will list a few of the negatives.

1: Furnishings OUT. The argument was advanced that removable things like furniture, and perishable things like linens, could not be a part of such a plan. These things could be worn out;

damaged; moved out—or thrown out. How ridiculous. There is not an item of household furnishing that cannot be bought on small monthly payments. Thousands and thousands of companies are making large profits by selling furnishings on time payments. Why can't they be sold in connection with a home? And—as to risk; the sale of the house and furnishings would be a safer risk than though the furniture is sold separately, because if he should lose one thing he will lose everything—house included—and will exert greater effort to protect what he has. Another thing, so far as profit is concerned, the operator of a plan like mine would make greater profit than though he sold houses only. The average profit on a home is 10%. The average profit on household furnishings is 40%. Chew your pencil a few moments over those figures.

2: Deal could *not* be financed. My attention was constantly called to the fact that the F.H.A. would not finance beyond the house and lot and that no second mortgage for furnishings would be permitted. Ye Gods and little fishes. How in the name of common sense were things financed before we had the F.H.A.? And how will they be financed after this is taken away from us? Right now the banks are bulging with money—part of which could be profitably invested—safely—in connection with purchases of homes of happiness on the plan I outline. Furthermore, the number of prospects for such homes would be so great that only those proving to be safe moral risks need be accepted.

3: Danger of Building to Order. Speculative builders tell me of the tremendous grief which would be encountered if I attempted to build to order. People would select a certain house and after construction was started would see many changes desired which, if made, would shrink the profit;—and if not made would create dissatisfaction. This is nothing more nor less than a matter of salesmanship. Purchasers could be shown in advance that it was absolutely necessary that they stick to the house as selected because it was through this plan that economies were effected thereby giving them greater value for their money.

### BUSINESS MEN WERE INTERESTED

For three months after I made the radio test, my home was the scene of daily and evening conferences with lumber men, builders, real-estate operators, financiers. During one particular meeting I made the statement that my plan would sell at least a house a day. One of the men present—

a man who has built and sold hundreds of homes, looked at me with pity in his eyes. He was pitying me for my apparent lack of knowledge of the building field. Two hours later after the details of the plan had been revealed to him he stated that he thought I was too conservative. "Your plan", he said, "will sell ten houses a week without half trying".

By the end of January my plans were about set. A group of interests were lined up and we had almost reached the stage of signing radio contracts. Then Dame Fate played a joke on us. A shower came up which not only dampened the ardor of everyone in southern California—but actually washed away a part of one of the tracts of land included in the enterprise. Probably it was a blessing that we had not started prior to that time, because this would have been quite a shock to a new-born enterprise. But, after the rain had dried up—there were other reasons for temporary postponement. The young recession had started to grow into a life-sized entity and capital once more crawled into its hole.

My enthusiasm for the idea never weakened. But one day Dan Miner waved a very nice contract in my face for my "Friendly Counsellor" program, and since there were already two generations of wolves at my door—and a third one on its way; all having arrived during the long cessation of income while trying to become a big shot in the building field, I accepted.

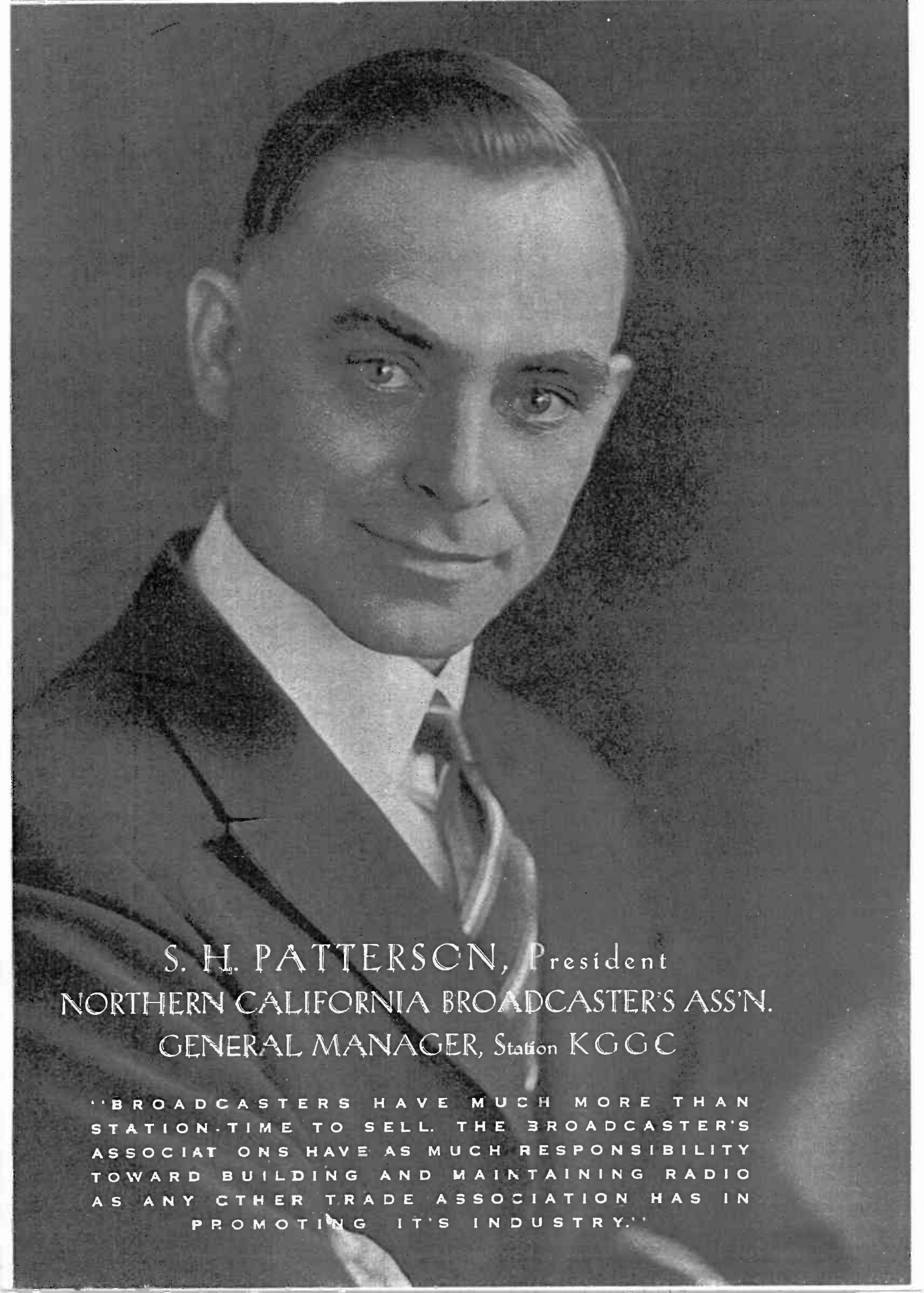
So, my friends, rather than let this plan remain dormant—I am spreading it out on the pages of the new and increasingly popular RIM with the invitation to help yourselves. If any one of you should use the idea—I will even be happy to turn over to you the vast amount of research material I have gathered during the time I was working on it. My only compensation will be the satisfaction in knowing that the plan was sound and that it will be bringing happiness to many thousands who can not otherwise obtain the happiness home of their dreams.

### ADVERTISING HOMES OF HAPPINESS

Assuming that a group of men big enough—and with vision enough to tackle this plan;—and also assuming that all organization details are completed, such as tracts obtained; building program arranged; sales organization formed, etc. The next—and most important—consideration is advertising.

### A DEFINITE JOB FOR RADIO

The results from the three-minute test made nearly a year ago proves this. But the program must be a serious one—because buying a home in a serious proposi-



S. H. PATTERSON, President  
NORTHERN CALIFORNIA BROADCASTER'S ASS'N.  
GENERAL MANAGER, Station KGCC

"BROADCASTERS HAVE MUCH MORE THAN STATION-TIME TO SELL. THE BROADCASTER'S ASSOCIATIONS HAVE AS MUCH RESPONSIBILITY TOWARD BUILDING AND MAINTAINING RADIO AS ANY OTHER TRADE ASSOCIATION HAS IN PROMOTING ITS INDUSTRY."



tion. I would be inclined to favor a strip show—five times each week and reaching the home during the day. To my mind the housewife is the greatest salesman for the home;—so through a series of day-time messages make her so thoroughly sold on the idea of a Home of Happiness that she will even talk about it in her sleep.

**Real estate men usually figure that one sale can be made out of each ten bona-fide leads. The test made by merely mentioning the idea once brought 130 very HOT leads. It would not be too optimistic to assume that after the plan became a certainty that at least this many leads could be obtained every day.**

In fact, the usual experience with radio is that as the program builds up—the number of leads increase,—but lets not be that optimistic. Let's figure on the same number of inquiries daily which came as a result of the test. Well, 10% of 130 is 13 sales. To think of selling 13 homes a day would be staggering and even something hard for Ripley to believe. So we will be unusually conservative and say that only one sale will be made out of a hundred sizzling hot leads. This would give 1.3 sales per day or the ten sales per week indicated in the early part of this story.

#### OTHER MEDIA

In addition to radio, a well directed direct-mail campaign could be conducted in connection with the leads obtained and

which were not closed. This, if intelligently handled would keep alive the interest which prompted the first inquiry and would, in many cases, result in additional sales.

Bill boards would be used in locations near the various tracts. These boards would give the location of the nearest tract of Homes of Happiness,—and would remind the motorists to see that which they had been hearing about.

#### ADVERTISING SALES COST

Based upon the sale of ten homes per week, the total advertising sales cost would be less than \$100 per home, or less than 2% of the sales price. This comes well within the limits as to what advertising should cost—and is much less than that spent by many developers.

#### LATER DEVELOPMENTS

After the Homes of Happiness idea becomes thoroughly established in one community, it can easily be carried to others. For example,—let us say that it originates in greater Los Angeles. San Diego could next be added. The radio program could be extended to include a station in that city, and local station breaks made to give location of tracts there. This expansion program could be handled in one of two ways: 1: An independent group could be organized in that city and a royalty paid to the parent organization on each sale made. 2: The parent company could establish its own branches in other cities.

#### SAVINGS PLAN

Undoubtedly thousands of people will become sold on the Homes of Happiness,

but will be unable to take immediate advantage of the opportunity due to lack of funds for the down payment. To care for cases like these, a tie-in could be made with a local bank whereby special Happiness Home Savings Funds could be established. A family could take great interest in watching their pennies grow into dollars if they knew that each additional dollar meant another step toward moving into a home of happiness. A plan of this kind is not only rendering a service to the public but is building up future business for the parent company.

The original test on October 19th of last year was made on Los Angeles Station KHJ. At that time I was talking about the idea to Mr. Lewis Allen Weiss, General Manager of the Don Lee Network. Lew fairly effervesced with enthusiasm. I asked him to put on paper a few of the nice things he was saying to me so that I could pass them on to others. Here is his letter:

"The plan that you outlined to me this morning, entitled "Sweetland Homes of Happiness", is one of the most constructive, timely, and fascinating ideas that I have read or heard about in a great many years.

"I believe that your Sweetland Homes of Happiness plan will work out as a crowning achievement of your life's work. . . . I would personally recommend it as the most convenient and sensible approach to home ownership now extant. "With every good wish for the success that you so well deserve, I am, very cordially yours."

Now good readers of RIM you have the basis of my idea. If it has moved something within you to do something about it;—and I can help you in any way by giving you further details,—feel free to call upon me.

## WHAT STATIONS DO IN THE SUMMERTIME

Charles Vanda is pointing with pride at six shows which have been developed during the summer. With more spots available because of national-sponsor vacations, KNX in Los Angeles has taken advantage of the holes in the log and filled in with show-ideas he has conceived during more busy seasons.

Each of the six shows, claim KNX, has a definitely established audience and has been built-up through the trial and error method.

Quickies give a brief review of the spots:

"SALLY OF THE STAR" is a serial heard on Columbia Pacific Network stations at 9:30 a.m. Mondays through Fridays and concerns the adventures of a girl newspaper reporter. Laugh-studded, fast action characterizes the plot of "Sally of the Star" in contrast to the usual morning serial's emphasis on romance. 3270 listeners responded to three requests to know who had been following Sally's exciting adventures. No inducement to write was offered.

"COLUMBIA'S CAMERA CLUB" is a program built as result of a survey conducted by *Fortune* Magazine which indicated 60 per cent of the listening audience is interested in photography. Many unsolicited letters were addressed

to Columbia Pacific Network stations after the first two broadcasts. Membership cards were printed. Two announcements that the cards were available to photography fans who wished them brought 1350 requests.

"THE LAST WORD" is an imaginative excursion into the past. Rod Mays, senior member of the CBS Pacific Coast continuity staff, speaks as he might have had he been a radio commentator on great historic days. Authentic facts of Elizabeth's England have proved amusing or amazing to CPN listeners, who were no less delighted with Caesar's Rome and Louis XIV's Paris. Each Wednesday at 7:00 p.m. Mays brings back to present-tense life another colorful epoch of mankind's fascinating past for the audience.

"IT'S MY TURN NOW" puts Helen Sawyer on the air over KNX Tuesdays and Thursdays from 2:45 to 3:00 P.M. with a news comment program. Miss Sawyer does not try to interpret news for women alone, but for every listener. "It's My Turn Now" has professional competence as well as distinctive quality, for Miss Sawyer is veteran of three years as commentator and announcer at KSFO, where she also presented "Behind The Looking Glass" for five months for the

coast-to-coast CBS network as well as writing and presenting comedy turns on the KFRC "Jamboree".

"YOURS SINCERELY" is a program presented over the Columbia Pacific Network by Knox Manning and Maurie Webster. It bids for the same claim to listeners' interest that published "Voice of the People" letters have for readers. "Yours sincerely" is a program built entirely from expressions of audience opinion on everything under the sun. Manning, who is well-known as commentator on several commercial programs, is narrator, and Webster acts as chief clerk and letter opener.

"KNX-tra" is a daily, except Sunday, feature on KNX at 3:15 p.m. devoted to news of Columbia programs and stars, and to presenting radio personalities in interviews. Jack Sayers and Grace Alworth describe the fare of the air as well as entertain guest speakers to inform listeners of highlights of the rest of the day's program schedule and to make more interesting entertainment in store. Questions written about radio and its personalities which are mailed to "KNX-tra" they promise to answer. How curious listeners are about the performers they hear is indicated by stacks of "KNA-tra" mail.



# KSFO HAS A PARTY HONORING ITS NEW HOME

## The Announcer

--A Personality?

BY CARLTON KADELL

From the very earliest days of radio there has been one particular individual whose very reason for being was brought about by the birth of the broadcasting business itself. Until the advent of this new entertainment medium, the announcer, as instituted by radio, was an unknown quantity. Up to the present day he has been an ever-present part of the proceedings, oftentimes taken for granted by his employers and accepted by the public at large with mixed emotions of admiration, tolerance, annoyance or downright antagonism.

I often think of the position of the announcer in radio as comparable to that of the "house-to-house" salesman (except that the announcer has the advantage of being able to contact a great many prospective customers simultaneously and also of avoiding the discouragingly prevalent form of disinterested customer rebuke known as "door-slamming"—although radio has given rise to a gentler substitute known as "dial-twisting"!.) But perhaps a more accurate simile might be the old medicine-show barker, who not only expounded upon the amazing virtues of his product but offered a little free entertainment along with the sales-talk. In either case the comparison would suggest that the announcer's position is essentially that of a salesman. How important a part he plays in the eventual conversion of more customers to the product he is representing is a subject for consideration and I shall attempt to set forth in this article some of my own personal ideas on the subject. Let me say at the outset that the opinions expressed herein are solely those of the writer and the reader may draw his own conclusions.

I believe that within the past few years the announcer has come to be recognized as a very definite contributing factor toward the successful exploitation of the sponsor's product. This is evidenced by the fact that recently more and more sponsors are considering the announcer, not as a "necessary evil"—someone to deliver the sales talk, but as a personality whose individual characteristics can be utilized in winning interested listeners to his sales message. This, in my opinion, is sound psychology. It has brought to the forefront such personalities as Don Wilson, Harry Von Zell, Ken Carpenter, Paul Douglas and many others who have achieved a personal following among the public, and consequently are greatly instrumental in interesting that public in the sponsor's sales message.

The announcer's primary function in garnering more sales for his sponsor



TOP: Left, Philip G. Lasky, General Manager KSFO.

CENTER: D. W. Thornburgh, Vice President in charge of Pacific Coast Operations, Columbia Broadcasting System.

RIGHT: Wesley I. Dumm, President, Associated Broadcasters, Operators of KSFO.



OPPOSITE: Left, Jean Hersholt, who contributed to the program. Right, Chas. Vanda, Columbia Program Director.

On Friday, August 12, Columbia dedicated its new KSFO studios in San Francisco. The story and a half structure erected over the Gold Ball Room of the Palace Hotel was the scene of a gay evening's entertainment.

As well as five studios of varying size to accommodate whatever number of en-

tertainers required, the special construction includes offices for both the Columbia Broadcasting System and the KSFO personnel.

Centrally located in the Palace Hotel for the convenience of San Francisco business men, the new studios complete the renewal of all physical equipment used.

BELOW: Studio Audience of KSFO's Transcontinental Airing of "Hollywood Showcase"



# PARTICIPROGRAM PERSONALITIES

(Continued from Page 15)

should be to create good will for that sponsor and his product. In these days of tremendous competition between similar products of more or less equal quality, too much stress is often placed upon the comparative merits of one product as against another rather than upon nurturing good will for the product. Some of the lengthy, technically-worded commercial copy with its accompanying statistical data still being used by many sponsors today is evidence of a still prevalent belief that "he who talks loudest, longest and fastest" gets the most customers. This procedure may bring in sales temporarily (in the same way that the high-pressure salesman gets quick results), but does this method build lasting good will for the sponsor? The continual use of these selling tactics eventually results in an annoyed public whose main reaction to the sponsor's message is "here comes that long-winded commercial; twist the dial".

Compare this with the program wherein the announcer has been developed as an individual personality whom the public has come to know and respect, and whose sales talk on behalf of his sponsor consequently is received with the measure of confidence and consideration which such methods engender. Then it rests with the announcer to maintain this spirit of goodwill by exercising those attributes which must be a part of his personality, namely a pleasant voice (not just a "beautiful" voice, but a warm, natural, friendly quality), sincerity, persuasiveness and vitality.

The extent to which any individual announcer can be exploited and built up on a program depends, of course, on the type of program concerned. There are greater opportunities for incorporating the announcer as a personality into certain types of programs than in others, but the basic principle of making the announcer an integral part of the show rather than the "intruder" who "pops in" at odd intervals to disgorge a verbal barrage and then steals away, can still apply.

The sum and substance of my argument is that if the announcer is considered an essential contributing factor in selling the sponsor's product, then by virtue of this very same reasoning he must be important enough to be presented properly, with the same consideration given toward fitting his material to his individual style as is given the entertainment material of the performer on his program. If this is not the case, then sponsors are engaging announcers for their programs merely because it has always been the custom to have one and they need someone to open and close the program. The success of Don Wilson on the Jello program, Ken Carpenter on the Kraft program, Harry Von Zell on the Ipana program and Paul Douglas on the Chesterfield program would seem to me to argue otherwise. I feel quite sure that the sponsors of these programs feel that their exploitation of these announcers has paid them dividends.

into her program as possible to escape the humdrum. She startled her listeners recently with some setting-up exercises. She tries to have a guest at least once each week. One such guest was the District Manager for Nestles Ever Ready Cocoa for Southern California, who told of how the United States Navy used the product.

Mrs. Young has sold the Monarch line of food products continuously since coming to KHJ. She also sells such intangibles as investment banking, one of her important clients being the First Federal Savings & Loan Association of Beverly Hills. She sells the idea to the housewife that the banker should be as well known to her as her grocer, and that the better housewife regularly consults financial trends, investments, and savings with her Savings Association.

Klix Kernels, a soy bean, is another article being sold by the "Happy Homes" program and the sponsor gives Mrs. Young credit with phenomenal sales in her territory.

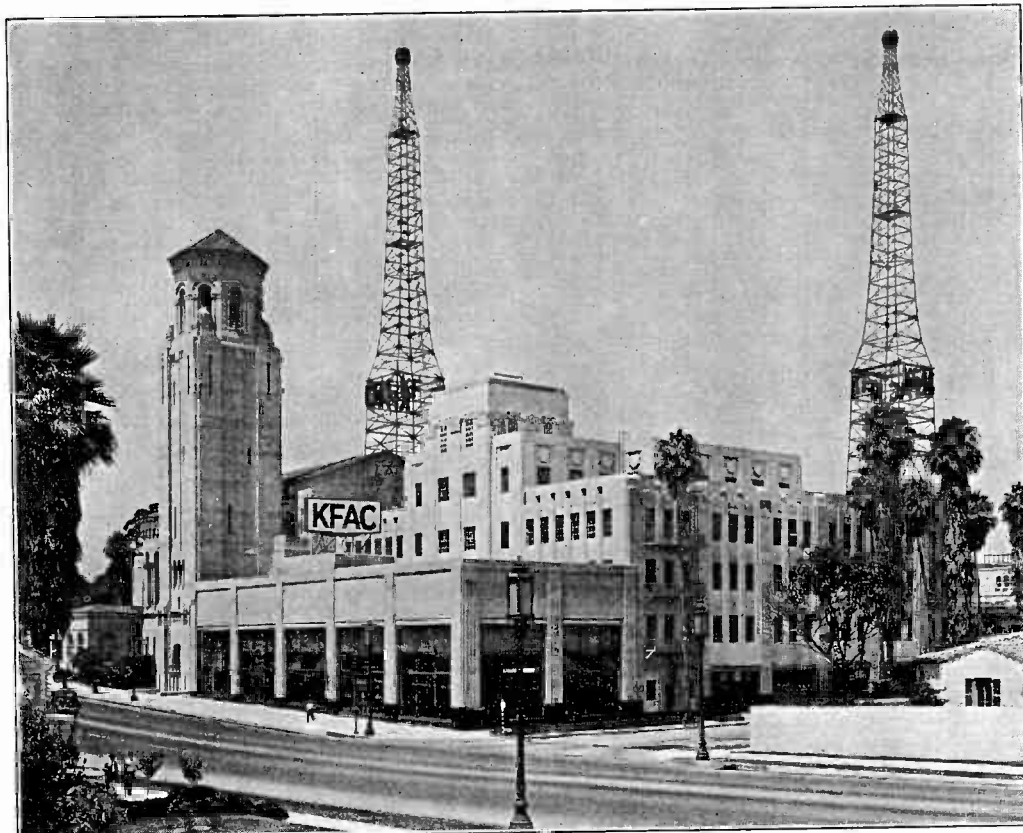
Norma does not sell cosmetics. Her advice along this line is merely to tell women that "a new orchid make-up is turning Hollywood socialites on their respective ears", or perhaps she will discuss a shade of lipstick that someone is wearing

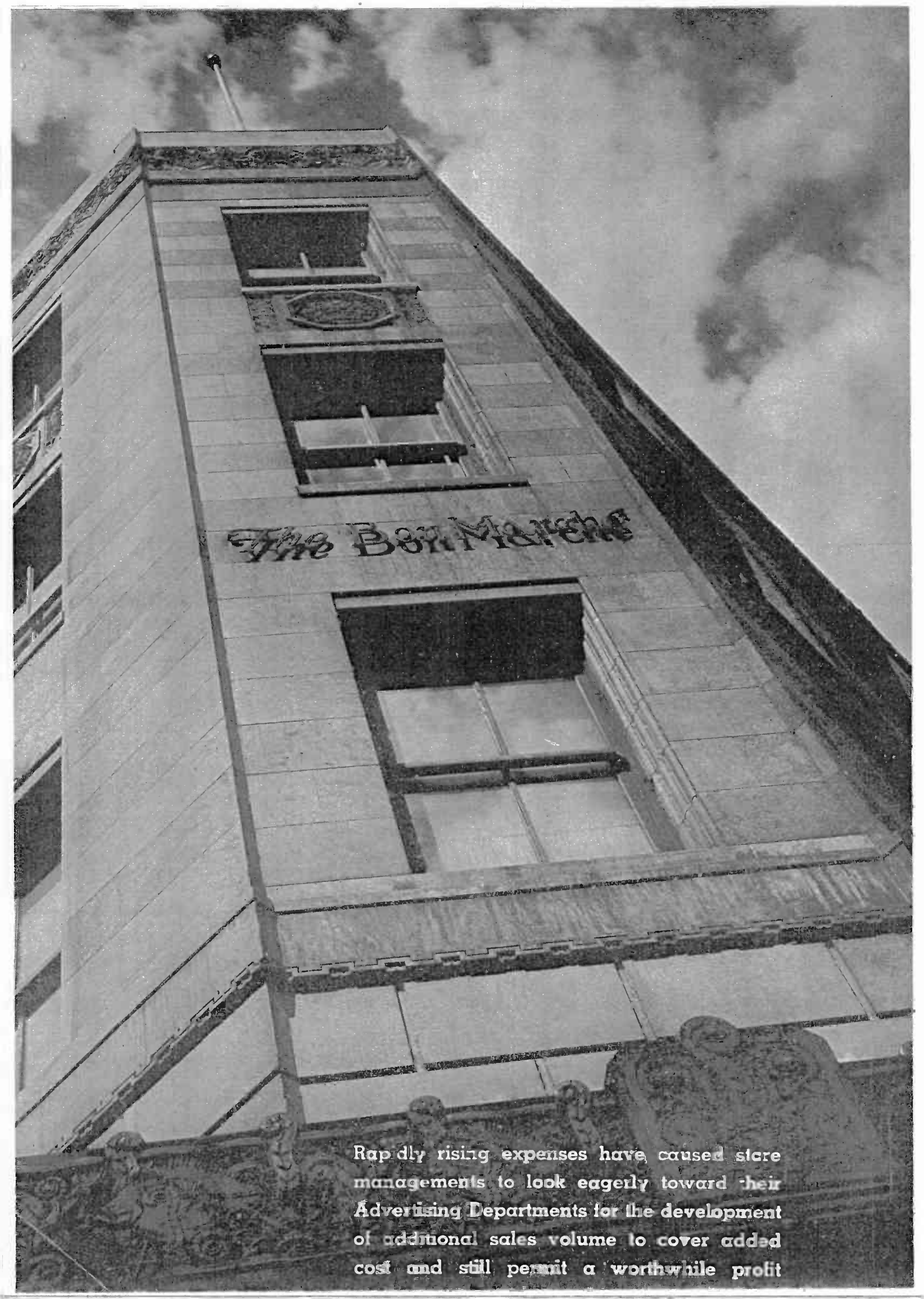
Norma receives mail containing all sorts

of inquiries; from recipes to hanging bath room curtains. These questions she accumulates during the week, and on Mondays she and producer-announcer Sam Pierce answer the mail over the air. She calls her Monday program the Kitchen Quest, and thus bolsters an otherwise blue Monday.

Mrs. Young believes that to be successful with this type of program, the commentator must be alert to every market trend, both as to prices and as to the supply. She watches costs very carefully, and if one of her suggestions calls for a little extra expenditure she warns her listeners of the fact. She presents a daily menu which is not only balanced, but which takes advantage of the available market supply and of any price concessions for that day. In other words, to be a radio economist calls first of all for a genuine knowledge of home economics. Therein lies the primary reason for Mrs. Young's success with "Norma Young's Happy Homes". She has a pleasing radio voice and her delivery is intimate, yet restrained enough to add the dignity which breeds confidence. In fact, she is so much a radio personality, that beginning September 5th, she will contribute to the Don Lee feature "Woman's World" which starts on that date.

Wilshire Boulevard Citadel from which emanate the KFAC programs, Los Angeles. Motorists cruising to and from the beaches are familiar with the colorful neon after nightfall.





The Bon Marche

Rapidly rising expenses have caused store managements to look eagerly toward their Advertising Departments for the development of additional sales volume to cover added cost and still permit a worthwhile profit

# Continuity Writers, Program Directors, Important In The Attempt To Sell RADIO TO DEPARTMENT STORES

Selling "Spot announcements" to Department stores is not selling them constructive radio programming. If a Department Store only used a few "classified ads" in the dailies we would not call them newspaper advertisers!

By M. AUSTIN KING

**F**IRST CONTACT WITH the Department store in the campaign to sell radio is usually by the salesman. It is this important individual who receives the advertising manager's arguments against buying radio. We have interviewed many Pacific Coast time-salesmen and the objections they regularly receive sum up to these four points:

Objection No. 1: No criteria on which to base a PLAN for radio in the store's advertising schedule;

Objection No. 2: Too few in the store's advertising department know anything of radio technique;

Objection No. 3: No concrete proof of the size of the audience which the station can deliver; and

Objection No. 4: Radio offers no big discounts comparable to the huge "bulk-rate" discounts for white space which the newspapers allow!

The first objection is half true: there are no criteria on which to form a PLAN for radio advertising in the department store. Examples of radio's effectiveness are numerous, but in those cases where the medium has been highly successful, the METHOD in which the radio program was developed and WHY, and HOW the method was applied for success are lacking. Store "A" may have used radio successfully, and we can point to that store as a shining example, but chances are that we don't know what made it click.

Last month we pointed out that the National Retail Dry Goods Association is recommending that these stores spend 4c of their advertising dollar for radio time, as against the 2c which has been spent in

the past. But up to now most stores have bought what little radio time they have used on an entirely different basis. Time on the station costs, let us say, \$20 per day for a fifteen-minute strip. Talent for that time to be filled by a transcription is probably \$25 per week. On a five-day basis the total cost of radio per week is \$125.00 which amount is not a percentage of anything as compared to the advertising appropriation. It was merely the cost of time and talent. Newspaper space is not bought in that lax manner. Each section in the store is allotted a percentage of its net sales, (usually averaging 4.5% throughout all departments as shown in last month's story on Department Stores) and white space in the dailies is bought according to how much daily expenditure each section should stand. Radio should be bought, and sold, in the same manner.

The salesman, if he is to constructively sell radio, must know whether the store is spending too much or too little for his radio program; whether the items being merchandised through the program can afford more, or less, than the radio schedule is costing the store. When the salesman knows this, he can help guide the advertising manager in radio results. Too, when he knows this, he can submit an intelligent radio campaign to the store. It is this intelligent plan that the a. m. has claimed is lacking. What can the a. m. expect from a radio program which is built to cost just what the advertising set-up allows?

Check with any newspaper space salesman. He can tell you within \$100 per month of what any department store on his list will spend this year for advertising,

and he is out to get as much of that appropriation as he can. Radio salesmen haven't the slightest idea how much any department store will spend.

Newspapers have developed the technique of talking the advertising managers' language. Publishers have spent thousands of dollars (in time at least) in group conferences with advertising departments for purposes of teaching newspaper values. Other than a few cocktail get-togethers radio management has invited too few advertising people to INFORMATIVE gatherings. Newspapers are notoriously famous for finding and placing employees in the advertising departments of the stores! Not a bad idea.

It does not require much ingenuity on the part of the time-salesman to find the amount to be spent by any prospective department store client. It is a matter of a little detective work. Stores report regularly their net sales to business organizations, chambers of commerce and trade associations. They are not deep, dark secrets.

When net sales are known, find 4.5% of the amount and you'll come close to that store's advertising appropriation. When you have found the total appropriation, simple arithmetic will reveal how much 4c of each advertising dollar will total; and that is the amount being recommended for radio advertising.

## WHAT TO DO WITH THE RADIO APPROPRIATION

Having found the radio appropriation, what sort of campaign shall we offer the store? When we have that answer, we'll begin going places! Broadcasters have, it is true, submitted darn good selling programs to stores but they were turned down because THE COST OF THE PROGRAM DID NOT JIBE WITH THE PERCENTAGE OF NET SALES, NOR WITH THE STORE'S APPROPRIATION FOR RADIO.

"RIM" dares to make this assertion: If any radio salesman should know what



amount 4% of the appropriation amounted to, let us say for "The White House", a San Francisco store, the salesman would say "What a swell flock of spot announcements that would buy"!

Too many broadcasters are content to sell "spot-announcements" for the reason that they have not taken the care to prepare a suitable radio selling plan for the store. One Los Angeles salesman told us the other day that in that city there were two exceptionally good radio script writers working in the advertising departments of two stores. Further inquiry revealed however, that the salesman had never suggested his opinion to either the copy-writers or to the advertising managers.

### EMPORIUM HAS RECORD DAY WITH ANNOUNCEMENTS

We would not decry announcements however when they are used for their best purpose, specialized selling. Specialized selling though, becomes boresome to listeners, whether over the loudspeaker or over the teacups. The Emporium has been using station KJBS, San Francisco for many months, employing at first a 15-minute musical transcribed show, later enlarging to 30 minutes. But for a special event following the recent hotel and labor strike, most San Francisco stores announced Saturday as a special sales day—the first day that shoppers might be inclined to celebrate the settling of the labor trouble. Mr. Maurice Hyde, publicity director of the Emporium decided to make a special day on Monday following the other store's Saturday sales. Most advertising managers would have called that poor judgment; the buyers would have spent their money on Saturday.

Nevertheless the Emporium on Sunday bought as many available spots as could be had on KJBS and concentrated with many spot announcements for the Men's Department. Mr. Hyde reports the biggest volume for that department in the store's history.

For a special event spots can get quick action, but Mr. Hyde won't drive listeners and customers away from the store with a continuance of this concentrated selling!

### WEALTH OF MATERIAL

Is there any reason why a merchandise-minded commentator cannot build an effective across-the-board show? Every time our wives visit the store they discover the new and interesting. With so many departments in these modern, streamlined establishments there is material for romance, travel, styles and fashions, home economy, ingenuity, freshness, many time-saving ideas. Perhaps the burden should be placed on the continuity and program departments for not creating sample pro-

## FACTORS INFLUENCING CONSUMER SATISFACTION

A survey was made by Oswald W. Knauth of 8,000 customers in four cities. The results were published in his recent "Buyers Manual", and we reprint it here by permission of the publishers of "A New Concept of Retail Sales Promotion." When we uncovered the report we were knocked for a loop. We think you'll react in the same way. Note that

### IN THIS SURVEY THE ITEM OF "GOOD WILL" RATES LOWEST IN IMPORTANCE AMONG FACTORS

### WHICH INFLUENCE CONSUMER SATISFACTION!

Program builders should keep the chart before them when planning a Department Store campaign by radio. Whoever writes the "commercials" should keep these facts before them as they construct every sentence.

If the "commercial" appeals to the consumer enough to make him buy because of the important factors shown below—then "Good Will" will have been earned:

	Points
<b>MERCHANDISE FACTORS:</b>	
1. Adequate assortments ("Always have what I want").....	17
2. Reasonable prices .....	16
(Regular prices are reasonable..... 11 points)	
(Low prices at special sales..... 5 points)	
3. Dependable quality always.....	13
4. Merchandise is smart, fashionable, exclusive .....	10
Total of Merchandise Factors.....	56
<b>SERVICE AND CONVENIENCE FACTORS:</b>	
1. Courteous, efficient and prompt salesperson service.....	13
2. Convenience of store and ready accessibility of departments within the store .....	5
3. Pleasant atmosphere; general attractiveness, aisles not crowded, etc.....	4
4. Merchandise arranged and displayed so as to aid in selection (especially important in smallwares departments).....	4
5. Fair, courteous, and prompt adjustments.....	4
6. Other services, such as deliveries, telephone service, etc.....	3
Total of Service and Convenience Factors.....	33
<b>GOOD WILL FACTORS:</b>	
1. Faith in store's honesty, reliability, etc.....	8
2. Prestige of store.....	3
Total of Good Will Factors.....	11
TOTAL.....	100

From the above factors a plan can be devised which will be the tangible campaign which the advertising manager is looking for. When you show the a. m. that

he gets his good will free, and in addition sells merchandise, you can sell him radio. 11 points, good will factors, are not sufficient for profitable program construction.

grams from this wealth of material! After all, the salesman is not supposed to be a script writer!

### IS "GOOD WILL" THE TALKING POINT IN SELLING RADIO? —FORGET IT!

Second in order to the "announcement" bogey, is the "Good Will" program. Because broadcasters have not known how, or have not taken the time to prepare a constructive selling schedule they have been content to agree with the advertising manager that radio is most valuable as a good-will builder. We ask: why have a person's good will if that person continues to spend his money at another store? Good Will is not to be sold, by air or otherwise. Good Will is earned. It is given the customer free of cost when he BUYS at the store. Study the table above!

### HAL NICHOLS AND KFOX AIM HIGHER THAN 4c

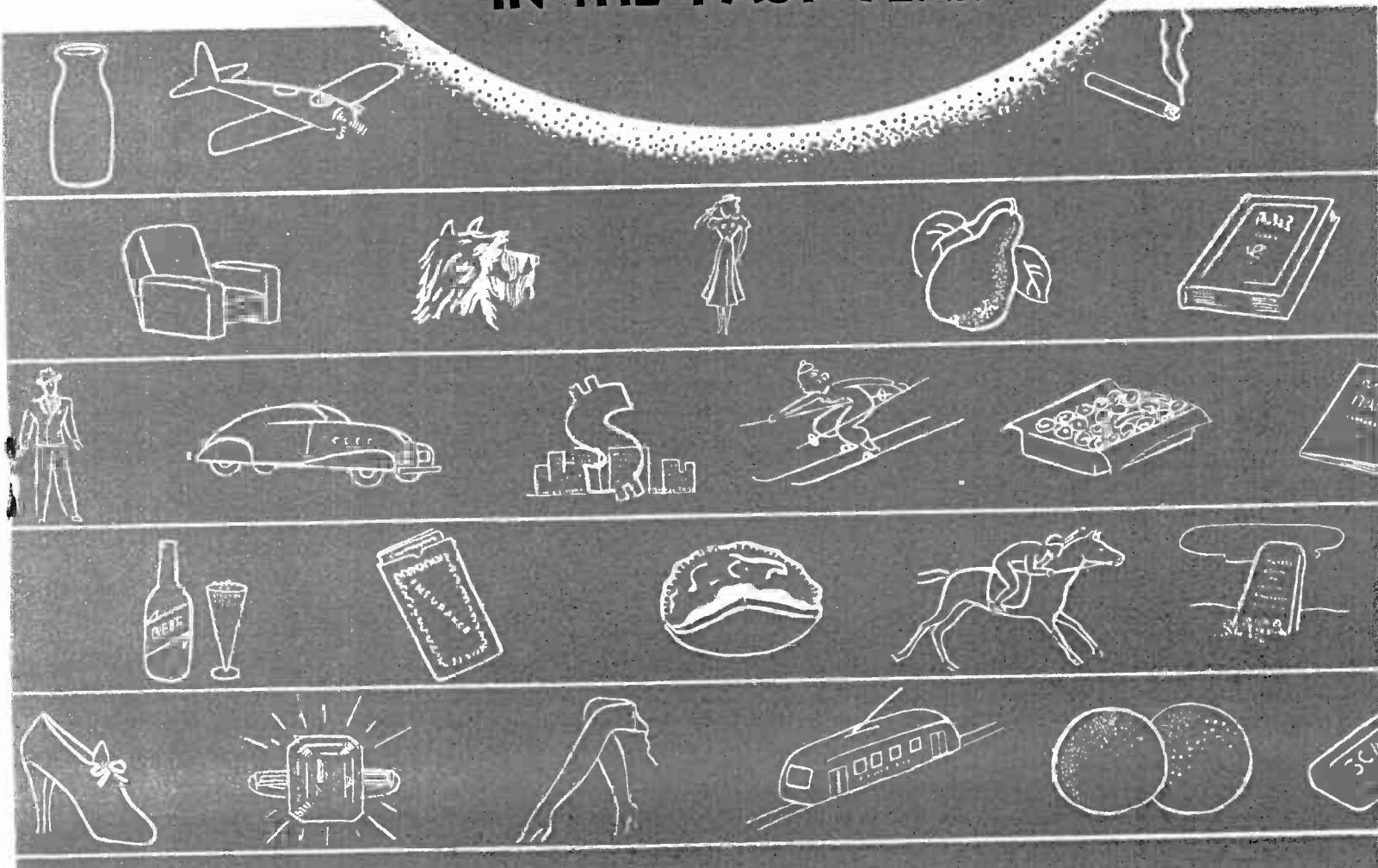
Hal Nichols, owner and manager of KFOX, Long Beach, knew these factors. But he didn't believe that 4c was enough for radio from each advertising dollar. So he selected a department store, studied its "type" and planned a program for 13 weeks which he believed would SELL MERCHANDISE for this particular type of store. He chose Walker's, 4th and Pine, in that city. He planned it completely before submitting it to Walker's. 4% of the advertising dollar was not enough for Nichols. He wanted more. If the radio show could be tied-in definitely with selling then he could prove that it was selling. How to do it: *(Continued on Page 31)*

# 109

LOS ANGELES ADVERTISERS  
HAVE EFFECTIVELY USED

# KFI

IN THE PAST YEAR





DOHR MILK FARMS  
 HERO INDUSTRIES TECH. INST.  
 AIR CONDITIONING CO.  
 ALBERTY, ADAH M.  
 ALLARD, J. GORDON  
 AMERICAN STOVE CO.  
 AXTON-FISHER TOBACCO (SPUD)  
 BELL, MAURICE  
 BARKER BROTHERS  
 BECKMAN FUR STORE  
 BEKINS VAN & STORAGE CO.  
 BROADWAY DEPARTMENT STORE  
 BULLOCK'S  
 BAK-A-NAMEL  
 CALAVO GROWERS OF CALIF.  
 CALIFORNIA FOOD PRODUCTS  
 CALIFORNIA MILLING CORP.  
 CAMPBELL'S BOOK STORE  
 CHANDLER BOOT SHOP  
 CHRISTOPHER CANDY CO.  
 COAST FEDERAL SAVINGS &  
 LOAN ASSN.  
 COULTER'S DRY GOODS CO.  
 DALTON'S AUTO LOANS, INC.  
 DESMOND'S  
 DODGE DIVISION-CHRYSLER  
 MOTORS  
 DOWNTOWN DOLLAR DAY ASSN.  
 FEDERAL OUTFITTING CO.  
 FLAMINGO SALES CORP.  
 FOX WEST COAST THEATRES  
 FURMBILT CLOTHING CO.  
 FLORIDA CITRUS ASSN.  
 GALLERY'S, TOM (SKI MEET)  
 GENERAL BREWING CO.  
 GILMORE OIL CO.  
 GLOBE INVESTMENT CO.  
 GOLDEN STATE INSURANCE CO.  
 GORDON, FRANKIE  
 HELMS BAKERIES  
 HOFFMAN CANDY CO.  
 HOLLYWOOD PANTAGES  
 THEATER  
 HOLLYWOOD SHOPPING NEWS  
 HOLLYWOOD TURF CLUB  
 HAGGERTY, J. J. (N. Y. STORE)  
 INGLEWOOD PARK CEMETERY  
 INNES SHOE CO.  
 INTERSTATE TRANSIT LINES  
 INGLEWOOD, CITY OF  
 JOHNSON, CARVELL & MURPHY  
 JACOBY BROS. STORES CORP.  
 KARL SHOE STORES  
 KENNY FOOD PRODUCTS  
 KNOX GELATINE  
 KLIX, INC. (SOY BEANS)  
 L. A. AUTO SHOW  
 L. A. & SUBURBAN GAS CO.

**HOW MUCH IS TIME WORTH?** It varies. An itinerant vagabond's time is worth nothing. An important executive's time may be worth a thousand dollars a minute.

Some men are overpaid at twenty dollars a week. Others are a bargain at fifty thousand dollars a year. It's like that in radio time. It isn't what you pay, it's what you get for what you pay that counts!

**HOW MUCH IS TIME ON THE AIR WORTH?** That varies, too. It's like white space in a newspaper. A lot depends on the circulation of that newspaper and what you feature in that white space. And, important, too, what fills the other pages of the paper!!

Your advertising message over KFI is identified with a network whose programs consistently lead in any popularity survey by users of radio network time, advertising agencies and magazines. KFI programs dominate the voting, showing preference.

It isn't what you pay, **BUT WHAT YOU GET FOR WHAT YOU PAY** that counts.

So forget rate cards for a minute and consider results . . . just as 109 local Los Angeles advertisers did after discovering that KFI could deliver them **MORE LISTENERS** and **MORE RESULTS** than other stations.

Let's see then . . . **WHAT DOES KFI DELIVER . . . ?**

## **1st . 50,000 Watts !** **More Power Than You Need...?**

Not when it's coupled with the listening audience you want. The local advertiser does need coverage—complete coverage, easy dialing within 100 miles of the nation's third largest market.

Every day 100,000 people from such cities as Pasadena, Long Beach, Santa Barbara, Glendale, Alhambra, Riverside, Orange, Laguna, Oceanside and San Diego come to Los Angeles to buy.

KFI's 50,000 watts sends your sales message into homes in these cities clearly, powerfully, dominantly.

And so—50,000 watts means sales in Los Angeles.

**BUT POWER ISN'T ALL.** What station has the programs that a vast majority of the listeners want to hear?

**KFI!**

Let's see the programs that attract people to KFI:

## 2nd . Millions of Dollars for Talent ! Millions of Dollars Can't Be Wrong !

To build an audience for your sales message, to assure you of listeners, to prove that consistently, day and night, KFI has more listeners than any Los Angeles station NBC advertisers spend millions yearly to provide programs that make turning to KFI a regular habit. It is mathematically simple to prove the audience response to such programs as: Jack Benny, Fred Allen, Charley McCarthy, Amos and Andy, Bing Crosby, Bob Burns, Ma Perkins, Vic and Sade, Pepper Young's Family, Mary Marlin, Just Plain Bill, Walter Winchell, Tyrone Power, Gilmore Circus, Contented Hour, One Man's Family, Kay Kyser, Fibber McGee, Warden Lawes, Hawthorne House, March of Time, Death Valley Days, Vox Pop, Signal Carnival, Voice of Firestone, Good News, Rudy Vallee, Phil Harris, Meredith Wilson, Henry Busse, Wayne King, Horace Heidt, etc., etc., etc., . . .

Thus in power . . . and in programs powered to attract the major audience, the audience that every Los Angeles advertiser needs. . . . KFI

LEROY'S, JEWELERS  
LISTENWALTER & GOUGH  
LOMA LINDA FOOD CO.  
LOS ANGELES TIMES  
LYONS VAN & STORAGE CO.  
MANDARIN FOOD PRODUCTS  
MANHATTAN SOAP CO.  
MALLOW, J. W. MFG. CO.  
MAY COMPANY  
MITCHELL FINANCE CO.  
JOHN MORRELL & CO.  
MODE O'DAY  
MUTUAL CITRUS PRODUCTS  
NATIONAL BRAND SALES CO.  
NATIONAL FUNDING CORP.  
NATIONAL ORANGE SHOW  
NATIONAL ICE CREAM WEEK  
O'KEEFE AND MERRITT CO.  
O-M TABLET CO.  
PALM SPRINGS BUSINESS MEETINGS ASSN.  
PARAMOUNT THEATER  
PENZOIL CO.  
PRICE, M. B. & ASSOCIATES  
RAYMOND WHITCOMB INCORPORATED OF CALIFORNIA  
REMINGTON RAND CORP.  
ROBINSON, J. W.  
SPARKLETT'S WATER  
SCHAEFER HAT WORKS  
SCHERER, S. A.  
SCHWABACHER-FREY CO.  
SCUDDER FOOD PRODUCTS  
SEARS ROEBUCK CO.  
SLAVICK JEWELRY CO.  
SOIL-OFF MFG. CO.  
STANDARD OIL CO.  
TOM STODDARD  
STOP-WEAR CORP.  
STRASBURG'S OF HOLLYWOOD  
SLOAN, W. & S., FURNITURE  
TABLE PRODUCTS, INC.  
TIME-TESTED LABORATORIES  
TODD CLOTHING CO.  
TWENTIETH CENTURY-FOX PICTURES CORP.  
WARNER BROTHERS  
WASHINGTON STATE APPLIANCE INC.  
WEBER BAKING CO.  
WESTERN GROWERS PROTECTIVE ASSN.  
WETHERBY-KAYSER CO.  
WILSHIRE HEALTH CLUB  
WILSHIRE OIL CO.  
WOOLWINE-NORRIS CO.  
YOUNG, F. ARNOLD  
YOUNG, MARTIN FURNITURE  
ZEEMAN CLOTHING CO.

*It is remarkable*  
**HOW LOW KFI RATES ARE**  
**... RESULTS CONSIDERED**

*Paul C. Anthony, Inc.*  
KFI - LOS ANGELES, CALIF. - KECA

**EDWARD PETRY & CO.**  
NATIONAL SALES REPRESENTATIVE

**n b c**  
**RED NETWORK**

**KFI**

**The Best Buy**  
**Is KFI**





"After a short period of Trial and Error, this show became one of station's best programs. The show ran a year and in that time sales generally showed a tremendous increase."

every listener who heard the Walker broadcast got up from their chairs and moved down to the store in a body for the sole purpose of buying! We think the store would have been considerably embarrassed. Does a department store expect a newspaper with 300,000 circulation and three readers to each paper to bring 900,-

000 persons to the store as a result of the newspaper advertising on any one day? Don't be silly.

That brings about the reasons for combining point 3 with point 4! If a store expects greater discounts because of continuous broadcasting than the discounts now offered, they are working on the

wrong premise. If a program is worth its price for the first week, that program should be good enough to gain in value as it progresses. Rather than earn bigger discounts, why does that program not earn bigger tariff? If it is a good program it will win a bigger audience. Why then should the a. m. expect bigger discounts? Hell's Fire, mister: give 'em a good program and make them pay for it. If station discounts ARE too small, then that is the individual station's problem, and is without the province of "RIM" to answer!

## PACIFIC COAST SURVEY

LET NUMBER OF STORES ANSWERING EQUAL.....	100%	
% who say		
They are using Radio now.....	71%	
They are not using Radio now.....	29%	
Use Spot announcements only or usually.....	41%	
Use Juvenile programs successfully.....	24%	
LET NUMBER OF STORES USING RADIO EQUAL.....	100%	
% who say		
Radio resultful in making sales.....	76%	
Radio not resultful in making sales.....	24%	
LET NUMBER OF STORES NOT NOW USING RADIO EQUAL.....	100%	
% who say		
Radio resultful in building prestige.....	40%	
Have not used Radio extensively or consistently.....	80%	
Allot little or no appropriation for Radio.....	60%	
TYPE OF PROGRAMS MENTIONED AS SUCCESSFUL:		
Spots—plugging specific items or departments or special sales		
Spots—prior to or during some major event		
Organ Music	Juvenile programs	Spelling Bees
Recordings	Women's News	Hobby ideas
Foreign language programs plugging basement bargains		

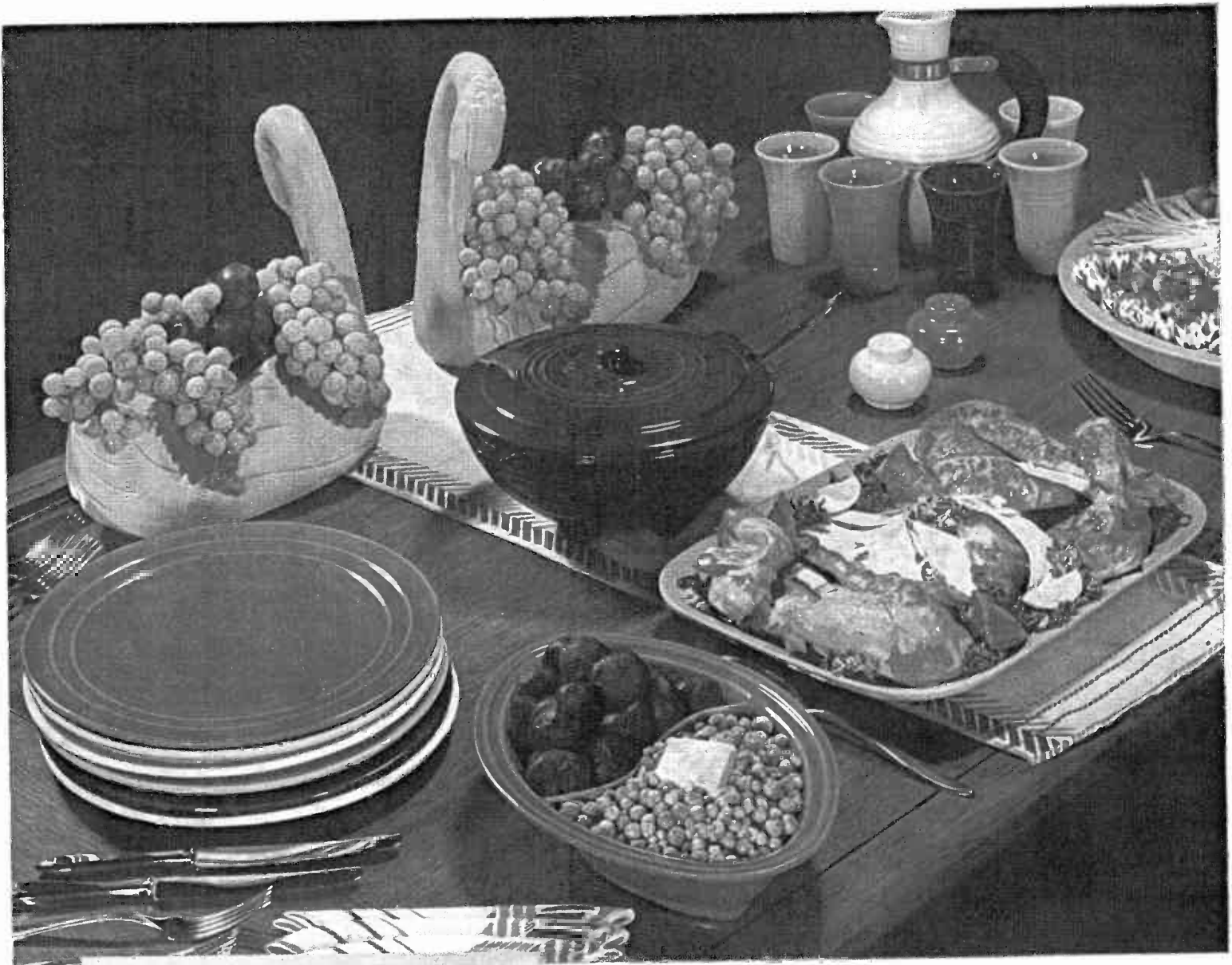
NOTE: The above findings do not represent a cross section picture of ALL Western Department Stores. They depict the response from a section of merchants who are using or have used radio advertising.

## WHAT NOT TO ALLOW

Whatever radio advertising has been done by department stores is of little cost as compared to the amount spent by that store for newspaper space. And because it is considered inexpensive and insignificant, some stores slough-off the loss-index items onto the radio broadcast. Examine the tabulation shown on preceding page. If you as an agency or as a broadcaster, allow the items shown in the loss-index table to be kicked around on the so-called goodwill program as mere fillers-in, then you'll soon have a cancellation of your department store program.

(Continued on Page 35)





GRAY WINTER DAYS AHEAD

*Enliven your home with Color*

For 17 years it has been the privilege of the STAR ENGRAVING COMPANY to match engraving skill with photographic genius in their production of direct color plates.

STAR ENGRAVING COMPANY was first called upon in 1918 to experiment with this new medium of color expression and the resulting four-color direct photographic reproduction of oranges

and grapes pioneered the introduction of this new and popular advertising weapon.

This reproduction of Pacific Pottery made under the direction of the Mayers Company, Inc., of Los Angeles, from color photographs by James N. Doolittle, appeared in House and Gardens, November, 1935.

*Star Engraving Co., Ltd.  
223 East 4th St., \*Los Angeles.*



REMEMBER THE ATTITUDE OF ADVERTISING MANAGERS; i. e.: the overwhelming majority of them spend the greatest amount of money for and pay the more attention to THOSE DEPARTMENTS WHICH ARE THE LARGE, MORE PROFITABLE ONES. If they give the small departments and the loss-index items a play at all, they are apt to say: "We can't spend much money on those things; we'll just run 'em into our radio commercials."

Smart broadcasters would not allow the loss-items to be constantly merchandised on the radio broadcast, and the reason is evident.

These loss-items prove year after year that they have not made money. Therefore their net sales volume is low. Being low in sales, they earn small advertising money when the appropriation is set up, based on 4.5% of net sales. If these items then are constantly pushed about and finally show up in the radio commercials, (after every other medium has failed to sell them) then radio is being made the goat!

When such loss departments are presented to the broadcaster to be sold on the store's radio program, the agency or the station must make sure that the program is built to SELL such departments. (For citations as to how these items are profitably sold see last month's "RIM" account of the Frederick & Nelson, Seattle, radio program, and the San Diego store's method of selling electrical refrigerators and appliances).

"RIM'S" questionnaire survey of Western States Department Stores uncovers some queer statements. For instance: from the list of stores NOT now using radio, 40% of the non-users say that radio is a good-will builder. If they think so, and if they value good-will, why aren't they using it? These answers could be interpreted to mean that they have used radio and failed to make it sell for them, but are willing to concede that it probably built good will. These same stores can also be listed as those to which it will be mighty hard to sell radio again.

If readers should infer that we are opposed to good-will as a major radio objective, we want to correct the impression here and now. There are times when it is entirely logical and necessary to concentrate on putting over that valuable factor, as for instance the California Chain Store Association who a few months ago defeated governmental legislation with a strictly "good-will" program. (See story else in this issue.) (Page 10)

## BON MARCHE, SEATTLE, USES FOUR NEWSCASTS DAILY

One theory prevalent among many broadcasters, agencies and advertising managers is: news periods are most valuable for credit stores or installment houses. We can easily refute that opinion by submitting the report of Mr. Beatty Stevens, Sales Promotion Manager of Bon Marche, Seattle. We reprint the report by permission of "Department Store Economist" who furnished the story to us. It was not prepared for a radio-trade journal but for an official merchandising journal of the department stores. The report:

The merchandising theory that the only practicable radio advertising for the department store lies along institutional lines has been given an interesting new slant and development here at the Bon Marche.

Since October, 1936, we have been making merchandising news by four daily news broadcasts over station KJR. They are not made up of mere flash releases, but rather of news material deftly handled by editors and editorial writers. This is interspersed with copy turned out by a special radio copy staff. Indeed, the night editorial office of United Press, for the Seattle territory, is located right at this station.

### TIMED TO SELL

Proper scheduling is the power which motivates the copy, and we believe it to have almost a par importance with the copy itself. The four broadcasts occur at 7:30 A. M., 9:15 A. M., 6:30 P. M., and 9:30 P. M. Copy is scheduled to accord with the particular radio audience extant at the respective broadcast occurrences.

The 7:30 A. M. broadcast deals in merchandise which appeals to the business-going man or woman, just then snatching breakfast. All manner of merchandise, from sporting goods including outboard motors, golf equipment, fishing tackle, as well as sporting wear, have been best sellers via radio at this hour. As men listen to the news, it works out, they may also be reached by the advertising news on such a program.

The 9:15 A. M. broadcast is planned for women listeners exclusively, with such articles as corsets and clothes, jewelry and home furnishings, etc., featured.

The 6:30 and 9:30 P. M. broadcasts are designed to appeal to both men and women. Typical broadcasts include varied types of merchandise as dusting powder, oil burners, and optometrist service.

The type of radio copy which intersperses the news is of root importance. The Bon Marche advertising copy writes up instead of down, ("down" is the usual

direction). It sparkles with New Yorker vivacity and wit; it has the clipped sentences of a newscast. There are three advertising spots, as a rule, on each fifteen-minute newscast, but the total does not amount to more than a fourth of the time.

Just enough special price appeal is used to lend a spice to this radio promotion—in contrast to many radio programs, as noted by this observer, which use the price appeal exclusively and overlook all of the other factors which make people want to buy an article.

Our radio special is announced to listeners only (a very interesting point) and is to be mentioned by the customer at the time of purchase. There is no special placarding at the point of sale. The radio special prevails for two-day tenures.

Departments from all of the selling floors have been presented in the radio special, as well as in regularly priced radio advertising, and results have shown that any type of merchandise can be sold with the spoken word.

Only one radio special is announced on a newscast. No prices are mentioned in Sunday copy.

Instead, editorials on fashions, store events, etc. intersperse the news which, not at all incidentally, sifts out the sordidly sensational and sticks to straight news.

In our radio promotion we take full advantage of the time element elasticity, which is not practical in printed copy.

Last winter, when Seattle folk, used to mild winters, were abruptly introduced to blizzards and snow drifts, radio copy was tuned to the need of the moment when the snow was an hour old. Without the radio it wouldn't have been possible to have advertised woolen clothing, galoshes, and the telephone shopping service until the following morning.

### ELASTICITY IN TIMING

In this way, telephone orders for blizzard weather needs came pouring in at the precise time when the customer need was greatest.

Accurate timing was again in effect at the sudden advent of the berry crop, which was due to unprecedented ripening weather early in the season. At this time customers were sold canning supplies via the radio.

Fashion scoops, price breaks, weather exactions, or any other factors which call for timed copy to get results, are all handled deftly.

Voice selection helps to give a unified identity to the broadcasts. One masculine voice is used for the newscasting, another for the presentation of spots, and both use the staccato rendition of the newscaster. A feminine voice is used in the case of intimate apparel or accessories. The men's

voices are used for no other announcing or program work; to their listeners, they are indelibly The Bon Marche.

The station we use is one which gives an important contact with out-of-town customers, as well as those in the immediate shopping area. Radio promotion has had a most affirmative effect on summer tourist trade.

#### DAILY "AD-VISOR"

Another important part is played by our daily "Ad-Visor," which keeps staff members advised of all of the advertising that is current, and in which department (segregated according to selling floors) it may be found. The tabulation in connection with radio also mentions the radio special, whether it is in the first or second day of its tenure, the special services which are "radioized," and even includes such an event as the garden show in the auditorium.

Thus staff members, who do not have the opportunity to listen to all the broadcasts, are fully informed of all merchandising news developments as given out via radio.

#### "TRIGGER ANALYSIS" BY FILE

An additional angle of behind-the-scenes motivation lies in the filing of the continuities. As well as filing one copy according to the date of its presentation, another copy is filed under the name of the department handling the article or service. This permits trigger analysis of radio promotion as applied to specific merchandise and specific times, serving as a guide for future scheduling.

As for results, our news promotion has been notably successful in moving specific merchandise at specific times, (results were directly checked in instances where radio alone was used) in establishing fashion trends, in publicizing the store's service facilities, with the free rental bureau and the home furnishings advisory bureau being instances of the latter.

Indeed, the store was so convinced of the merchandising ability of the radio that it chose to stage its regular seasonal fashion show on the air, in lieu of the store environ. This was an hour program, with

**"RIM" repeats: Radio Needs A Merchandising Department! We in radio must help the Department Store with its Radio Advertising. We cannot hope for Radio to be successful for this type of retailing until we have helped the advertiser develop a radio technique; just as newspapers have devised tangible values and sold them to the advertising managers!**

a continuity "She Looks A Million," written by a popular author, and with big name orchestras contributing to it musically. The script was woven around a theme which presupposed the bright spots which would be visited by men and women of fashion and interpreted their play and garb.

Success with radio as a merchandising medium, to the extent that the store gives it a vote of confidence in a big fashion event, is not just a happenstance. The business observer finds this promotion to be timed along definite lines.

#### TIE-IN WITH NEWS LEADS

As for copy, it treats fashion as news; it ties in with news leads whenever possible; and it is geared to the rapidity of the news with which it is paired off.

Each spot has its zesty lead. In presenting a spot advertising "all around frocks," this was the lead:

"Convertible Coups—Dedicated to the proposition that none of us spend the summer exclusively in the country nor in town—that all of us shuttle between the two. The aforementioned dedication is brought to life by Doris Dodson, that inimitable young designer who gives you—Convertible Frocks—Real knotted dotted Swiss in tones or wines, navy or brown, is whisked into a demure two-piece frock that will go with you anywhere."

#### TYPICAL COPY SLANTS

Or consider this lead to advertising oiled silk curtain material:

"Insulating high tension electric power lines—That was the rather prosaic duty of a glamorous new drapery and curtain fabric known as oiled silk—Some imaginative decorator snatched it from the hands of an electrical engineer, discovered that it diffused light with an effect of perpetual sunshine in glimmering folds—Arriving first in natural—then in rainbow colors—NOW the newest oiled silk attains polka dots and plaids."

Or again:—"This quaint idea in design has arrived in its simplest form in new American china—by Cavitt Shaw—Borrowing inspiration from kindergarten days, one design 'Wee Three' has three open-faced red flowers that might have been painted by the young hopeful—with white background. Each piece is banded in a pin stripe of red—Calico orchard is the whimsical idea for another set—Polka dot peaches—plaid pears—striped oranges—Each in their turn adorn Cavitt Shaw creations—Always in just a single motif on clear white china—It's simplicity itself—and gives delightful possibilities for the new, gay linens and flower arrangements."

\* \*

News periods, carefully handled proved radio important enough to Bon Marche to merit other experiments with the medium. Those experiments were as carefully handled as per; the Bon Marche style show. By arousing curiosity and desire through the broadcast, the store brought thousands to the store following the broadcast to see the new fashions. An auditorium showing of styles could only have accommodated a few hundred!

RIM has one report from a California time-salesman who used our suggestions from last month's department store article to sell one of his local department stores. If any other stations have profited similarly we would appreciate the report. We also have enough available material compiled from our findings to continue this series. Do our readers want it continued?

## Ethyl Gasoline Corporation Testing "Curtain Calls"

*(Continued from Page 9)*

There are any number of local shows about the country which can profitably fill the needs of network sponsors. This isn't a new idea, but RIM repeats: it is all a matter of confidence and salesmanship. The radio and advertising fraternities are watching "Curtain Calls". Maybe this will answer the question of whether "big names" are necessary to successful shows on the networks.

Ethyl has maintained all along in considering radio possibilities, that big names influence large audiences. They have never been convinced that over a period of time, say six months, that the cost of big name programs justify the expense. If \$600,000 spent for a top billing talent show in six months will increase profits substantially, how much profit will \$100,000 produce in the same time with a good show but lesser names? This is a theory which the Ethyl

people are exploring, too.

RIM makes this point in conclusion: Radio needs plenty of "daring". Stations must place themselves on the spot by offering facilities for a test. If the test fails, the station may be blamed. Agencies must be pretty sure their plan will click for sponsors, else they hurt themselves and advertising in general. But who knows: perhaps by daring to prove more of radio's theories we can intrench the medium!

# Seattle Agency Activities

## WASHINGTON TO SPLIT EXPLOITATION MONEY WITH THREE AGENCIES

Giving engravers and printers about the state a break, new policy of the Washington State Progress Committee, is being received with favor. Thus Tacoma, Spokane and other cities, as well as Seattle, will be allocated some of the work, and in Seattle there will be similar parceling out. The new agency to handle this advertising, the Washington State Advertising Agency, is lining up preliminaries, but placements with publications, radio, etc., will not be definitely made until it is known how much will be appropriated by the state legislature, for this plan to ad-

vertise resources and attractiveness of the state, in the attempt to lure visitors and future residents. There will probably be \$100,000 in the kitty. The past year, which was the first year for the state advertising, J. Walter Thompson Co., Seattle, handled the campaign very effectively. Compliments for the fine record came from many sources. But this year the account is being split between two agencies in Seattle and one in Spokane who have formed the state agency. It will be after first of year before commitments can be made.

J. K. Heffernan, radio and copy director for Milne & Co. Inc., with the wife, has returned from two weeks vacation on Hood's Canal.

Series of spot announcements, three daily, started August 22, for IGA Stores, have been placed by Ruthrauff-Ryan, Inc., Seattle, with following stations: KOL, Seattle; KGY, Olympia; KMO, Tacoma; KVOS, Bellingham.

One of the first agencies to recognize radio with establishment of a fully equipped radio department (in 1931) with exclusive radio attention, MacWilkins-Cole, Inc., have continued to feature this form of advertising. This agency is making its second expansion since first of year by removal to new offices in the same building—(Republic) where there will be larger facilities.

Seattle Advertising & Sales Club, weekly meetings resume Sept. 6, at the Washington Athletic club, as noonday luncheons. Norton Mogge, recently elected first vice president of the Pacific Coast Adv. Clubs, is president of Seattle Club. He's local manager for J. Walter Thompson Co. Club's Sept. 13 meeting will be the annual "artists day." This will include an exhibition of engraving, art, etc., and always draws big attendance.

MacWilkins-Cole has two recent radio programs: 'Knowledge Kollege', 30 minutes weekly on KIRO, for Fahey-Brockman, men's clothiers, and "Who Knows", 30 minutes weekly, also KIRO. Latter is

for Buchan Baking Co. A 10-piece band with modern music is used but main feature is asking questions of studio audience on interesting informational matter. Each person questioned is given theatre tickets as award, regardless if question is answered or muffed. The Fahey-Brockman stint is on question and answer basis, with teams competing for prizes. A \$5 sweepstakes award is made to individual making best showing on answers.

W. H. Sandiford is radio director for MacWilkins-Cole. He says promotional work is planned to plug for the "Who Knows" program, which looks to become permanent feature.

The Izzard Co. is having transcriptions made for Oregon-Washington-California Pear Bureau, for eastern use, in selected cities, to break during October. Theme is indicated in title of program, "What's Wrong Here?" with errors made in informational statements. Corrections made later on in program. Then a recipe for using pears (fresh) is given. Mayme McPherson, radio director for Izzard's is supervising.

Lloyd Spencer Agency is handling Ellensburg Rodeo account with newspapers mainly used, but some spot radio announcements. Rodeo in the central Washington town dated Sept. 3-4-5. This agency handles Western Washington Fair, (Puyallup), now using KVI, with half-hour show weekly for eight weeks.

New time is being set for Rosaia Bros. florists, program 'Bouquet

of Songs', over KOMO, weekly Sunday at 10 a. m.

MacWilkins-Cole, Inc. agency in charge, conducted several tests as to results, which were okay. Booklet for brides was announced over the air to be given away to any person calling for same at the florists.

Milne & Co., Seattle agency, has placed a 15 minute platter-show "Federal Agent" for 52 weeks on KINY, Juneau. Sponsor is Seattle clothier, C. C. Filson.

KOMO-KJR has inaugurated "Presenting Totem Broadcasters." Program designed to give listeners the inside information on radio personalities, announcers, writers, producers and programs.

KOL last week signed three new accounts: Westermen's Clothiers for 7:30-7:45 a.m. News: OXO for one minute announcements; and Peter Pauls' Candy spot at 6 p.m. 5 times a week.

KVI now airing Joe Hernandez, track caller, sponsored by Lundquist, Seattle men's clothier.

<b>NEWS</b>	KVOS
	Bellingham
Leased Wire	KPO
Local Reporters	Wenatchee
Participating Rates	
JOHN BLAIR & CO., REP.	

The "Twin Harbors" Station . . .  
ABERDEEN, WASHINGTON



- Reception
- Entertainment
- United Press News
- Local Features
- Sports Events
- Public Service

**KXRO**  
MUTUAL-DON LEE  
Broadcasting System

Dialing "1310" is a Daily Habit  
With 85,000 People

Effective Sept. 1, is resignation of Wade Thompson as radio director of Strang & Prosser. Successor not announced. Thompson becomes program director for KVI, at Seattle and Tacoma.

Off the air for the summer, Consolidated Dairy Products Co., mfgs. of Darigold butter and Federal Milk, a Strang & Prosser account, is ogling a show for a bigger-than-ever fall campaign. Set to start right after Labor day. Idea is for full 15 minute-program daily.

Health angle of bread is played up in new KIRO program for Hansen Baking Co., Izzard Company, agency. This is aired three times weekly, with a doctor answering questions on general health. Runs 15 minutes. Titled, "The Family Doctor."

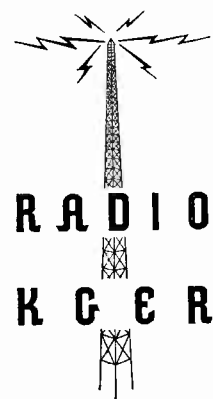
KRSC, Seattle, is offering an entire hour, 9-10 a.m. Sundays and Mondays, or recorded symphonies for sponsorship. Hour is titled "Symphony Hall".

New account for Carl W. Art Agency is Seattle Correspondence School of Music, patterned after Chicago school. Spot announcements at present, over KEEN, daily, with indications for short program in the fall.



**Coast League Baseball!**  
★  
Joe Hernandez — Longacres Racing!  
★  
**Coast League Ice Hockey!**  
★  
U. of W. Coast Conference Basketball!  
★  
**High School Football!**  
★

**KRSC**  
★ **1120 kc** ★



"NEWS ON THE HOUR  
EVERY HOUR"

Affiliated with  
World Broadcasting System

Complete coverage of the  
BILLION DOLLAR MARKET  
of Los Angeles, Long Beach  
and Orange County

**KGER**

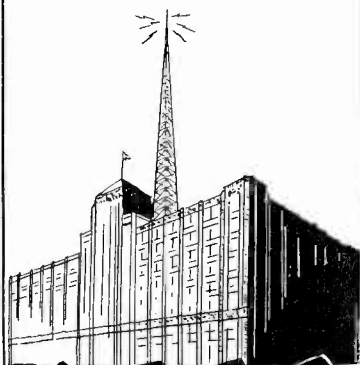
1000 Watts - 1360 Kilocycles  
Long Beach and Los Angeles

Representatives

Howard H. Wilson Co.  
Chicago - Kansas City - New York

## FIVE K S A N REASONS

1. Only station on Market Street
2. Only local station in S. F.
3. Only 24 hour station in S. F.
4. Only full time Independent Station in S. F.
5. Only business is:  
"SERVE THE CLIENT."



**KSAN**

Formerly KGGC

Furniture Mart Building  
SAN FRANCISCO

## N. C. B. A. PIONEERS COOPERATIVE STATION ACTION IN U. S.

The Northern California Broadcasters Association, composed of 24 radio stations in the Bay area and Northern California, was founded "accidentally" — so to speak—5 years ago. NCBA today embraces the official 15th district of the National Broadcasters Association; and its progressive work has been instrumental in "uniting" broadcasting policies throughout the West.

"Some mutual problem had arisen five years ago," stated Ralph Brunton, KJBS owner-manager—actually responsible for the founding of NCBA. "At my request, ten station executives of the Bay Region gathered for a luncheon and discussion of the broadcasting situation. I didn't dream at the time that the ultimate outcome would be the present organization. We merely met to exchange ideas, to strike a better personal acquaintanceship, and to override current obstacles which concerned us all. We found this novel council of extreme mutual advantage so we set monthly dates for convention."

Subsequently, Mr. Brunton was elected chairman of the embryonic NCBA—the first such organization in America. A year later, Preston Allen—KLX manager—assumed the chairmanship by election, succeeded by Arthur Westlund, KRE manager. S. H. Patterson, present chairman, was former owner of KROV, Colorado and entered the picture as manager of KGGC in 1937. L. D. West, Secretary, is mainland manager of KGMB, Honolulu.

General purposes of NCBA today are to take joint action on anything pertaining to the radio industry.

Vitaly important accomplishments of NCBA to date include:

(a) Elimination of "time brokerage", viz. individual purchase of radio time for re-sale. (except foreign language programs).

(b) Securing of uniform action for "gratis" broadcasting. Free time given only in event that majority of stations deem it of sufficient public interest to warrant same. "Gratis" time usually donated to Community Chest drives, governmental business. Current free time, specifically: Promotion of 1939 Golden Gate International Exposition and Pacific Radio Institute.

(c) Cooperation with Pacific Radio Inst. to pass city and county ordinances to eliminate interference in homes of listeners, such as generator disturbances, electrical instruments, scientific motors, etc.

causing unnecessary static.

(d) Joint action to prevent manufacture of "push button" types of radio receivers without "manual" control, which would only tune in a limited number of stations. (NCBA unanimously corresponded with every radio station and every receiving set manufacturer in the United States to obtain successful compliance of this request).

Central offices of NCBA are in San Francisco—608 Russ Bldg. L. D. West, Secretary of the Association, actively negotiates business of the membership.

### IBEW To Enroll Technicians From AFRA List, Both A F of L

KYA technicians in San Francisco, having joined the International Brotherhood of Electrical Workers, have set the opening wedge in an announced plan to keep technicians separated from announcers, script men and actors in AFRA affiliated with the AF of L. ARTA, the CIO affiliate originally for technicians, now takes in anyone working in radio. While KYA's technicians have joined AF of L, the Hearst station KEHE is reported 100 per cent CIO.

Both Unions are represented in the California Radio system with the line-up as follows:

KFOX, Long Beach, IBEW (AFL); KFVB, Los Angeles, IBEW (AFL); KYA, San Francisco, IBEW (AFL); KERN, Bakersfield, ARTA (CIO); KMJ, Fresno, ARTA (CIO); KWG, Stockton, ARTA (CIO); KFBK, Sacramento, ARTA (CIO).

Other local stations affiliations appear to be: KFAC, ARTA; KMTR, ARTA; KFVD, ARTA; KQW, San Jose, recently signed with AFRA.

Part of the AFL plan is to not only license stations and transcription companies but to also include all advertising agencies. This latter licensing would require use of AFL talent and transcriptions only as well as AFL scripts, placing these on AFL stations only.

Tower of KGDM, Stockton — blown down last winter in state-wide storms, up again and working. Better coverage since discontinuing temporary antennae. (Strand of wire stretched from roof.) New tower lighted for aviators at night.

## TRANSCRIPTIONS

BY SPERRY

Dr. Wells (Carbonated Drink) — placed on KGDM . . . Stockton . . . direct.

Announcer: John Kennedy.  
Commentator: Harry Bechtel.  
Producer: John G. Fee.  
Transcribed at MacGregor Studios.  
Script: E. Johannes.  
One-minute announcements.

Old Home Bakers. Placed through Ewing C. Kelly & Co. Agency, Sacramento.

Placed 5 per day—KFBK, Sacramento (inc. Sunday).

Placed 10 per day—KHSL, Chico, Calif. (inc. Sunday).

Placed 10 per day—KVCV, Redding, Calif. (inc. Sunday).

Maffei Selected Wines — placed KGDM, Stockton . . . direct.

One-minute spots . . . transcribed at MacGregor Studios.

Arctic Circle Beverages—placed on KGDM, Stockton . . . direct.

Script by Florence Swan.  
One-minute spots.

San Joaquin Baking Co. - Betsy Ross Bread—placed through Ennis-Anderson Agency, Fresno.

One-minute spots.  
Placed—KTKC, Visalia . . . 5 times daily.

KMJ, Fresno . . . on morning show and two daily.

KARM, Fresno . . . 3 daily.

KYOS, Merced . . . daily.

KTRB, Modesto . . . 5 daily.

KGDM, Stockton, 5 daily.

Dr. Arthur J. Hook, Dentist, Fresno—through Ennis-Anderson Agency . . . for morning show on KMJ, Fresno; KTKC, Visalia, to follow.

Script: Ennis-Anderson.  
Transcribed at MacGregor's.

(A lesson to announcers: sponsor mikes his own; feels that he can get over personal angle, announcers too distant. Last series before this with Hook's voice brought plenty comment. New series has more production value should bring in customers.)

Losher's (Norge Refrigerators) — Placed through William Bates.

Transcribed at MacGregor Studios.

Placed: KTRB, Modesto, Calif. . . 5 times daily.

Sunlite Bakeries . . . placed direct.  
Five complete series (campaigns)

Sunlite Bread  
Sunlite Raisin Bread  
Sunlite Half and Half Bread

100% Whole Wheat Bread  
New Product (can't announce).

All transcribed at MacGregor Studios  
Placed: KQW, San Jose, Calif. . . 10 times daily.

KDON, Monterey, Calif. . . 5 times daily.

Mohawk Gasoline (Independent Oil Co.)—placed through William Bates Modesto.

Placed: KTRB, Modesto . . . morning show.

## RADIO LIBRARY

Since Dale Carnegie turned out his "How to Influence" tome, there have been numerous "HOW" volumes. However, many volumes on technical matters have long had "How To—" in their titles. Best of the month for radio writers is "How To Write For Radio."

It took us three nights to read it, so interesting was its context. We've read attempts at this subject before, but the most we got from them was the fact that the authors thought they were pretty good.

"How to Write for Radio" is by James Whipple, who should know. He has turned out innumerable scripts himself and knows radio from the production angle, too, which helps. He also has the advantage of being an experienced stage and screen writer and director; having turned his talents to radio during the past several years.

Whipple doesn't take much stock in the bromide that "the average adult mentality is slightly higher than 14 years." He believes that the public is already demanding better radio programs, and says "such conditions (in writing) will not long continue, and a few advertisers have already begun to see the handwriting on the studio wall and are paying better prices for better radio material."

"How to Write for Radio" takes specific titles (drama for instance) and works them up into a radio play. Then with the same situations and different wordage, assisted by sound effects, creates entirely different listener reaction. He analyzes for the reader the situations he mentions and shows how to build the dialogue around to secure the effect desired.

Whipple puts a great deal of stress on ability to write a commercial show. Many a sustainer, he thinks, will remain a sustainer until the writing is redone to make it more applicable to commercial sponsorship. Such shows are too good for merchandising purposes. He explains how to change them.

He submits a number of scripts for complete radio programs and then takes them apart to show the reader why they were done in the manner chosen. Following each script is an "Analysis."

One chapter is given to "Adaption of Stage Plays." Playwrights of the theatre have difficulty in adapting stage plays of two, three or four hour duration to a 30-minute radio show. Merely leaving out speeches and lines ruins the original. Line-by-line comparison of the original with the

# EVERY STATION HAS ONE BUT THIS MAN ON THE STREET Has Developed Into A Feature At KROW

Many of the "Man On The Street" programs are still on the air. Some of them are sponsored, some are sustaining, and most of them have been kicked around as sort of necessary evils.

One of the first in the nation, and claimed as the first on the Coast is the KROW "Man On The Street" in Oakland. In the beginning it was a once a week shot, advancing by stages to two- three- and finally six times a week until it has become a feature to Northern California listeners.

Why is this program still sponsored and doing a good job, when so many other of this type are off the air?

Scott Weakley is KROW's production manager and Man On The Street is his show. Dinty Doyle, bay district radio reporter recently said about Weakley, "He is one of the most proficient ad-libbers on the air." Perhaps this is why KROW has had success with this show. Then, the type of questions asked the interviewees show that some thought has been given to the broadcast before the day's program hits the air. At the time that Fortune-Time publications were conducting a poll as to Roosevelt's popularity, Weakley tied right into the idea and made the same subject the topic for his broadcasts. Cards were printed on which were such questions as

4. Friday: Do you like or dislike Roosevelt's attitude toward Unions? .....

5. Saturday: Do you like or dislike Roosevelt's attitude toward Big Business? .....

The cards were distributed to people on the street, at the store of the sponsor, Davidson & Licht, 20th and Broadway and by mail. Holders of the card voted "yes" or "no" on the question asked for

radio adaptation gives the reader a broader idea of the technique and "tricks of the trade."

To some Hollywood professionals, "How to Write for Radio" may be old stuff. They say you can't learn it from a book, anyway. But to the beginner, or to an old-timer who wants some potent suggestions, this 414-page treatise should be important assistance.

McGraw-Hill Book Co., 330 W. 42nd St., N. Y. \$3.50. MAK.

that day and were asked to give the card to Weakley at the broadcast (on the sidewalk in front of the store). Almost 20,000 ballots were handed to Weakley in the 11 days the feature was used. With so many persons in the neighborhood, it was certain that many of them would accept the invitation to step inside and visit the store.

Davidson & Licht are jewelers. They have used "Man On The Street" and KROW for two years, supporting their broadcast with program "plug" advertising in community and class publications, and with direct mail. They have recently published a four-page brochure on "Man On The Street" and reprinted 100 of the questions that have been used on the program during the two years, with the resume of the answers given by people interviewed. The brochure was in answer to hundreds of inquiries from listeners for copies of the questions used.

To stimulate public interest, Weakley uses questions sent in by listeners. In this way he is kept alert to the subjects which people are the more interested in. He follows the trend of the majority of inquiries.

"Advertise Your Advertising" has often been quoted as an advertising man's recommendation. Davidson & Licht believe this advice and frequently devote a show window to the "Man On The Street" program, showing action photographs of the show; KROW is carrying trailers in three of the downtown theatres plugging the show.

### KSL ORIGINATES EYSTON SPEED BROADCAST

No. 1 sporting event of the year was broadcast internationally on Aug. 27 with KSL originating trackside description of Capt. Geo. Eyston's record-breaking 345 miles-per-hour run on the Bonneville Salt Flats in Western Utah. Capt. Eyston's native Britons were extremely interested in the broadcast, which went over the CBS, BBC and Canadian Radio Commission stations.

KSL has carried exclusive broadcasting accounts of all world-record automobile runs since Sir Malcolm Campbell's test in 1935.

*If it's*  
**NEWS**  
*You'll*  
*hear it*  
*on*

**KLS**  
*On the Air*  
*24 Hours a day*

I. N. S.  
FIVE MINUTE PERIODS  
FIVE MINUTES BEFORE  
THE HOUR  
A KLS "BUY SCOOP"  
FOR NATIONAL AND  
REGIONAL ACCOUNTS.

**KLS**  
1280 K.C. OAKLAND

1120 Kilocycles - 2500 Watts

**K** Serving  
**L** Los  
**R** Angeles  
**C** County  
**K** Completely  
**D** and  
**D** Consistently

312 Spring Arcade Bldg.  
TU 7111  
LOS ANGELES, CALIF.

# Rim Radio Artists Bureau

Persons qualified for listing under this heading should have "copy" in our hands not later than 20th of month preceding issue. For information call "RIM", PProspect 3024.

## ACTORS

**ANDY & VIRGINIA**  
Andy Mansfield  
Virginia Lee

**IRENE KADISH**  
Character roles and comedy.  
Phone GLadstone 9468

**MARY ARDEN**  
California Caravan, Lux, March of Time. Character, comedy, dramatic.  
Phone HOLlywood 9257

**DAVID KERMAN**  
Heavies, character parts. Lux, Current, Candid Lady, NBC.  
Phone MORningside 10255

**BABETTE BEAR**  
Southern and negro dialects. Straight dramatic, character parts. Hollywood Hotel.  
Phone WYoming 8238

**HILDA LEKERK**  
Characters - Dialects  
Phone YORk 7201

**FRANK BEALIN**  
Juveniles  
Phone GLadstone 9444

**ELLIOT LEWIS**  
Phone GRanite 8365

**BOB BURLESON**  
Character; straight dramatic. 5924 Yucca Street.  
Phone HOLlywood 3541

**LOUE LORRAINE**  
French actress; specializing in French, Spanish, Italian character and comedy parts. Lux, Calling All Cars, Walt Disney synchronization work.  
Phone OLYmpia 0219

**HANS CONRIED**  
Streamlined Shakespeare, NBC. Thrills, Hollywood Hotel.

**PAUL LUVAL**  
Actor, announcer. Straight & dramatic. Specialize newscast. Available for transcriptions and part time announcing.  
Phone DXexel 0418

**BETTY CULBERTSON**  
Ingenuae, leads. Current, The March of Crime, KMTR.  
Phone GRanite 8957

**FREDERIC MacKAYE**  
Leads, heavies, dialects, narrator.  
Phone BRadshaw 23880

**GEORGE CURTS**  
Specializing character dialects. Country Editor, KHJ.  
Phone MICHigan 6593 or ROchester 1796

**MARGARET MALLEY**  
Straight, dramatic and comedy. Radio serial: Martha Steps In, Life of Byron, KFAC. Newspaper Presents, KHJ.  
Phone WEBster 9055

**ROSEMARY DOYLE**  
Character and straight parts.  
Phone PArkway 4688

**JOANNA MARLIND**  
Leads, heavy or comedy roles in leads and transcriptions.  
Phone NORmandy 9104

**DOROTHY DORN**  
Ingenuae, leads. Columbia Shakespearean Cycle. KNX and network programs. 1820 N. Argyle.  
Phone HILLside 2261

**EDITH MASON**  
Dramatic lead and character. Actress, producer, writer. Three years radio, San Francisco. Ten years stage. Recently arrived in Hollywood.  
Phone GLadstone 3166

**JOE DUVAL**  
Narrator - Character - Heavies. 6429 Primrose Avenue.  
Phone GRanite 4535

**EDWIN MAX**  
Heavies and character comedy.  
Phone WEBster 8216

**DOROTHY FARRAR**  
Dramatic lead, character. Five years radio. Specializing baby crying. Dr. Christian, Big Town, Vick's.  
Phone GLadstone 3166

**LAL CHAND MEHRA**  
The Only Hindu Actor in Radio and Motion Pictures. Oriental, Heavy and Spiritual Characters. Ten Years in Radio and Motion Pictures. English, Hindustani.  
YORk 8895 Mess: WHitney 4190

**EUGENIA FOUSE**  
Ingenuae, dramatic. Dialects French and English. Speak French fluently; also Spanish and German. With Leo Carrillo, Gladys Swarthout, Hollywood Hotel.  
Phone GDadstone 1812

**MARY MILFORD**  
Straight, comedy, character.  
Phone DRexel 1281

**NORENE GAMILL**  
Character actress-writer. Historical commentator series, Great Moments in Lives of Great Women.  
Phone HOLlywood 5111

**CLINTON MURDOCK**  
Character parts, heavies. Dr. Christian CBS, Hollywood Theatre, Tom Sawyer, Globe Trotters Club, Calling All Cars MBS.  
Phone TWinoaks 9713

**JAMES B. GARFIELD**  
Character, dialects. Producing The March of Crime, KMTR Tuesdays, 4:15-4:30. 1508 N. McCadden Place.  
Phone GRanite 8597

**EVE NIXON**  
Straight, dramatic, character, ingenuae. Dialects: Southern, English and French.  
Phone CRestview 122-74

## ACTORS

**TED OSBORN**  
White Fires — KNX, Mondays, 10:15-10:45 p.m.

**HAL TAYLOUR**  
Character, dialects. Lux Radio Theatre, etc. Extensive major network experience.  
Phone GLadstone 1237

**BARRIE PAGET**  
Actor, narrator. Speak French, German, Italian, Spanish. Italian, French, continental dialects.  
Phone YORk 8221 or Phone FEderal 7207

**DUANE THOMPSON**  
Ingenuae, leads.  
Phone HOLlywood 3541 or SUNset 25233

**DAVE ROBERTS**  
Straights, heavies, dialects and announcing. CBS, NBC, MBS. 1742 North Edgemont Avenue.  
Phone OLYmpia 3968

**ANDY & VIRGINIA**  
Andy Mansfield  
Virginia Lee

**JON RODNEY**  
Dramatic, juvenile. Extensive experience eastern stations. Local stage and radio productions.  
Phone PProspect 3024

**HOWARD WATSON**  
Character and comedy roles; dialects. Twenty years stage experience. Four years radio.  
Phone HILLside 0893

**ROLFE SEDAN**  
Leads, characters, dialects. 129 No. La Jolla Street.  
Phone WALnut 8058

**MARTHA WENTWORTH**  
Character parts. Joe Penner show. "The Babbitt Sisters", new waxing.  
Phone S. M. 22489

**WYNDHAM STANDING**  
Straight English. Cockney and Irish dialect.  
Phone FITzroy 8567

**BERT WILSON**  
Character, dialects, narrator. Cavalcade of the West—KROW. Major network experience. 1368 North St. Andrews Place.  
Phone GRanite 7245

## ANNOUNCERS

**MEL ANGLE**  
Staff announcer KEHE. News By Air, 12 noon and 6 p. m.

**MATHEW MURRAY**  
Chief announcer KMPC, The Station of the Stars. For ten years the Ambassador of the Air.

**WILLARD DAVIS**  
Staff announcer KRKD. Jonathan Squirrelesque Revue. Tuesdays, five p.m.

**DON OTIS**  
Staff announcer, KFAC

**BOB GREENE**  
Staff announcer, KIEV, Glendale.

**PAT PATRICK**  
Staff announcer, KIEV, Glendale.

**JOHN M. KENNEDY**  
Staff announcer KFAC. Straight parts. Afternoons, evenings free for network or transcriptions.  
Phone OLYmpia 1309 or Twinoaks 7854

**ROBERT SWAN**  
Program director and chief announcer, KFAC. Morning Meditations.

**DON McNAMARA**  
Chief announcer KMTR. Globe Trotters, Wednesdays 8 p.m. Do You Want to be an Announcer?, Thursdays, 8 p.m.

**DICK VARIEL**  
Staff announcer, KMTR. Monitor News, 11 a.m.

## SINGERS

**JOHN CHAPMAN**  
Baritone. Formerly heard on station KOIN, Portland. 6665 Emmet Terrace.  
Phone GRanite 6665

**JAY SUNSERI**  
Soprano. Operatic repertoire.  
Phone ADams 6434

**JACK CUMMINGS**  
Tenor; winner HiJinks program, KFWB. 1327 1/2 Las Vegas Street.  
Phone ANgelus 8540

**Fritz SMITH**  
Baritone. Extensive opera and concert experience abroad. Soloist with Minneapolis and Pittsburgh Symphony orchestras. 1819 Midvale, West L.A.  
West Los Angeles 33855

**MONA META**  
Songs of the South Seas. Croon and swing in native and English. With ukulele or orchestra.  
Phone FEderal 0673

**LOWELL WEEKS**  
Baritone. Staff artist KGER. 6:15-6:30 Mondays, Thursdays.  
Phone FEderal 9109

## TECHNICIANS

**EDWARD LOEFFLER**  
Technician, KIEV, Glendale.

**CLIFF McDONALD**  
Chief recording engineer, KHJ.

## PRODUCERS

**HOWARD BELL**  
KRKD Production. In My Solitude, Drama Behind the Headlines, Do You Know?

**GEORGE GODFREY**  
Producer-Director. Lady of Millions, May Robeson. Pioneers. Distinctively different announcer.  
Phone NORmandy 9122

**R. CALVERT HAWS**  
Producer - Director  
Phone HEMPstead 7391

**TALBOT PEARSON**  
Phone WEBster 5730

**SAM PIERCE**  
Producer - Writer - Announcer, KHJ staff.

**HELEN THAYER**  
Producing The Country Editor  
Phone PProspect 9232

## WRITERS

**BENET COSTA**  
For drama, melodrama with originality and punch. Juvenile or adult appeal. South Sea specialist. Current River King, KHJ, MBS-Don Lee Sats. 6:30-7 p.m.  
Phone FEderal 0673

**BAXTER GAMBLE**  
Creator of song in the Night, musical produced at Uplifters. Radio serial, Life of Omar Khayyam.  
Phone FEderal 3849

**GRACE ELLEN LEWIS**  
Writer-Actress. Have own 15-min. program. Weaves sparkle into product presentation. Formerly KMBC, KFWB. 1543 No. Formosa.  
Phone GLadstone 1203

**EDWARD LYNN**  
Author of outstanding network productions. Dolan & Doane.  
Phone CRestview 19185

**JERRY LYNTON**  
Actor - Writer - Producer  
Richard M. Weed Agency  
Phone GLadstone 5303

**ART TIBBALS**  
Writer - Producer  
Phone FITzroy 1231

**GEORGE McNULTY**  
Scripts doctored, director. Wrote and produced "Adventures of Betty & Butch, Cop & the Kids."  
Phone HILLside 1224





DOROTHY FARRAR

## HALLMARKS

By HARVEY HALL

On vacation from KFAC, John Kennedy nosed about San Francisco's Chinatown, interested in the color and traditions of the spot—and bumped straight into jovial Ernest Holmes of the Institute of Religious Science, also away for the annual airing . . . Bob Swan, who was crooning on the old KFQZ long before Rudy Vallee tried it, is number one man in many a home through Morning Meditations . . . Champ badminton player at KFAC is Don Otis who also goes in for fishing and sailing . . . Mark Breneman's baritone voice should be heard a little oftener . . . Fun watching Les Adams interview a young hitchhiker from New York at his Orpheum theatre stand. The youngster had a few pointers FDR should have heard . . . Blond Don McNamara, who came to KMTR from Warner Bros. studio, had Evelyn Drew and Jimmy Wallington guesting recently . . . Dick Variel, Phi Delta Theta from UCLA, gives out Monitor News reports . . . Pat Patrick, Pasadena son, will talk on the slightest provocation about Paradise, Cal., where he spent his summer vacation. Says the place really lives up to its name. Pat and Wally McLain work on KIEV's two new RCA transcription tables which give true record fidelity . . . One of the original Our Gang comedy youngsters, first called Roach Rascals, Mel Angle as a kid played with all the old timers in pictures: Wally Reid, Clara Kimball Young, Larry Semon. He holds an architect's degree. Amos Baron, his coworker at KEHE, hits the time customers with a chocolate suntan quite okay . . . Robert Pitzer, KHJ technician, hails from the Harvard graduate school. Starting five years ago as an actor on WLW, Franklin Bingman has been announcing KHJ shows for the past year. Picture work last season included *Submarine D-1* . . .

Vacations just aren't for Eddie Lynn who's been tapping out vigorously as usual. There's two network one-shots, three one-act plays for Regina Kahl players, *Adventures of Uncle Jimmy*

for William Farnum and a play for '39 production in London, *Bright Star* . . . Gayne Whitman, a natural for the Popular Science show, turns out trailers for Paramount . . . James B. Garfield readying two new dramatic presentations and a revamp of *March of Crime* . . . When we want to get versatile we'll take lessons from Barrie Paget, a linguist through the gates of Yale, Oxford, and accomplished in stage and radio . . . Recent recital at the Studio Club of Dorothy Farrar and Edith Mason brought out the radio fraternity. John Chapman's baritone voice heard also that night is worthy of a network spot . . . Leon Leonardi making room for a coloratura, Elizabeth Ransby, mighty easy on the listener . . . One



CELESTE RUSH

*Man's Family* from San Francisco takes Sonny Edwards there to live for awhile . . . And where can you find better entertainment with a little depth to it than Ted Osborn's *White Fires of Inspiration?* . . . Dorothy Dorn up for air again after an appendix operation . . . To the night school faculty goes Grace Ellen Lewis to teach diction . . . James Boles gone to New York for a spell . . . And when it comes to golf, Mary Milford is almost ready to challenge all comers . . . We've a job to do, if it's only to prove something to Irene Powell . . . Hard to beat Loue Lorraine's natural French accent, Eet eeze zee, what-you-call-eet, McCoy . . . Rolfe Sedan gives bread and butterworth Sunday nights, KFVB . . . Eight years in radio, Frederick MacKaye hails from Denver . . . Some days the Hollywood Plaza looks like Radio Center with Burns and Allen, Bill Lawrence, Ed Fortman, Bob Burns and Harry Maizlish congregating there . . . Roy Atwill, set for 39 weeks on the Penner show, just back from a theatre tour . . . Andy and Virginia just waxed an audition for eastern agencies . . .

### SEDAN VETERAN SHOWMAN

Starting as a song and dance comedian, Rolfe Sedan worked through burlesque, the Shuberts, Al Jolson's *Sinbad*, dramatic stock, comic opera and pictures to a host of appearances before the microphone. One of the busiest artists on the air, few have his varied background at his age.

### SINGERS SCORE

Vyola Von, Lowell Weeks and Eleanor Hanson swapped notes at a recent recital staged by their coach, Eva Brown, at her studios on west Sixth street. Vyola (Fifi on the Cantor show) is heard over KFI with the Saile orchestra from the Beverly-Wilshire, Lowell from KGER, has a brand new contract with the Earl Kramer agency and Eleanor has just completed a picture, the *Mad Miss Manton*, with Barbara Stanwyck.

### AGENCY SOUND

The Edward Small agency on Sunset boulevard now have the latest sound equipment for transcription work. The installation, designed by Cliff McDonald, includes a complete audition system with microphone.

### PAGE TWO

Featuring an unusual presentation of daily news, *Page Two*, produced by Paul Luval, has sparkling, humorous and fast moving dialogue between husband and wife. Each morning program offers 15 minutes diversified amusement as the husband vainly tries to explain what's going on in the news to his superficial wife. Audition disc may be heard at KFI. Cast: Paul Luval, Dorothy Farrar.

### BERT WILSON WRITES

A program to publicize the world's fair has been submitted to Young and Rubicam by Bert Wilson. Agency has contacted their New York office on the plan which also may have a San Francisco fair tie in.

### MANY AVIATORS GLIDE TO RADIO

Surprising how many local radio men formerly were donning helmets and taking to the air literally. There's Bob Greene, announcing at KIEV who, incidentally, still gets his mail mixed with the gentleman of the same name announcing the Victor Hugo restaurant broadcasts. Bob holds a transport license and remembers well the time he cracked up with Sam Pierce in a local cornfield, both uninjured. Sam hasn't flown in many a day but now and then gets a little itchy to take up a ship. He worked Hollywood Hotel and the *Calling All Cars* shows from their inception and at present writes, produces, announces at KHJ. On vacation at Laguna recently, borrowing organist Irving Yeo's 17½ foot boat, *Doodlebug*, made summer loafing a pleasure.

To further confuse you on names, Paul Pierce, KNX writer and special event man, found his aviation interests coinciding with radio when he drew a sweet assignment airing the new Douglas DC-4 gargantuan on coast to coast time.

Edward Loeffler, KIEV technician, has half interest in a flying school at the Van Nuys airport. Then there's Jack Bell, breezing through the night on KFVD's *Jack the Bell Boy* program. Jack is still active in airport circles and pilots his own plane.

### MATCH THIS EXPERIENCE IN RADIO PRODUCING

One of the most outstanding records of accomplishment in radio, theatre and advertising is held by R. Calvert Haws, now producing *Old Letters* over the Don Lee network.

Advertising manager for two of the country's leading national advertisers for ten years, he entered radio in 1922. Director of radio activities for the Chicago exposition, 1932-33, he produced as many as thirty programs a week, of which twenty-two were chain. Later, coaching Mrs. Roosevelt into a successful radio personality, Haws sold shoes in a big way.

A member of the Illinois bar, Haws directed for Madame Sarah Bernhardt, Charles Froham and others. He came to Hollywood to produce *Hollywood in Person*.

MARY ARDEN



EDITH MASON



### SHOWMEN OF HOLLYWOOD

With the fall season approaching, the *Showmen of Hollywood* under the direction of Celeste Rush look forward to another busy schedule after a number of successful years in the local radio picture. Among those who have at one time or another been associated with the group are Lou Merrill, John Conte, Sally Creighton, David Starling, Tyler McVey, Leslie Chaucer, Shirley Cytron, Shirley Wolcott, and others. Recognition has been gained on such shows as "*Hollywood in Person*," "*Drums*," "*Calling All Cars*," "*Thrills*," "*Men With Wings*," "*Rancho Grande*," and many others.

Ask Anyone  
AROUND THE BAY  
about



For nine years this 7 to 8 A. M. participating feature has had a waiting list of National, Regional and Local Advertisers.



SAN FRANCISCO



No Los Angeles  
Radio Campaign  
is complete  
without including  
Beverly Hills'  
only station



## RIMVIEWS OF THE SUSTAINERS

KDYL—"Radio Varieties"

Friday, 8:30 to 9 P. M.

As its name implies, "Radio Varieties" is a variety show featuring dramatic sketches, guest soloists, glee club (20 voices) and popular orchestra numbers. Program produced and written by program department. Each program is built around some specific idea, seasonal or current, such as vacation, fishing, gardening or school opening. Entire program is slanted to feature idea. Has been on air for five months and is proving tremendously popular to audiences who can attend by ticket previously obtained from station, or sponsor. Shows are given in KDYL Radio Playhouse seating 400 people and with full stage facilities. Also presents opportunity for local merchandising angles with lobby displays, large banners in auditorium, etc.

"By" Woodbury, colorful stage personality of Salt Lake, leads the KDYL orchestra. But most appealing feature of this program is Cosette Nielsen, soloist, whose popular songs over the air have had enthusiastic reception. Young; but definitely!

### PRESS TIME

Mutual Network, Fridays 9:30 P. M.

Apparently this show is transcribed from an Eastern station program. At any rate it is presented to listeners of Western stations on wax, and is conforming to trend, as "Press Time" is a Question and Answer show. Four contestants are selected from the studio audience and given jobs on a mythical newspaper as "copy boys." If the contestant answers correctly, the questions asked, he advances step by step to cub-reporter, full-fledged reporter, assistant editor and city editor, winning a dollar with each promotion. Some of the questions are in groups of three, one correct answer winning a promotion and three correct answers in the same series winning a dollar bonus.

Questions asked are compiled from current news dispatches and aimed to test the contestant's observation of the news.

Introduced on the program is a well-known professional newspaper man to relate a newspaper yarn, usually how he secured a "scoop."

For a sponsor looking for a tie-in in the nature of giving away samples or cash, this would probably answer. Program is good entertainment and if sponsored by proper type of product and script adapted more to suit the sales effort, could be sure fire.—M.A.K.



THANKS FOR THE MEMORY

KOIN, 10:15-10:45 P. M., Sunday

Broadcast is typed around theme song from "The Big Broadcast of 1938" and consists of musical, vocal and dramatic staff of approximately 20. Quite elaborate musical and vocal arrangements of outstanding song hits, past and present, are mixed with a dramatized "memory" selected from listener letters.

Program is smooth and enjoyable and would be natural for cosmetic sponsor not only in show format but with title tie-in. KOIN will make sample scripts or audition waxes to interested sponsors-to-be.

### WHEN ONE SPONSOR DROPS A SHOW IS IT GOOD FOR SALES FOR ANOTHER?

KEX'S "EVERYBODY SING" HAS SERVED SPONSORS SINCE 1935 SUCCESSFULLY

Product—Crown Products.  
Client—Crown Mills.  
Station—KEX.  
Agency—Kirkpatrick, W. S., Adv. Service.  
City—Portland.  
Acct. Ex.—Jack Little.

#### SUCCESS STORIES OF RADIO FLOUR

June 12, 1938, Kirkpatrick Adv. Service signed for Crown Mills the copyrighted "Everybody Sing" program of KEX, Portland, after that broadcast had had some three years of outstanding success in the Pacific northwest.

By August 1, after only eight half-hour broadcasts, the sponsor has achieved a mailing list of some 2000 names from listeners who have been writing to the studio at the rate of more than 200 a week. The program ranks today as one of the outstanding ones of the region.

The success of the broadcast has proved to the sponsors that the program has network possibilities in the territory where they have distribution. Arrangements are now being made to pipe the program to Seattle.

"Everybody Sing" was inaugurated February, 1935, by KEX as a sustaining program, and was built on the old adage that everybody likes to sing. Originally it had an organist, song leader, master of ceremonies, and songs by the audience. Within a few weeks the crowds attending were too big for the studio. A prominent Portland jeweler bought the program in February, 1937, extending it to one full hour every Sunday. Increasing attendance, which forced the turning away weekly of some 300 persons from the studio, forced the sponsors to hire an auditorium seating 450.

The first sponsors tested the pulling power of the program by an obscure announcement to the effect that all persons who came to their store the following day between 10 o'clock and noon would be given a gift. A total of 750 persons responded.

Kirkpatrick has augmented the show, reduced the commercials, advised sponsor dealers of the program aims, enhanced the listener contact effort, and cut the broadcast to a half-hour weekly. The mailing list of 2000 names is but a part of the results obtained. At the first broadcast under new sponsorship, Bill Ross, master of ceremonies, announced: "Now I think it would be a nice gesture of gratitude to Crown Mills for bringing us every week "Everybody Sing" for each of us to buy one of these handy 'Crown Pockets'." This was preceded by an 80-word commercial by Jack Little in the middle of the program. The pockets consist of two-pound samples of all Crown flours. The results were astounding; the announcement brought the biggest sales in one week ever experienced by the sponsors.

Kirkpatrick cut the broadcast to ½-hour so as to provide a preceding half hour of fun, comedy, and singing by the audience. The broadcast half hour is devoted almost entirely to singing by the audience, augmented by an eight-piece orchestra. The commercials are limited to 2½ minutes.

The mailing list is secured by listeners writing in to secure their copies of the weekly song-sheet, which is printed at the studio on a sheet carrying a modicum of sponsor advertising. Most of the songs are those requested by listeners.

Dealers throughout the territory receive copies of the song-sheets with letters which keep them informed and enthusiastic. Dealers likewise are sent a printed folder depicting "behind the scenes" of the program. Additional publicity is gained through trailers run in the theatres about once a month, through mention of the broadcast in every newspaper ad of the sponsors, and through the tri-weekly broadcast over KEX of Crown Mills called "Crown Chats," designed for farmers and housewives. In the trailers no mention is made of the sponsors.

Marion Talley winds up for Ry-Krisp Sept. 18 after 3 year stretch . . . Globe Investment so pinkly tickled at Look's 3-page layout on their last swingfest at Rendezvous Ballroom, they tried it again last Saturday hoping Life would pick it up . . . Dee Mack, former KHJ salesman, back from Salt Lake visit . . . Dave Nowinson, formerly of Iowa net and scripter on "Cabbages and Kings", now continuizing at KFI.

Dolan & Doane waxed an audition platter of Lou Bing's ork, Frank Fay, Patsy Kelly, Alice King and The Foursome

## REASONABLE FACSIMILES

By Lorna Ladd

. . . Evelyn Copeland, time buyer for Chi agcy Benson & Dall, spending good bit of time, personal and professional, with Bill Ray, Transamerica man about town . . . Dan B. Miner agcy said to be looking around for show for Eckert's Beer . . . Walter Biddick Co. inked deal for platter rights on "Marines Tell It To You".

Dr. Brinkley said to be hitting the air Sept. 15 with XERA and 1,100,000 watts. . . . Donald Novis signed to sing on Fibber McGee & Molly's show this year . . . Carl L. Junge, until recently with L. A. Chamber of Commerce publicity, now a.e. for Jaffe & Jaffe agcy. . . . Robert Dwan, NBC night supervisor at S. F., now handling auditions . . . Ken Barton, 1/2 of Richfield Reporter, on way east to handle public address mike for National Air Races at Cleveland . . . smart idea that of KFI's in previewing new sustaining daytime shows night before. Cards mailed to agency execs telling 'em when to listen for preview.

Bogardus agcy., Pasadena, set 39 waxes of "The Country Doctor" on KFVB for Altadena Hospital. First time, on my memory record, of private hospital doing radio program advertising. . . C. C. McIntosh, now out of waxing biz, on way to Honolulu . . . Irving Fogel set deal with McNaught Newspaper Syndicate for Charlie Chan cartoon and Sunday Supplement, probable starting date Oct. 1 . . . Bob Reichenbach transferred to CBS at S. F. to promotionalize for Art Kemp.

Culbert Suddler not hanging his hat at Phil Meany's agcy office no more. May form own company . . . Nov. 1 is Founder's Day at San Bernardino and you ought to see the KFXM Lee boys. What heards . . . Some of the producers set for fall include Clark Andrews on "Big Town", Everett Meade

with Al Jolson show, Herschel Williams timing "Big Sister", Nate Tufts on "Vox Pop" and John Loveton with "Aunt Jenny's Real-life Stories" . . . NBC said to be planning department to screen-test its artists for pix placement.

Leonard Strong back at KSL announcing duties after two weeks in sunny and hot California . . . Haas-Baruch account moves from Erwin-Wasey agency to Ralph Smith, Portland agency, on Sept. 6. Ralph's brother, Mel, will a.e. at L. A. office . . . John B. Hughes no longer with KFRC-Mutual but under contract to Consolidated Radio Artists as free lance. Still doing Borden & Paul Jones broadcasts . . . Leo Tyson back from eastern biz jaunt from KMPC. Mrs. Tyson bought a home while he was gone. Says he likes it as well as if he'd bought it.

J. Lester Malloy, former Pacific Press Syndicate prez, has signed to handle Franklin Life Assurance account in Northern California, including McClatchy chain . . . Julia Medlock, former Radio Director on S. F. Chronicle, handling paper's bdcsts on KGO, has opened own radio agency. Offices in Shreve Bldg. . . . Andy & Virginia turned nice trick for radio. Story: San Clemente (down the coast) is reputed to have planked cool \$2,000 in white space with minus number of leads. They bought one participation on Andy & Virginia's show and got 16 leads before they'd caught second breath. Sworn to me as such on stack of bibles that high.

McCann-Erickson's Stu Ludlum is said to be paying Walt Disney a neat ninety thousand for National Biscuit Company's commercial Mickey & Minnie short for N. Y. World Fair. . . . Night before election a candidate was having so much fun blasting forth at Berkeley newspaper on KRE's mike. At pitch of tirade fire department dashed by. Where was the fire? At the newspaper office, of course, and KRE claims they've got the hottest kilocycles of any station this side of anywhere.

## SWING FANS, NINE TO NINETY, LIKE KEHE MUSICAL "SWINGAREE" PROGRAM

INVESTMENT COMPANY SPONSOR FINDS WAY TO PARENTS THROUGH "SWING CLUB" FARE

*Product*—Investments & Loans.  
*Client*—Globe Investment Co.  
*Station*—KEHE.  
*Talent*—Al Poska, M. C. & Discs.  
*Agency*—Stodel Adv. (Alvin Wilder Agency effective Sept. 1st).  
*City*—Los Angeles.

### SUCCESS STORIES OF RADIO LOANS

A year and a half ago, Bob Kaufman, account executive at KEHE, was faced with the problem of selecting a program that would sell the facilities of the Globe Investment Co., Los Angeles, whose chief business is loans. Final choice was the "Musical Clock Swingaree" which the Globe Investment Company still sponsors.

The choice has, with the passing of each month, consistently proved to be a wise one. Crowning glory is tangible proof of the program's "pull and power" for Globe Investment was demonstrated Saturday, August 27, when 9,552 swing fans gathered at the Rendezvous Ballroom in Balboa, California at SIX O'CLOCK IN THE MORNING for a two-hour Swingaree with Al Poska and his hot swing records and Don Cave's orchestra. What made the rose of success sweeter still is the fact that each of the 9,552 tickets of admission to the ballroom were obtainable only by going to one of the Globe Investment Company offices.

These monthly Swingaree's were conceived a year ago this month, at first were held in KEHE's Auditorium. Crowds, however, grew larger each month until it was necessary to hold them elsewhere. Balboa was selected and the first outside Swingaree was held there June 18 of this year. It drew 5,000 swing fans, a three-page layout in LOOK Magazine, untold goodwill for the sponsor. The most recent gathering, as has been noted, drew double that crowd and set a record for the Rendezvous Ballroom at the unbelievable hour of 6 A. M.

Why was a program of swing music selected for Globe Investment Company?

When Globe Investment was ready to take the air early in 1937, KEHE looked around, asked itself: "What is the most interesting thing in this world today? What is making nation-wide news that can be used in radio programming?" The answer was swing music.

There was one objection, however, to "swinging" Globe Investment Company

into increased business. "Swing" everyone was saying, "gains its primary interest among young people." And Globe did not intend to aim strictly at young folks. There was a saving grace, however. Know what Joe Penner and the Lone Ranger did? Aimed at the young folks so well that they controlled the dial and the rest of the family listened too. And thus swing for Globe Investment, with news flashes, oddities and features to please the oldsters. The formula has worked well, unbelievably well. And KEHE believes it will continue to work well so long as the youngsters arise between six and eight A. M., and continue to control the dials at those hours.

Which brings us again to the same pessimists who were wrong when they said, "But Swing is for the youngsters, it won't attract the cosmopolitan audience Globe needs." Now they're saying, "Swing is on the wane."

Al Poska has the answer to that one. He says: "After that demonstration Aug. 27 it seems to me it is a fair parable to state that those who say, 'Swing is dead' must needs quickly add in their best royal manner, 'Long Live Swing!'"

Most Loan Associations and Investment firms in these days of streamlined competition have branch offices located for the convenience of prospective customers. In the beginning Globe Investment Company only had one office, located in Downtown Los Angeles. The Company's objective was the establishment of supplementary outlets so that prospects in surrounding communities would patronize a Globe branch office.

The problem was easily solved through this program. Listeners wrote in to say that if there were a Globe branch near their home they might become Globe customers. The location of the branches were determined from the voluntary mail. When a sufficient number of listeners in a community indicated that Globe would be justified in establishing a new branch in that community, a branch was opened. Globe now has six offices. Hollywood, Long Beach, Glendale, Huntington Park and Riverside now boast of new businesses.

Jack Gross, KEHE General Manager, and Al Poska, program director, are agreed that it is a matter of how a program is handled, as to whether young or old will respond. "Once the objective is known" says Gross, "all commercial and program effort can be directed that way."

### RADIO SERVICES AVAILABLE

#### S. E. SHAPIRO

Universal Recording Equipment. Microphones, discs, cutting styli, needles and supplies. 1709 W. 8th St.

Phone Exposition 2334

#### MIMEOGRAPHING

Good work only. Manuscripts, plays, lists. Illustrated by color and art. Very reasonable prices. All work guaranteed. Murphy, 6612 Sunset Blvd.

Phone Hollywood 7688

#### HOLLYWOOD INSTITUTE OF PHOTOGRAPHY

Beginning and advanced courses in portraiture, make-up, photo coloring, commercial work, retouching. Day and evening classes. Competent instruction with the miniature and commercial cameras. Fall session starts week of September 5th. 5229 Hollywood Boulevard.

Phone Gladstone 2166

#### RECORDING DISCS

Newly developed type for ease of cutting and low surface noise. F. L. Cook, 606 Parkman Ave.

Phone Fitzroy 9833

#### PHONOGRAPH REPAIRING

Parts and service for all makes. F. L. Cook, 606 Parkman Ave., Los Angeles, Calif.

Phone Fitzroy 9833

#### DON BLEITZ

Photographer. Special effects and candid camera shots. 5317 Hollywood Blvd.

Phone Hollywood 2516.

#### H. L. (HAP) POOLE

Audition records, transcriptions, airchecks. Complete recording service for artists. 6634 Hollywood Blvd.

Phone Hillside 5134

#### REHEARSAL STUDIOS

Suitable for cast rehearsals, dance practice, orchestras. \$1 per hour. Theatrical Arts Bldg., 1441 McCadden Place.

Phone Hollywood 2196

#### SECRETARY

Young lady secretary-typist, university graduate, seeks position in radio field. Formerly with Ruthrauff and Ryan. Helen Almfelt.

Phone Granite 4089

## FOUR RING CIRCUS NOT FOR RADIO

BY CHARLIE HAMP

(Continued from Page 16)

The Peruna purchasers will always remember my 'Pe-roo-oo-oo-na.' And everyone on the Pacific Coast remembers 'mel-lo-o-o-w-ed' coffee.

One of the ABC's of radio is still in my handbook of instructions. Unfortunately a good many other radio personalities have forgotten, but I still maintain 'It's always been more important for an

artist to sell himself than it is for him to sell the product. For having sold himself, the product will literally be cried for.'

Here is an humorous example of this which happened at KDKA in Pittsburgh, Pa. I'd been there approximately five weeks when one day the mail brought a letter from a woman listener saying, "You've impressed me so much with your happy-go-lucky good-nature that I think you'd make a perfect husband and father for my five children." That's selling yourself!

Naturally the successful years have given me something to look back on, and incidentally a good many ideas about what is a good approach and what isn't. I stoutly defend the one-man method, and am not afraid to air my views on some of the reforms needed in radio salesmanship today. And the worst of these I think is the "colossal" show.

When a sponsor wants and asks of the one-man show, "how much business can you do for me?" this is an unfair question. One person alone is expected to produce more results than is sometimes asked of a full hour show and any number of salesmen. Does the sponsor say to Jack Benny or Fred Allen or Jolson, Cantor and all the great stars he pays thousands to, "how much can you do?" No, he leaves it to an agency, and is lucky if he's even entertained for his money.

Luckily, I've weathered the storm of these responsibilities which have been placed solely on my agentless shoulders.

I've had thirteen important advertisers in 13 years, with great nationally known products such as Quaker Oats, Aunt Jemima, Max Factor, Continental Bakers and Red Star Yeast. In these thirteen years none of these can point a finger and say I've failed.

And just to shock the big-show sponsor a little more, I can point to returns like this for sponsors—all verifiable: 3000 per cent increase in sales and one million written inquiries in three years—a 2000 per cent increase for another sponsor and 1000 inquiries per day—for another, no figures on actual increase, but 1500 inquiries per day each one containing two box tops that had been purchased.

I could go on like this for hours, but it would only increase the headache you sponsors already have from the millions you've expended. But I have facts and more figures, and remember, I accomplished this single-handed, as a one-man program without the aid of the whole Ringling Brothers circus and 4 or 5 guest stars!

## BUSINESS NEIGHBORS POOL BUDGETS AND SPONSOR POPULAR SEATTLE PROGRAM

OPTICIAN AND FLORIST ON OPPOSITE SIDES OF STREET USE TRANSCRIBED MUSIC AND LIVE CHATTER IN CO-OP

Product—*Optical and Flowers.*  
Client—*Binyon Optical Co. and Sullivan Florists.*  
Station—*KIRO.*  
Talent—*Allen Votzer and McPherson.*  
Agency—*The Izzard Co.*  
City—*Seattle.*

acknowledgement, in warm terms.

So the good-will road is opened for future flower sales. That's where the results come in, and liberally, too, says Mr. Sullivan.

Besides direct calls for the Binyon optometrist service, which the program aims to sell, a concrete test recently, brought responses; the store offered a thermometer to anyone writing for same, or calling at Binyon's. Fifty went out the first day; the same number the following day, and many more for the next ten days.

The program is titled, "Morning Memoranda." It gives time, weather forecasts, temperature readings, high and low tide, and other daily statistics. If the forecast is for rain, the warning is, "better take your umbrella today." Navigation and fishing interests find the tide information important.

Two voices are heard in dialogue that presents the information; Marjorie McPherson and Allen Votzer. Musical transcriptions consume most of the 30 minutes, which is offered daily from Monday through Friday, at 7:30 a.m. to 8:00.

Commercials are delicately handled, as written by Miss McPherson, who is with Izzard's. Dignity is carried by the optometrist; romance is majored for the florist, often in a lighter vein.

Headlight local news is briefly presented by one voice; the top sporting event is outlined; reports on ferry leaving times from nearby islands are given, with the number of minutes left for the commuter to catch his boat; time of airplane arrivals; something about the theatre attractions, and other bits of daily information that is timely, comprise the dialogue.

The Binyon theme commercial is; "It's wise to Binyonize your eyes." The Sullivan theme is the delight and beauty of flowers, with the phone number "for flowers" always presented, when the male voice pauses, and the pleasing voice of Miss McPherson chimes in; "Seneca 1300."

### SUCCESS STORIES OF RADIO OPTICIAN & FLORIST

For years, in all their radio, newspaper and other advertising, Binyon's and Sullivan's have advertised; "opposite Charles E. Sullivan, the florist," or "opposite Binyon Optical Company" respectively. Dr. Binyon and Charles Sullivan are close personal friends. Their places of business are just as close—across the street from each other, and thus advertising that has won national attention as a "Damon and Pythias" gesture.

Then came the joint radio program, now nearing completion of its first year. It's been so successful that plans are to extend it to include stations in Everett, Bellingham, Tacoma and Portland, where Binyon's have offices.

It is difficult to measure exact results, but both sponsors are pleased with that angle. New business has developed, visitors to the respective places of business tell 'em they like the program. Many come from outlying territory tributary to Seattle, so that expansion in area served has been effective.

Floral returns are made in a unique manner, with definite good-will a big factor. A feature of the program is mentioning of wedding anniversaries. Permission of the mentioned is obtained in advance; and to every lucky couple mentioned, Sullivan's sends a Gardenia corsage to the lady; a huttonaire to the gentlemen. If they reside in the city, they are given the floral tribute by special delivery; if outside the city they are invited to call at the store for them. Not only in verbal appreciation expressed but fan mail contains many grateful letters. For nearly every gift there is an

**STRAIGHT**  
TO THE HEART  
OF THIS  
SUNKIST VALLEY

**KFXM**  
SAN BERNARDINO

Where "Buying Power" is  
—right in the heart of one  
of America's largest and  
richest counties.

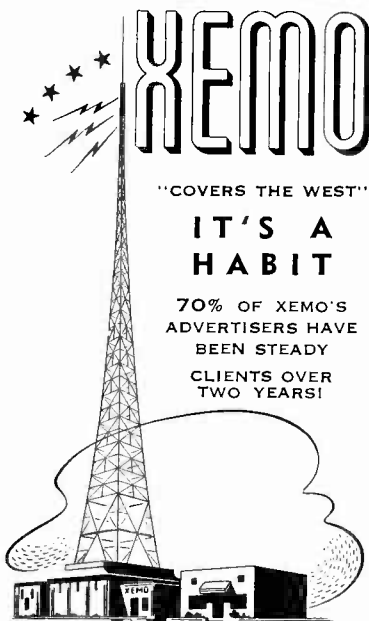
But a "blind spot" for out-  
side stations.

To effectively cover this  
rich area you must use

**KFXM**

"Voice of the Sunkist Valley"  
(Don Lee - Mutual Affiliate)

Representatives  
JOHN BLAIR & COMPANY



"COVERS THE WEST"

**IT'S A  
HABIT**

70% OF XEMO'S  
ADVERTISERS HAVE  
BEEN STEADY  
CLIENTS OVER  
TWO YEARS!

306 U. S. NATIONAL  
BANK BUILDING  
SAN DIEGO

L. A. Representative:  
438 Chamber of Commerce  
Bldg.

1151 So. Broadway

**5000 WATTS**

860 KILOCYCLES

STUDIOS TIJUANA, B. C.



# UP AND FADE

M. AUSTIN KING

Call it a report and nobody reads it. Label it a "survey" and everybody pounces on it. Advertising agencies and commercial managers read surveys. Many a time-salesman has tucked a survey under his arm and used it to get results when he attempted to sell an agency.

Surveys in the radio business, however, are not micrometers. They are only yardsticks. They are not the minute things which automatically count "number of listeners" or "Number of sales". Surveys have most value in that they point out trends.

More persons are made unhappy because of radio surveys than are made happy. When a measurement has been taken and the "most popular program" is found, the sponsor of that program and the station on which it is broadcast is delighted. The competing sponsors and the rival stations are all unhappy. As Josephine Hollebaugh of the "RIM" statistical department pointed out to us the other day, it's a simple matter to get two answers in trying to find one. If one person asked you "what coffee do you prefer" you might say Coffee X. But if that person asked you "what coffee are you buying" they might say Coffee Y! When you see the report of a survey, it might mean more to you if you also could see the copy of the questions asked.

The recently concluded advertising convention at least taught us one thing about surveys. The Radio Industry is definitely trying, spending millions of dollars, to find how best to make surveys. Too many radio surveys are seeking the "most popular program" when they might better seek the program "doing the better selling job." It is entirely possible for a program to have the greater number of listeners and its competing program to be outselling the rival product.

In radio, the more important survey is the commodity survey; one which might take precedence over audience popularity. I know a radio artist who until recently was on a major station in his community. He had an audience of unbelievable size, and could prove it. But that audience was not a buying audience. When he was on the air, his program rated close to top for his time of day. In any

## RIM RESEARCH FILLS NEEDS OF BUSINESSES

So figures are dull—and nobody pays any attention to analyses? Say not so, Mephistopheles!

Since August "RIM" came out (such a few short weeks ago), things have been happening. Here's just a few cold-blooded examples of reaction to "RIM Market Research" activities:

Three trade magazines have bought reprint rights to the article "Merchandising Peculiarities of the Third Major Market".

No less than a dozen advertising agencies and broadcasting stations have consulted "RIM Research" for specific data and findings on markets, sales, radio audiences, etc.

The Ellis Plan Agencies Group have recommended to their members that they adopt "RIM'S" Format of station rates "because the listing is so compact and complete it saves our members a lot of time" ("Rim Radio Station Rates" is a special monthly compilation of "RIM Research").

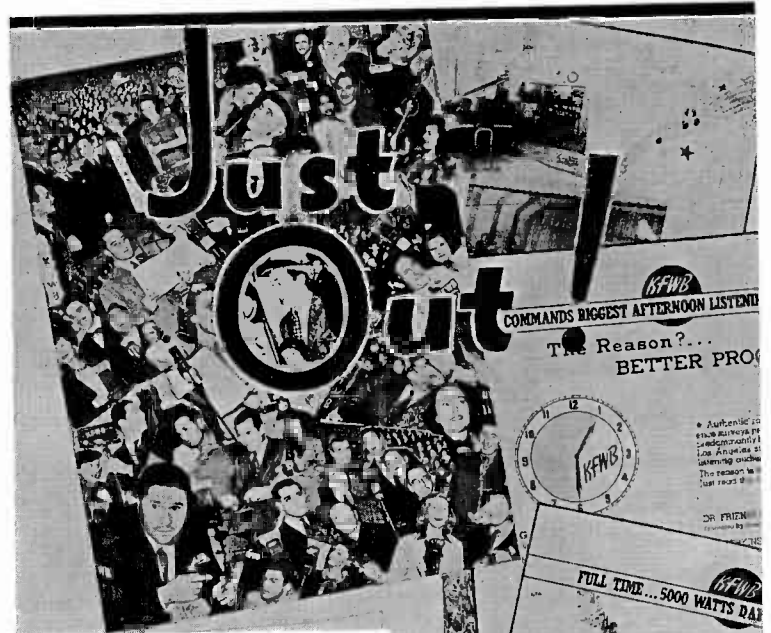
A long list of trade associations, libraries and research organizations have joined the rank of RIM regular readers particularly because of the special articles analyzing different Western markets featured each month.

While one robin doesn't make a spring, it's good advance evidence and "RIM" pardonably feels a bit chesty over its maiden effort to put factual information to practical uses.

Stations scattered throughout the far corners of the eleven Western States are setting dates for using "RIM Pocket Survey Plan" and as time goes on, more and more will be heard of how "RIM Market Research" is substituting headwork for guesswork.

survey his program would have rated high; in fact one survey so rated it. But he is looking for a sponsor. His old one didn't renew—and won't. His audience was not the buying kind; at least it didn't buy the commodity he was trying to sell. If listeners had been asked about the commodity or brand, instead of about his radio program his rating would not have been so flattering.

Newspaper measurements are more accurate than radio measurements because publishers have been measuring for a greater number of years. They have perfected their method of market analysis and commodity sales surveys. Broadcasters' associations can profitably spend much time and no little money in studying survey methods.



## THE NEW KFWB DATA BOOK

★ AN ILLUSTRATED, 20-page book about the Warner Bros. Station in Hollywood... the story of KFWB's coverage of Southern California and its acceptance by the millions of people who make up America's 3rd MAJOR MARKET.



KFWB

WARNER BROS.  
BROADCASTING CORP.  
5833 FERNWOOD AVENUE HOLLYWOOD, CALIF.

don't  
overlook  
THE VALLEY

**KIEV**  
GLENDALE  
PASADENA  
VAN NUYS  
SAN FERNANDO  
N. HOLLYWOOD  
LA CRESCENTA  
SUNLAND

Any well posted advertising agency in Los Angeles will tell you that KIEV stands for "Radio Results".

**KIEV**

701 E. Broadway  
GLENDALE, CALIF.

**KFOX**



**FAMOUS  
for Successful  
JUVENILE  
PROGRAMS**

We have built up the most responsive audience in Southern California through our Children's programs.

When you want to reach Children and their Parents in this market KFOX is the answer.

**KFOX**

1000 Watts 1250 Kilocycles  
Long Beach California

## PROMOTION MATERIAL BEING USED

KMOX, St. Louis, mailed out two direct mail pieces during August. 1st was a one-page display poster titled "Thanks to You, St. Louis". Piece explained that newest Crosley survey showed KMOX to be in favor 3 to 1. 2nd was a fly-sheet "Why Kroger Store uses KMOX."

WPTF, Raleigh, N. C., inaugurates house organ "On The Air," giving the station news and a weekly log of programs.

CBS distributed 4-page brochure "It's The Farmer's Time To Talk." Printed in two colors and illustrated with line drawings of farm scenes, the piece plugs the Columbia farm programs: "Farmer Takes The Mike," "R. F. D. No. 1," and "Four Corners Theatre."

WISN, Milwaukee, mailed 20" x 24" poster, (2 colors) in the interest of "Sales Means Jobs".

KFWB, Hollywood, mailing out 27-page loose-leaf book of station promotion. Describes current shows, shows which have been picked up by the networks, and the big-name artists who have appeared on the station. Some twelve pages are copies of testimonial letters from happy sponsors. Cover is heavy enamel, printed in green and black.

WKY, Oklahoma City, has eight-page booklet, printed in red and blue on white. Explains how WKY covered the visit of the President to Oklahoma City and includes a page of explanations of the station's feature special-events for the year to date.

KGO, San Francisco, mailed a 4-page enclosure, 8 x 10 inches, beautifully printed in two colors in the interests of its "Musical Clock" program.

KFXD, Nampa (and Boise and Caldwell) Idaho, has 32-page book telling the KFXD story. Printed in 2 colors and has lots of pictures.

KTUL, Tulsa, has just issued 16-page flexible binding booklet on market data and coverage areas. Maps in color and book is printed by offset process.

KFI, Los Angeles, two page folder, announcing new show "Broadway Memories". Illustrations in gay-ninety motif and typography in modern theme.

KVI, Seattle-Tacoma. "More Than Seattle—More Than Tacoma" is title of market data brochure; 32 pages of statistical information on these two markets and 8 plus-markets. Booklet also contains coverage maps with brief stories on KVI's facilities. Authenticity is lent because all figures are certified by Secretary of State.

KFI, Los Angeles, has three additional self mailing folders plugging new shows. "Doc Hall's Pin Money Club" is a new participatory program beginning Sept. 1st, and the appeal suggests that the prospect go after business with a club, meaning the "Pin Money

## SUSTAINER GOES NATIONAL AND ESTABLISHES "SENSATION" SALES RECORD

CIGARETTE MAKER TAKES SHOW FROM ONE STATION TO FORTY-FOUR IN 30 DAYS

Product—Cigarettes.  
Client—P. Lorillard & Company.  
Station—KFRC.  
Feature—"Don't You Believe It."  
Agency—Lennon & Mitchell.  
A. E.—J. Clark.  
City—San Francisco.

### SUCCESS STORIES OF RADIO CIGARETTES

This success story of radio has to do with a cleverly conceived, inexpensively produced feature, "Don't You Believe It," sustained on KFRC for a number of weeks.

The probable chances of a cigarette company, located three thousand miles away, buying that show ran into a gamble of a million to one. Yet that did occur, and Sensation Cigarettes were introduced in San Francisco over KFRC on "Don't You Believe It." The program initiated for the new sponsor March 18, 1938, 9:30 to 9:45 p. m. on Tuesdays and Thursdays with two in the cast. So successful was the show, and so inexpensive, compared to results, that recordings were made and aired in Baltimore and Washington; then scripts were called for and the show was produced on WOR. In 30 days the program went from one station to forty-four stations. On July 26, 1938 the program went to the Mutual (Yankee) Network and a 52 week renewal was signed for the Pacific Coast Mutual Don Lee Network.

The titanic battle of the cigarette leaders has always made the merchandising of a new cigarette an expensive, long drawn out and discouraging task. In this case, Sensation Cigarettes, selling at 10c, took the lead over all 10c sellers in many stores and in others became a strong second in the San Francisco Bay District from a standing start in the first three months of the broadcast.

A typical "Don't You Believe It" program covers seven or eight historically erroneous impressions or facts which are accepted by the public but which turnout to be anything but fact. In the program reviewed, there are such assertions as "There was a Queen by the Name of Catherine the Great," "Lindbergh Was the First Man to Make a Non-Stop Flight Over the Atlantic," "The Bobbed Hair Fad for Women Began During the World War," "Only English Horses Have Won the English Derby," "Mary and Her Little Lamb Are Merely Nursery Rhyme Characters." As each of these headlines are flashed on the air, a second voice announces: "Don't You Believe It" and the narrator proves that it is not so.

We lift a section of the continuity as a presentation of the program format: Voice One: There was a queen by the name of Catherine the Great.

Voice Two: Don't you believe it

Club." Another folder asks "Can You Beat That?" and states that a new show on KFI will bear this title. Folder is printed in red and black and is one of a series telling about new Fall shows for this station. "Leaves From Bob Baker's Notebook" is another new KFI idea which won a mailing piece.

Narrator: You're wrong about this, although history tells much about Catherine the Great. In reality, there was NO SUCH Russian, nor did this woman have a legal right to the throne. Here's the story behind the fallacy. In 1729 in Settin, Germany, there was born an unwanted and unloved baby girl who was christened . . . . Sophia Augusta Frederica. At sixteen, Sophia was forced against her will to marry Russia's Grand Duke Peter, nephew of the Russian Empress Elizabeth and heir to the throne. When the Russian Empress died and her son, Peter, Sophia's husband, was murdered in a quarrel, Sophia announced to the world that he had died a natural death in order to keep silence for the sake of peace. Whereupon, she stepped illegally upon the throne, where she ruled for thirty-four years. Legend holds many fantastic stories about this queen, dubbed Catherine the Great, and although she was reputed to have had three hundred lovers, was cruel to her subjects and servants, she, in reality, had no more affairs than many other queens. She was golden hearted, desperately sincere and brilliant in mind, yet the proudest pleasure in this German woman's miscast life in Russia, was the simple fact that she could wiggle her right ear . . . the smallest oddity about the oddest queen who actually never ruled!

The commercials (handled in the same Don't You Believe It Manner) at the introduction, the middle break and at the conclusion of the program, conform to the following pattern:

Have you ever read an advertisement of SENSATION Cigarettes? If you have, you've probably noticed that no extravagant claims are made. The printed advertisement of SENSATION Cigarettes rests its case on this modest statement . . . "SENSATION . . . Just a Good Cigarette." The P. Lorillard Company's background of 178 years has equipped them with the skill and experience to make tobacco products that merit your patronage on sheer quality, as well as reliability of statement. So accept Lorillard's invitation . . . and TRY SENSATION Cigarettes! You will be pleasantly surprised to learn that such a fine cigarette can be had at only 10c for twenty the first time you say . . .

Voice: Here's my dime . . . Give me SENSATIONS!

E. J. Bush, Vice-Pres., P. Lorillard Co., says in a letter to KFRC: ". . . the growth of Sensation Cigarettes and its ready acceptance have created a volume far beyond what we had anticipated in so short a time, and we cannot help but give credit where credit is due. We feel that the "Don't You Believe It" program broadcast over your group of stations have been instrumental to a great extent in the success SENSATION has so far experienced. (Signed) E. J. BUSH."



# Salt Lake City News

By JUNE METCALFE  
237 Second Ave., Salt Lake City, Utah

The James B. Keysor Co. transcription company, are producing and recording 52 "tailor-made" 1-min. dramatic announcements for Standard Optical Co., to be released over about eight stations in the inter-mountain and north-west trade territory.

KUTA adds to their staff special news commentator Harold Parks, formerly of WBBM, Chicago.

KUTA is running a contest for station slogan, with response gratifyingly heavy. Other local slogans are: KDYL, "The Popular Station," and KSL, "The Voice of the West." Also, nice mail response to new station from outlying districts.

"Celebrity Time" for Paramount Baking Co.'s Holsum Bread enters its sixth month of daytime airings on KSL in S. L. C. Lunchtime interviews with celebrity guests of Salt Lake City have kept this five-per-week program high in listening-audience favor. Sponsors report continued sales increase and place much credit on celebrity broadcasts.

New business at KSL placed locally included "Greater Show Season" series for Intermountain Theaters, placed by F. B. McLatchy, with talent shows featured . . . spot campaign for Pacific Cast Iron Company placed by E. J. Broman . . . 52-week renewal for Dundee Clothiers placed for eighth consecutive year by W. E. Featherstone.

New contracts for KUTA time have been signed by the Shubach Optical and Hatch Dairy, both spot announcements. Also Dundee Men's Clothing and the Royal Baking Company. The superiority of the Luber-Finer Mfg. Co.'s Oil will be aired on KUTA with five-minute periods for the next year.

Add vital statistics: Born to Glenn Shaw, KSL veteran announcer, and to Mrs. Shaw, a son. The Shaws' fourth, the child arrived while Papa Shaw was rodeo-announcing at Sun Valley, Idaho.

Present plans call for release through KSL to CBS outlets and by shortwave to the British Broadcasting Corp. KSL will employ four short-wave transmitters for pick-up of the run along the 13 1/2 mile course where tests will be made.

Frank McLatchy, president of the Salt Lake Ad Club, busy and

involved with a three-day convention of the Exchange Club. Ditto, Dave Evans, of the Stevens & Wallis Agency.

Daynes Jewelry Co. signed for 1000 100 - word dramatic spots with KDYL.

Hibbs Clothing will repeat last year's Dick Dunkel "Football Forecasts," a 15-minute program middle of September. Dunkel supplies dope sheet as give-away at sponsor's store . . . points out winning possibilities of week's big games. KDYL airwaves.

Myron Fox, KDYL announcer, vacations at Ft. Douglas, as a "Looney" in the Reserve Corps.

NBC in New York will salute KDYL over the air to coincide with their inaugural program first week in Sept., celebrating their new 5 kw. transmitter. Don Gilman, vice-president of NBC, invited, along with Governor Blood of Utah, to attend ceremonies at KDYL Playhouse. Over one thousand and local business men (and families) will receive invitation to the "doins".

Marion Nelson of the Gilham Advertising Co. Country Clubbing at a party in honor of Capt. Geo. Eyston after his world record run on Bonneville Salt Flats where he made 345.49 miles per hour. J. Y. Tipton, also of Gilham's, full of enthusiasm for air travel after a hurried trip to Los Angeles. Lou Larsen, guiding star of Ad-craftsmen, off to the Pacific Northwest for a glass of beer and a vacation.

## FIRST MONTH ON AIR AUGURS WELL FOR KUTA

Affiliating with the NBC-Blue, Salt Lake City's newest station, KUTA, went on the air the first of August. Already making strides in lining up commercial accounts, KUTA had a list waiting when the station opened to pay for time. First account to receive benefit of KUTA announcer - salesmanship was Nehi, beverage bottlers.

Station is owned by Frank C.



FRANK C. CARMAN  
Gen. Mgr. KUTA

Carman, Jack Powers, David G. Smith and Grant Urathell. Carman is general manager. Arch Madsen is commercial manager, having resigned from KSUB as station manager to accept the post.

Staff includes Beth Ramsey and Lois Anderson in continuity, Harvey Jensen and Wayne Rogers as announcers. KUTA has subscribed to International News Service.

KUTA is a 100-watter, but application has already been made for permission to increase power to 250 watts.

Business Offices and Lobby, New KUTA, Salt Lake City



KDYL reports sale of 52 once weekly five min. dramatizations to the Columbian Optical Co. Started August 24.

Ad-craftsmen have placed 26 15 min. once-per-week programs for the Beneficial Life Insurance Co. with KSL. Original poems by Utah poets will be read against a background of organ music. Local soloists will also be featured. Free copies of poems will be mailed to anyone requesting. Tentative starting date Sept. 12th.

KDYL's new transmitter will get plenty of publicity in local papers the first week in Sept. Special feature will be a full section in Salt Lake Tribune containing congratulations from local business houses, editorials, pictures of staff, new transmitter, tower, etc. Colored front page will bear inscription "From fifty to five thousand watts". "1922 to 1938".

Following his participation on program at P.A.C.A. convention in Los Angeles in June, Fielding K. Smith of the Smith & Finlayson Agency, has received overtures from the Western Division of CBS. CBS seem to think Mr. Smith's droll humorous talks worthy of a larger audience. Mr. Smith is considering — or as he might say, cogitating.

more  
power!

**KDYL**  
Steps up to  
**5000**  
WATTS



Newest RCA broadcasting equipment . . . clearer reception . . . longer range . . . plus KDYL's audience-building showmanship all adds up to a real opportunity for sales-seeking advertisers.

N. B. C. — RED NETWORK

**K D Y L**  
The POPULAR Station  
SALT LAKE CITY

# WHO BUYS THE RADIO PROGRAMS

By EDDIE HOLDEN

A year and a half ago, in New York. I was sitting in his office chatting with the manager of the Radio Department of a large advertising agency, a VERY large agency.

He said, "This agency decides for our clients what programs they should buy. The day when the client's wife or relatives decided is passed!"

"Oh!" I replied with merry eyelids, "Then there WAS a day when the client's relatives bought the radio shows! And not so long ago, eh what?" I don't recall the answer just now. But upon this general premise I shall hang my tale, or my head.

## Just Who DOES Buy Radio Programs Today?

Let's take a case in point. We go back to New York. I have a show under my arm, a five times a week dramatic-comedy serial that clicked in a big way on the Coast. I am using this example merely as an experience of many another program. I go to the head of the radio department of a certain advertising agency, not the one mentioned a moment ago. This agency has several very large accounts. After hearing my show the radio head tells me quite enthusiastically that I've got a swell show. He tells me they're looking for a good light dramatic (with comedy) serial, and even confides to me the client in mind! I leave the audition recording with him. As far as that interview is concerned I'm batting 1000%.

About a week later I meet the account executive from the agency, for the very client whom I was told about previously. I mention my show to the A. E. He asks me all the details of what I have to offer, and he promises to listen to the recording the very next morning. Which he did. "I think you've got a natural here" he tells me over the phone. You can imagine my feeling. I immediately go to Longchamps on 58th St. and buy one of those steaks I've seen advertised for \$3.85!

## So You Sold Your Show!

Well er . . . NO! But let me go one step further. Not only did the A. E. and the Mgr. of Radio approve of the feature, but one of the partners heard the audition. And HE became enthused! This partner's name is the first one to appear on the firm's mast head. This was all previous to their put-

ting on the audition for the client. But the client didn't like it! Who do you mean by the client? Mr. 'Brown' himself of Browns Enamelled Chocolate Bars? Or the advertising Manager, or the National Salesmanager? Or who? No reply. Now then I am convinced that the KEY men in the agency were not kidding me, when they said my show was a pip, etc. To prove this they found all kinds of fault with it after the audition with the client! So another show was bought, and has been doing a good job for the product, possibly a better selling job than my show could have done. But who knows? However that's not the point of this buzz.

## Is Radio in the Trial and Error Class?

Emphatically yes!

And it always will be, the same as any other form of entertainment. But there is criticism for the buyer who presumes to decide for the millions, the radio program they'll like. That's one reason why the real big accounts have big, well known picture names as their headliners. And I can't blame them for it, but I do say this: a big name alone never assured a radio show being a success. Surely the Disney characters are big names, but the radio program . . . well. Oh but that was different, you reply. How different? Well, you you may parry, the voices were difficult to handle. Right! Now we're getting somewhere. So far, that's all we've got to work with on radio; voice, sound. Shakespeare said "The play's the thing," And with radio the voice is the play! Put any other competent actor with the right voice in the part that Mr. Edw. Robinson played in "Big Town" and you'd still have a bang up hit radio show. There's too high a price paid for "names" when its VOICE they want!

## But Back to Principles in General

How does a song writer know he has a hit tune?

When the audience says so!

So with radio more than with any other thing offered . . . the customer IS always right. Even if he's wrong. There's a lot of shows doing a swell selling job for the client, that are sneered at by the radio profession. Somebody had foresight when those shows were bought. I shall not mention names of these programs, I'm not going to stick my neck

out TOO far. Radio is show business. The product selling is secondary, it's GOT to be for therein lies its strength!

People tune in their radio for two reasons. First for AMUSEMENT and ENTERTAINMENT. And second for information, be it news or otherwise. Then we've got a third group. Church services, etcetera. The commercial tie-up in this last group is nil.

## And Listen!

For every hit program bought by Ad agency, or broadcaster, there are five non-hits! More flops are bought than hits, in other words. That's the way it should be, or creating, writing, building and producing radio program would not be an art . . . which it decidedly is! Assuming this to be correct, how can sponsors preclude buying flops? Along these lines, National Broadcasting Company, and Columbia, and Mutual, are putting on a lot of very meritorious sustaining programs. This affords the advertiser and agency opportunity to test out a program at the Chain's expense. But there's the "human element" to consider. I mean this; some agencies want to "discover" a show, or start from scratch and build a new show for their clients. In many cases they don't seem to be the least interested in a sustainer, no matter how well the listeners have caught on. But a lot of sustaining shows HAVE been bought by agencies, so that balances things.

## What's Behind A Success Program?

The "feeling" of the listener! We think through our blood, not our minds!

Give people music they like, dramatics they can enjoy, or "idea programs" that amuse, and you've got a program that will sell merchandise! Why will it sell? Because the listener is put into a pleasant state of feeling. They will associate your product with something they subconsciously, or consciously remember was pleasant or otherwise filled a DESIRE within. And that's the reason we have to lean over backward in what goes into our radio programs, in contrast to the stage play. The stage play has no Crunchie Wunchies, or soap for sale, you take it or leave it. On radio we can't afford the take it or leave it attitude, goods must be sold!

## What About Writing?

I'd like to say my fifteen cents worth on writing for radio. First let's look at just a few of the shows that clicked. Amos & Andy . . . Ma Perkins . . . Vic & Sade . . . Lum & Abner . . . One Man's Family . . . Easy Aces . . . Lone Ranger . . . Bing Crosby & Bob Burns . . . Charlie McCarthy (as an individual feature) . . . Jack Benny and Stooges . . . Fibber McGee & Molly . . . and many others. The material for ALL these hits is simple and without a lot of plot complications and such . . . in some of them there's just enough plot to barely make a story. Nothing at all like the plots, counter-plots, obstacles, complications, etc., that we find in the motion picture play. And not at all like a book is written or a magazine story. In my humble opinion THAT is the reason why the famous, and real big name writers of today haven't made the slightest nick in radio. Why? Because they can't get down to a simple formula and dialogue it through with the same easy simplicity! Yes, radio IS different.

## An Example

Last year a certain large agency employed one of the very top-ranking motion picture writers to give them a synopsis and direct the writing of the dialogue for an important T. C. show. The program was so full of lap dissolves, interludes, transitions, fade outs and fade ins, and so overcrowded with sound effects, (for 'realism', as the writer said) that by the time the half hour was over the listener was utterly exhausted. Exhausted in trying to follow the darn thing. You see there were two big motion picture names in the cast, and the dear listener thought; "This ought to be good." Anyhow the agency didn't ask the writer for any more help.

## Now I'll Close

It has been said that Mr. W. R. Hearst started out with a very simple formula for his vast publishing enterprises. Here it is: Get the features, people will buy the paper to read them, circulation follows and with circulation you get the advertisers! This seems to fit radio even more than a newspaper. You'll notice that the FEATURES were mentioned first, advertisers last, but the "last shall be first" for without the last, we can't last and a man must eat. From little acorns grow.

## RADIO MAN HEADS "SEALS" CAMPAIGN

Tommy Hoxie, assistant manager of KSLM, Salem, has been appointed chairman of the Christmas Seal sales in Salem, Oregon. Radio, newspapers, and banquets, and a gigantic parade are planned to publicize the work of the seals.

## SALEM BAKERY UPS ITS LOCAL SALES SPITE OF GENERAL STATE DECLINE

CHILDREN'S CLUB MERCHANDISING ADDED TO TRANSCRIPTION PREPARED MAKER'S SCHEME

Product—*Master Bread*.  
Client—*Cherry City Baking Company*.  
Station—*KSLM, Salem*.  
Talent—*Johnny Lawrence "Freshest Thing in Town"*.  
Agency—*Unruh & Knapp*.  
City—*Salem*.  
Acct. Executive—*Gardner Knapp*.

### SUCCESS STORIES OF RADIO BAKERY PRODUCTS

When bakery sales over the state were skidding downward to the extent in some cases of 20 per cent normal, it required real merchandising for a baker even to hold his own level. But to up his sales during the same period 2 per cent, well its a record of some sort.

The Cherry City Baking company of Salem used, and is using newspaper, and direct mail advertising. Results of these two mediums have always been satisfactory according to Gardner Knapp, advertising counselor, who engineers the baking company's advertising. But when sales of bakery products began to skid downward during the early spring, Mr. Knapp added radio.

A transcribed serial with a definite children's appeal was put on KSLM for the bakery. With the transcription came a merchandising tie-in furnished by the wax-maker. It consisted of a celluloid lapel button with a children's appeal. Mr. Knapp complemented that angle of the club idea. To secure members he told the youngsters over the air to call at their dealers and secure a post card, to fill it out and send it to the bakery to become members. He brought in a young actor from Portland, put him on the air as originator of the club on the first broadcast, and called a mass open meeting of boys and girls. At that first meeting a club president was elected from the 8000 children who attended. That in itself was a remarkable feat, to start a club with an initial membership of 8000. To make the children want to go to the dealer's and buy bread and get the post card, the children were promised a picnic if they re-

## FACSIMILE AND NEWSPAPERS

(Continued from Page 7)

interest. Reader interest makes advertising pay because it begets confidence. Our radio stations have helped us to build up reader interest and thus, indirectly, to build circulation.

As I have already indicated,

turned the card.

After the program had run four months, interest in the club was sustained by a safety contest designed by Mr. Knapp. Some 2000 children submitted safety essays. After the contest had started by offering prizes, the state bakery board ruled that giving of prizes was unfair trade practice, yet some 2000 children submitted essays, knowing they could not win a prize.

Newspaper tie-ins were in the nature of running the pictures of the ten winners in the newspapers—in a paid ad for the bakery company. Mr. Knapp has proved that the proper linking of all media being used toward one objective is the only way to put over sales, and radio is a major part of such a campaign.

KSLM scheduled the transcribed program at 5:30 to 5:45 p.m. The station operates on 500 watts daytime, and H. B. Read, manager, is getting comparable results with other sponsors. KSLM is fortunate in that during the daytime hours it is difficult for outside stations to send their signals into Salem.

### Typical Commercials:

Master bread thrills more appetites than any other bread in the Willamette valley. Why? Because Master bread is entirely different. Its flavor has an extra richness and goodness. Each slice has a smoother, more even texture. The crust is more tender and golden. Master bread dominates in quality. It's the extra value loaf and too, it's the freshest thing in town. Ask your grocer for a loaf of Master bread tomorrow. We honestly believe you will agree it is the finest loaf of bread you ever served.

And this:

Did you know that every morning, long before you have had your breakfast, speedy trucks are rushing delicious loaves of Master bread right from the big ovens of the Cherry City Baking company to your grocer? That's why Master bread always reaches you at its very freshest best. That's why it's the freshest thing in town. You'll love the grand, delicious flavor, the rich, creamy goodness, the tender golden crust. There's no other bread quite like it. Say to your grocer: "I want the freshest thing in town; give me a loaf of Master bread." Look for the picture of the fresh kid in the derby hat on the wrapper.

our ideas were somewhat nebulous. when we entered the radio field just as they now are somewhat uncertain as we enter the field of facsimile broadcasting. We have been trying to keep abreast of television and facsimile for exactly the same reasons we had when we entered the radio field. Television still is some years in the future but facsimile has reached a nearly practical basis.

It is our plan to purchase 100 recording sets and install them early this Fall for a year's trial. We have set aside \$50,000 for the year to experiment in our radio newspaper. The Federal and State governments, of course, are going to help us pay for this experiment for the expense will be chargeable against our income and thus reduce the amount we will have to pay in taxes.

I am frank to say I can see no way to commercialize the scheme until the experiments have been completed but it may be that ways will suggest themselves as we proceed.

We are hopeful that by the end of the year the public will have accepted the idea just as it has accepted radio, refrigeration, air conditioning and other recent innovations.

If the public accepts the idea we hope to be able to get out a good radio newspaper at a cost which should not exceed approximately \$10,000 a year.

As business men I know you are going to ask me why we should assume an expense of this sort.

My reply is that I know of nothing we could do for the public at so small a cost that would build so much good will and prestige as to supply this sort of service free of charge. It seems to me this is a natural sort of promotion for an evening newspaper and one certain to strengthen its position with its advertisers and its hold on its readers.

Naturally, it is impossible to foretell what effect facsimile broadcasting will have on the newspaper industry. However, its potentialities cannot be ignored by progressive newspapermen. We live in an age of constant evolution and change. We cannot overlook anything which affects our business and facsimile broadcasting distinctly falls in this class.

As for public acceptance, I feel sure the novelty of facsimile broadcasting will have a distinct public appeal. There is a general curiosity about it as the hundreds of letters we have received and throngs of people to our studios have testified.

## KSLM BIDDING FOR SPORTS GOODS MONEY

SALEM—KSLM's newest feature is "The Outdoor Reporter". C. C. Coleman, Oregon sportsman, is presenting a weekly review of the finest fishing spots. His review, gained at first hand, tells of the camping sites, availability of water for drinking, wood for fires, and all of the other details of interest to campers. During other seasons, he will review hunting and other outdoor sports.

KROY spot following news at 7:15 to 7:40 in the morning was just an open space. Announcer started kidding engineer at the transmitter over the land line connecting studio to transmitter—audience surprised at criss-cross of chatter. KROY more surprised when sponsor bought time and idea.

"Substitute" Bates and his morning clambake is running plenty hot on KTRB, Modesto. 6:00 to 8:15 A. M. weekday mornings—show is full and advertisers waiting. Plenty corny. All records, cowboy tunes and long-forgotten "pops"—with an ad behind every record. Answers phone over mike, and kicks sponsors stuff around on air — But Definitely Hot.

Oregon's • Best • Broadcasting • Buy!

Largest Transcribed Music Library

KXL

Latest News Every Hour on the Hour

Lowest Cost Coverage of the Portland Metropolitan Area

# WHAT THE JOURNALS SAY

Excerpts from Articles in Radio and Advertising Publications

## Communications.

July 1938 issue. "Notes on Television Standards" is a noteworthy article, especially to broadcasters who are keeping a weather eye on this type of communications. Rudolf Wild, of Farnsworth Television, Inc., presents a story which contains two papers by German engineers. Germany has adopted definite television standards and the story deals with the reasons for such adoption. United States Standards have not been established and Wild contends the sooner we adopt same, the faster progress will be made.

## Radio Times.

July 23 issue. Broadcasters in cities where the newspapers have banned radio publicity might pick up some valuable pointers on listener or fan publications from this Melbourne, Australia, forty page weekly. Contents include the usual fan and program chatter, all about personalities on stations big and little in that far-down continent. Evidently fans prefer to know about ALL radio performers down there, for there is little chatter about network or big-name individuals. Liberally supported by retail advertisers, "Radio Times" claims a paid circulation approaching 100,000. Another Australian publication which seems to be in popular favor and which also has an equally large circulation is *Listener In*. Both are tabloids.

## Printers Ink Weekly.

August 18. Maybe it is merely coincidental that RIM has a story in this issue on the possibility of selling homes by radio, just as it is announced by the building industry that it is going to run \$170,000 worth of advertising in 121 newspapers. Printer's Ink tells of the campaign and we mention it here as a possible tie-in

with a proposed radio plan of home-selling. The newspaper campaign is being run by a non-existent building trades association, yet there have been enough firms in the industry willing to join together for this cooperative newspaper effort.

## Agency Business Placed in August

*Stodel Advertising, L. A.*—Guaranty Union Life Insurance Co. placed on various stations.

*Allied Advertising, L. A.*—TF contract on KFVD 9:15 News for Western Auto Works.

*Nellie Walsh Agency, L. A.*—New agency and placing for Maurice Ball Furs.

*Raymond R. Morgan Adv., L. A.*—12-week renewal for Stokely Bros. on Charlie Chan waxes, KNX.

*Brook Advertising, L. A.*—Spots for Bekins Van & Storage, KHJ.

*R. E. Morgan Agency, Seattle*—Set for Allied Florists' campaign.

*Dan B. Miner, L. A.*—13-week contract on KNX for L. A. Electrical Appliance Stores, featuring Ben Sweetland's "Your Friendly Counsellor".

*Stodel Advertising, L. A.*—New account in First Federal Savings & Loan of Hollywood.

*Hugo Scheibner, Inc., L. A.*—New accounts in Merfeld-Satkin Mortuary and Nite-Lite Compacts.

*Milton Weinberg Advertising, L. A.*—Meyenberg Milk Products on KNX. 13 weeks.

*Smith & Finlayson, Salt Lake*—50 word ann'ts on KFPY for Independent Coal & Coke Co., S. L.

*Glasser Advertising, L. A.*—13 weeks of time signals on Schutten Travel Service, new account; also booked Luer Packing Co., another new account, on KNX Housewives' Protective League participation.

*Ennis-Anderson, Fresno*—Handling all advertising for Fresno Fair.

*Ewing C. Kelly & Co., Sacramento*—Spots on KFBK, KHSL, KVCV for Old Home Bakers.

*Ennis-Anderson Agency, Fresno*—Spots for San Joaquin Baking Co. on KTKC, KMJ, KARM, KYOS, KTRB, KGDM.

*Alvin Wilder Agency, L. A.*—New agency on Globe Investment Co., L. A.

*Lloyd Spencer Agency, Tacoma*—All advertising for Ellensburg Rodeo.

*Faaron J. Moss Advertising, L. A.*—52 weeks on KMTR for Dr. Fenwick Holmes, 3x weekly.

*Hixson-O'Donnell, Inc., L. A.*—Placing radio on Haggarty's Dept. Store: 52 weeks renewal on KNX, KMJ spots for Day and Night Water Heater.

*Revan D. Komaroff Advertising, Long*

## IPACA LOOKING FOR NEW WRITERS AND COMPOSERS

That no worthwhile material for radio may go unnoticed, the newly organized Independent Publishers, Authors, Composers association has been formed. Its determined young founder, J. Judson Cox, having had the usual tussles with publishers over his music because he "wasn't known," decided something should be done for new writers.

Conferring with such leaders as L. E. Belymer, Artie Mason Carter, Jose Iturbi, Homer Samuels and Irving Talbot, who are honorary vice presidents, Mr. Judson obtained Ralph P. Borst for director of organization. Offices at 9125 Sunset boulevard are already alive with activity where new writers are welcomed and every effort made toward the sale of good scripts.

A radio program of all original compositions is slated for this non-profit organization, according to Borst, well known theatre man, of eight years producing for Sid Grauman, formerly with Ziegfeld and Shubert and direct from six years with Fox West Coast. IPACA avows every manuscript will be read by a competent reader and a frank statement of merit rendered.



ROLFE SEDAN  
One of Hollywood's busiest  
Character Actors

*Beach*—Daily spots on KGER for Stanton, Inc. Credit Clothiers, and Cytron Furniture, 13 weeks each.

*Heintz-Pickering, L. A.*—Participation on KNX's "Housewives' Protective League" for Franco-American Baking Co.

*Gillham Agency, Salt Lake*—30 spots daily on KUTA, KDYL for Royal Baking Co., if contract.

*Century Advertising, L. A.*—8 spots daily on KFVB for Sweldom Store, if.

*Bogardus Advertising, Pasadena*—39 waxes of "The Country Doctor" on KFVB for Altadena Hospital.

*General Advertising Agency, L. A.*—New agency on City Dye Works, L. A.

*Julia Medlock Agency, S. F.*—New agency in radio field.

*Ralph Smith Agency, Portland*—New agency on Haas-Baruch.

*Dan B. Miner, L. A.*—13 week renewal on KFI for Wilshire Oil Co.'s "Pull Over Neighbor".

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# KTMS

"The News-Press Station"  
SANTA BARBARA, CALIF.

NBC - BLUE

California Radio System  
1220 Kc

**WALTER BIDDICK COMPANY**  
RADIO STATION REPRESENTATIVES  
LOS ANGELES  
SAN FRANCISCO  
SEATTLE

## Columbia Engineers Visit Hollywood

E. K. Cohan, Director of Engineering CBS, and G. S. McAllister, Manager of Construction and Building Operations for the same web, spent several days in Hollywood during August. Cohan was inspecting the new KNX transmitter at Torrance, and McAllister was inspecting both the Hollywood and San Francisco studios before returning east.

## KARM, Fresno, Starts With Columbia Sept. 9

Releasing the first Columbia programs since becoming affiliated with that network, KARM will take "Hollywood Hotel" beginning Sept. 9. This is the beginning of Fresno releases of all major Columbia programs. With the start of these releases KARM begins to fill its niche as part of the Columbia Basic Pacific network, Lou Keplinger Station Manager announced this week.

## RAISING \$3,250,000 IN ASSETS WITH ONE MINUTE TRANSCRIPTIONS

THAT WAS RADIO'S ACCOMPLISHMENT IN FOUR YEARS FOR LOAN ASSOCIATION

Product—*Federal Savings and Loan*.  
Client—*First Federal Savings and Loan Association of Hollywood*.

Stations—*KFAC, KFWB, KMTR, KECA, KGFJ, KFVD, KMPC, KNX and others*.

Talent—*1-min. Transcriptions*.

Agency—*Darwin H. Clark Adv. Agency*.

City—*Los Angeles*.

### SUCCESS STORIES OF RADIO INVESTMENTS

From \$50,000 to \$3,250,000 in assets in four years is the record of growth of First Federal Savings and Loan Association of Hollywood which was founded on June 28, 1934 and has moved steadily onward despite the fact that some of these years were depression years.

Radio has been used consistently since the inception of the organization with marked success, supplemented to a lesser degree by direct mail and newspaper advertising in Hollywood, and occasional downtown Los Angeles newspaper advertising.

The reasons for this success are several. First of all, an unusually good product was advertised. All advertising was concentrated on the savings and investment end of the business rather than the fact that the association made loans on homes.

Investment advertising is recognized as one of the most difficult of all types to make pay. The fact that First Federal has shown a faster rate of growth than most Federals, coupled with the tremendous direct response, is conclusive evidence of the effectiveness of the radio advertising. An example of this will be found in the fact that one station alone this June and July pulled in \$60,000 in investments from an investment slightly more than \$300. This is in spite of the recession which we have been going through for quite some time.

All announcements were transcribed, generally ran for one min-

ute and usually eight different ones were put on a record. Some were straight announcements; others introduced an officer of the association and quite a few were in conversational form with two or three characters.

Many different types of programs and spots were used, including religious and news spots, participating programs, and straight 15-minute musical transcriptions with two one-minute transcribed announcements worked in.

Radio advertising was concentrated on KMTR, KFAC, KFWB, KECA and KFVD, with occasional use of the other stations above mentioned. Most of the budget was spent during the two reinvestment periods each year, namely December-January and June-July. At that time of year, savings accounts may be transferred without loss of income.

Following is typical example of transcribed announcements:

(Door slams gently)

Husband: Martha, darling, I've just put our house in order.

Martha: What do you mean, "put our house in order?" It seems to me that I've had this house in very good order right along.

Husband: Now, now, dear. I mean financially speaking.

Martha: You're talking in riddles. Get down to brass tacks.

Husband: I have really hit the brass tack on the head today, dear. You know that \$700 we so carefully saved has been loafing long enough. So I cracked the whip over those dollars today and put them to work in the First Federal Savings of Hollywood.

Martha: But Tom, is it perfectly safe?

Husband: I'll say it's safe. And guess who protects it? Give up? . . . All right, I'll tell you. The government of the United States insures it against loss. And the earnings—oh, boy. Get this. They've never paid less than 4 per cent on savings.

Martha: Well, Tom, you really have put the house in order. Where is the First Federal Savings located? I might decide to hold out on you occasionally and start a little account myself.

Husband: Go to it, girlie. First Federal is located at 6763 Hollywood Boulevard, near Highland. And in case you want to know, the phone number is HEmpstead 4141.

# PREVIEWS OF THE PLATTERS

## EXCLUSIVE STORY

20th Century-Radio Productions

"Exclusive Story" is 15-minute sample wax of a series so planned that each platter is complete story of amusing or semi-tragic trials and tribs of American newspaper correspondents scattered about globe. Review record was light, humorous story of typically-newspaper-breezy-young-American in London on assignment of finding a missing Maharanee supposedly playing romantic hide-and-go-seek in Europe. After several amusing happenings such as meeting and falling in love with a beautiful blonde on London to Paris plane who wants American ham 'n eggs, he eventually unearths the Maharanee in Italy. Double shock of finding Maharanee to be an old Bronx school chum and "bootiful" blonde who ate his ham 'n eggs to be correspondent on rival paper proves too much and he faints. "Blondie" scoops him thoroughly and successfully.

If 20th Century can maintain present level of production, they needn't be ashamed to play record on anybody's turntable.—L.L.

## CHILDREN OF THE SNAKE

Richard M. Weed Agency

"Children of the Snake" is a 15-minute audition wax of Africa. Matter of fact, it's darkest Africa at its wierdest. Story revolves around two young Englishman stationed in jungles to buy gold dust from tribe worshipping a particularly ugly snake as a god. Intrigue between natives and gun-toting guides is had enough, getting definitely worse when blonde young sister of one of the men turns up unasked, unexpected, unannounced and muchly not wanted. Fun really gets under way when tribal chief decides he wants sister as snake priestess.

Produced by Jerry Lynton, series is good entertainment, should have popular appeal in that 99 out of a 100 persons have secret fascination for stories of the African jungle uncanny.—L.L.

## DAREDEVILS OF HOLLYWOOD

Walter Biddick Co.

"Daredevils of Hollywood" is 15-minute wax series glorifying stunt men and women of Hollywood. Record episodes are built around dangerous movie scenes in which doubles are used. A man or woman double is brought to platter studio and recorded in short interview before and after dramatization of how the trick was turned. Most of the pix scenes will be remembered by listening audience and to hear said scene portrayed with stunter's hits and misses as cameras ground carries a top human interest appeal.

Waxes are so planned that along with opening and closing commercial, an extra center sponsorial plug may be slipped in front of a musical background. Walter Biddick Co. has many good merchandising angles figured, among them being copies of good luck charms carried by majority of stunters as well as photographs of the "death flirts" in action.—L.L.

## SUSPICION

20th Century-Radio Productions

"Suspicion" is quarter-hour wax dramatizations of mystery stories. Various and sundry plots used, program's originality lying in its clue angle. Someplace in each record a hidden clue is given as to culprit—he gives himself away by devious means depending upon scripter's whim of that particular platter. If listener really pays close attention, he can tab criminal. Reviewer missed one out of two. At beginning of succeeding record, scene hiding the clue is re-dramatized before new story is started.

Hunting for criminal "slip-up" is actually fun and for that reason series should carry good merchandising possibilities, such as prizes for listener letters finding elusive clue.

## TED MEYERS

News - Actor - Commentator

1300 K.

Fitzroy 1231

## ART TIBBALS

Writer - Producer

Fitzroy 1231

## CELESTE RUSH

## EVA BROWN VOICE

Radio - Stage - Screen

3475 West Sixth Street

Corner Alexandria

Federal 9528

## CARLTON KADELL Announcer

## ASSOCIATED TRANSCRIPTIONS

OF HOLLYWOOD

6604 Melrose WA. 4736

ACETATE RECORDING DISCS

SAPPHIRE RECORDING STYLII

WRITE FOR PRICE LIST



# WE COME LUMBERING ALONG



Ask any man on the street. He will tell you that the three industries which have made Portland, Oregon, the great trading center are Fishing, Agriculture, and Lumbering.

Whatever it is, "RIM" is in Portland this month for the purpose of digging out the market statistics for the benefit of radio advertisers.

Look for the survey of the Portland Trading Area in the October "RIM".

"RIM'S" one purpose is to save time and to SELL time-on-the-air. In October RIM will present a parade of time savers and Time Sellers.



**R I M**  
407 EAST PICO  
LOS ANGELES

## Agency Business Placed In August

*Sweeney & James, San Francisco*—ET's for Firestone Tire & Rubber, on KPO.

*Frank Wright Agency, San Francisco*—Talks, for Little Business of Calif., Inc., on KYA.

*Blackett-Sanple-Hummert, Chicago*—Test campaign for J. C. Penny Co., through Middle West.

*J. Walter Thompson, New York*—"Those We Love" renewed, effective Oct. 3 for Lamont, Corliss & Co., on NBC-Blue.

Gillham Advertising Co. reports the use of spots beginning Sept. 6th and running throughout the month on KSEI, Pocatello, Idaho. Spots will advertise the opening of Ex-cel-cis Beauty Salon in Pocatello, Idaho, with formal opening Sept. 9th and 10th.

### WESTERN STATIONS—FEDERAL CC NEWS

*KGLU, Safford, Ariz.*—Granted license for construction permit authorizing new station. 1420kc, 100 watts.

*KGB, San Diego, Calif.*—Don Lee B.S. granted petition to intervene in hearing on the application of Hearst Radio for consent to voluntary assignment of license of KEHE to Earl C. Anthony.

*KWEW, Hobbs, N. M.*—Granted license to cover CP authorizing new station. 1500kc, 100 watts.

*KLS, Oakland, Calif.*—Granted authority to take depositions regarding application to use 1280kc, 500 watts unlimited time.

*KYOS, Merced, Calif.*—Hearing set for October 24 in re-voluntary assignment of license to Merced Publishing Co.

*KRKO, Everett, Wash.*—Hearing set for October 28 regarding construction permit on 1370kc, 100 watts and voluntary assignment of license on present assignment to KEEN.

*New, Everett, Washington*, hearing set October 28 for construction permit for Cascade Broadcasting Co. for station on 1420kc, 100 watts.

*New, Phoenix, Ariz.*, application to set for hearing for CP for new station to operate on 1200kc, 100 watts night.

Harris Advertising Agency reports the purchase of a series of 27-5 min. transcriptions from Transcribed Radio Shows, Inc., New York. Shows are for Federal Savings & Loan Assn. Deal pending.

### VIA STAGE DOOR

From Reading, Michigan, Mary Arden started as a child in show business with her mother's stock company. Working through the middle west to the New York stage, she appeared with the Duncan Sisters, the Little Show and in vaudeville. Picture appearances include King of Burlesque, History is Made at Night. The past season she was heard on March of Time, Lux and Kraft shows and California Caravan. She's related to ex-president Grover Cleveland.

# RIM Radio Station Rates

The following pages show the time rates for all stations in the eleven Western States. They have been corrected as of September 1st from reports sent direct to RIM from the stations.

Several individual advertising agencies have asked for re-print copies of these pages for use in their radio departments. We can only furnish them after there have been sufficient requests to warrant our reprinting them as loose-leaf fillers.

The Ellis Plan Group of Advertising Agencies have reprinted the RIM Station Rates for insertion in their production manuals. Similar requests will be granted upon written request direct to "RIM".

R I M  
407 E. PICO, LOS ANGELES

## R I M R A D I O S T A T I O N R A T E S

### ARIZONA

#### BISBEE—

KSUN—A(6-10:30 P.M.) 1 hr. \$40, 1/2 hr. \$24, 1/4 hr. \$16, 5 min. \$8; Spots 60 w. \$3.50, 120 w. \$4.50. B(Bef. 6 aft. 10 P.M.) 1 hr. \$30, 1/2 hr. \$18, 1/4 hr. \$12, 5 min. \$6; Spots 60 w. \$2.63, 120 w. \$3.38. Dis. fr.

#### GLOBE—

KWJB—A(8 A.M.-6 P.M.) 1 hr. \$20, 1/2 hr. \$12.50, 1/4 hr. \$7.50, 5 min. \$5; Spots 50 w. \$2, 100 w. \$2.50. B(6 P.M.-10 P.M.) 1 hr. \$25, 1/2 hr. \$15, 1/4 hr. \$10, 5 min. \$7.50; Spots 50 w. \$2.50, 100 w. \$3. Dis. wkly. & fr. Pol.—reg. rates. TS 50 w. d. or n., SF.

**PARTICIPROGRAMS:** "Good Morning Ladies" (variety, interviews, club chatter, etc.) 1/2 hr. 6x wk. 100 w. ann. \$2.50. "Yours Truly" (all request, fast talk, variety music, top mail on station) 1 hr. d. 6x wk. 100 w. ann. \$2.50. "Singing Cowgirl" (western, Arizona, Texas songs, goes big in small town) 1/4 hr. d. 6x wk. 15 min. \$10. "Play Ball" (baseball and football direct from playing field). Rates on req. Prefer blanket contract for season.

**SUSTAINING:** "Moods and Impressions" (Bartely Sims, Jack Stafford, piano, organ, poetry) 1/2 hr. n. 3x wk. "Dream Time" (piano, vocal, poetry) 1/4 hr. n. 3x wk. Local Talent Show (variety) Sunday. "Dream of Yesterday" (Sims, organ) 1/2 hr. d. 7x wk.

A, B, C, D, E—Class of rates.  
A & A—air and audience show.  
Aft.—after.  
Ann.—announcement.  
App.—application.  
Bef.—before.  
CB—chain break.  
Con.—continuity.  
d.—day.  
Dis.—discount.  
Dl.—daily.  
Ea.—each.  
F.—Friday.  
Fr.—frequency.  
HH Ec.—household economic.  
Hr.—hour.  
Lim.—limited.  
LT—live talent.  
M.—Monday.  
Mid.—midnight.  
Min.—minute.  
Mo.—month.  
n.—night.  
NC—news commentator.  
NF—news flashes.  
NS—news service.  
OF—open forum.

#### JEROME—

KCRJ—1 hr. \$20, 1/2 hr. \$12.50, 1/4 hr. \$7.50; Spots 100 w. \$1.50. Dis. fr.

#### PHOENIX—

KOY—A(6-10 P.M.) 1 hr. \$90, 1/2 hr. \$54, 1/4 hr. \$36, 5 min. \$18; Spots 25 w. CB \$18, 1 min. Tr. \$12.50. B(Bef. 6 aft. 10 P.M.) 1 hr. \$45, 1/2 hr. \$27, 1/4 hr. \$18,

### Abbreviations Used

INS—International News Service.  
Per.—period.  
Pol.—political.  
Pop.—popular.  
Pr.—production.  
R.—recorded.  
Reg.—regular.  
Req.—request.  
Q & A—question and answer.  
S.—Saturday.  
SF—subject to frequency.  
Sp.—sponsor.  
ST—station time.  
Su.—Sunday.  
Syl.—syllables.  
T.—Tuesday.  
Tal.—talent.  
Th.—Thursday.  
Tr.—transcription.  
TS—time signals.  
UP—United Press.  
W.—word.  
Wd.—Wednesday.  
Wk.—week.  
Wkly.—weekly.  
X—(number of) times.

5 min. \$9; Spots 25 w. CB \$9, 1 min. Tr. \$6.25. Dis. fr. ex. CB. TS spot rates.

**PARTICIPROGRAMS:** "Band Wagon" (spot ads between recordings) 6 ann. \$15 wk. SF. "Mixing Bowl" (Cooking & home management) spots \$4 ea. SF.

**SUSTAINING:** "Gay Nineties" (A & A, costume show) \$75. "Stories in Song" (Listeners write stories in song, heavy mail response) \$15. "Amos Terrell" (Barytone with organ) \$20. "Man

on the Street" \$10 & ST. "Traffic Court" (remote to Traffic Court) \$10 & ST. "Al Becker" (plays organ and piano at same time) \$10 & ST.

**NEWS PERIODS:** 15 min. 10:15 A.M. 12:45 P.M., 7:15 P.M. 6x wk. \$30 wk. ea.

KTAR—A(6-10:30 P.M.) 1 hr. \$150, 1/2 hr. \$85, 1/4 hr. \$56, 5 min. \$35; Spots 1-min. Tr. \$25. B(10:30-Mid. w. d. & Noon-6 P.M. Su.) 1 hr. \$125, 1/2 hr. \$70, 1/4 hr. \$42, 5 min. \$35. C(6:30 A.M.-6 P.M.) 1 hr. \$75, 1/2 hr. \$50, 1/4 hr. \$35, 5 min. \$25; Spots 1-min. Tr. \$15. Dis. wkly. & Fr. TS 25 w. d. \$15, n. \$25 SF.

#### TUCSON—

KGAR—1 hr. \$40, 1/2 hr. \$24, 1/4 hr. \$16, 5 min. \$8; Spots 60 w. \$3.50, 120 w. \$4.50, CB \$5. Dis. Fr. Pol.—25% above reg. T. S. 35 w. d. or n. Dl. \$40.95 Mo. S. F.

KVOA—A(6-10 P.M.) 1 hr. \$80, 1/2 hr. \$50, 1/4 hr. \$30, 5 min. \$15; Spots 1-min. Tr. \$10. B(7 A.M.-6 P.M.) 1 hr. \$40, 1/2 hr. \$25, 1/4 hr. \$15, 5 min. \$10; Spots 1-min. Tr. \$7.50. Dis. Fr. T. S. 25 w. n. \$10 SF \$4, d. \$7.50 SF \$2.

#### YUMA—

KUMA—A(6-10 P.M.) 1 hr. \$16.25, 1/2 hr. \$9.75, 1/4 hr. \$6.50, 5 min. \$4.90; Spots 50 w. Dl. ex. Su. \$25 Mo., 100 w. Dl. ex. Su. \$40. B(7 A.M.-6 P.M.) 1 hr. \$12.50, 1/2 hr. \$7.50, 1/4 hr. \$5, 5 min. \$3.75; Spots 50 w. Dl. ex. Su. \$18.50 Mo., 100 w. Dl. ex. Su. \$30 Mo. Dis. Fr. T. S. 9x wk. d. \$37.50 n. \$48.75.

# R I M R A D I O S T A T I O N R A T E S

## CALIFORNIA

### BAKERSFIELD—

**KERN**—A(6-11 P.M.) 1 hr. \$42, 1/2 hr. \$26.25, 1/4 hr. \$15, 5 min. \$11; Spots 50 w. \$6.50. B(7 A.M.-6 P.M. & aft. 11 P.M.) 1 hr. \$26.25, 1/2 hr. \$15.75, 1/4 hr. \$9.50, 5 min. \$6.85; Spots 1-min. Tr. \$3.15. Dis. Fr. ex. spots. T. S. 50 w. DI. d. \$95 Mo., 35 w. DI. n. \$126 Mo.

**KPMC**—A(6-10:30 P.M.) 1 hr. \$50, 1/2 hr. \$30, 1/4 hr. \$20, 10 min. \$16, 5 min. \$12; Spots 35 w. CB or 100 w. ann. \$8. B(bef. 6 aft. 10:30 P.M.) 1 hr. \$30, 1/2 hr. \$18, 1/4 hr. \$12, 10 min. \$9.60, 5 min. \$7.20; Spots 35 w. CB or 100 w. ann. \$5. Dis. wkly. & Fr. Pol.—reg. rates. T. S. d. \$5, n. \$8 SF.

**PARTICIPROGRAMS**: "Rise & Shine" (LT patter & Tr., NF & Time) 1/2 hr. 7:30 A.M. 6x wk. d. ann. rates. "Tex Cole" (Singing Cowboy) 1/4 hr. 7:15 A.M. 6x wk. ST.

### BERKELEY—

**KRE**—Spots, d. or n. 60 w. \$6, 100 w. or 1-min. Tr. \$8. Dis. Fr. Pol.—reg. rates. T. S. 50 w. d. or n. \$8 SF.

**PARTICIPROGRAMS**: "Clambake" (Req. dance program) 2 hrs. 11 P.M. ST. "Noonday Popular Requests," "Tunes from Tangoland," "Swing & Sweet," "Spanish" & "Mexican" all ST. "News" 1/4 hr. 8:30 A.M. 6x wk. 5 min. \$40 Mo.

**SUSTAINING**: "Top Tunes" (Discs receiving first airing to p mail on station) 1/2 hr. 11:30 A.M. DI. 1/4 hr. \$11.25 SF \$3.65. "Open House" (Pop. Req. Program) 2 hrs. 3 P.M. DI. 1/4 hr. \$11.25 SF \$3.65. "Breakfast Melodies" (Pop. music & T. S.) 1/4 hr. \$11.25 SF \$3.65.

**NEWS PERIODS**: 15 min. INS 8:30 A.M., 12 noon, 5:30 P.M. 6x wk. Ea. \$100 Mo. & Cost NS.

### BEVERLY HILLS—

**KMPC**—A(n. rates) 1 hr. \$45, 1/2 hr. \$25, 1/4 hr. \$15; Spots 100 w. DI. ex. Su. \$15 wk., 1-min. Tr. \$5 Ea. B(d. rates) 1 hr. \$25, 1/2 hr. \$15, 1/4 hr. \$10, 5 min. \$7.50; Spots 100 w. DI. ex. Su. \$15 wk., 1-min. Tr. \$3 Ea. Dis. wkly. Pol.—50% above reg. rates. T. S. d. or n. 75 w. 16x DI. \$400 mo. Above subject 5% ASCAP tax.

**PARTICIPROGRAMS**: "Morning Express" (LT variety with George Wood) 1 hr. 7 A.M. 6x wk. 100 w. ann. DI. \$100 mo. Violet Schramm Shopping News 1/2 hr. 10 A.M. 6 x wk. 100 w. ann. DI. \$15 wk.

**SUSTAINING**: "Musical Portraits" (dramatized musical gems, LT with musical R) 1/4 hr. 3x wk. \$50 wk. "Odd Jobs Incorporated" (dramatizing strange jobs held by various people) 1/4 hr. 3x wk. \$50 wk.

**NEWS PERIODS**: 15 min. 8:15 A.M., 12:15 P.M., 6x wk. \$42 wk. ea.

### CHICO—

**KHSL**—A(6-10 P.M.) 1 hr. \$55, 1/2 hr. \$28.50, 1/4 hr. \$14.50, 5 min. \$9; Spots 50 w. \$3. B(7 A.M.-6 P.M. & 10-11 P.M.) 1 hr. \$40, 1/2 hr. \$22.50, 1/4 hr. \$12.50, 5 min. \$7.50; Spots 50 w. \$2. Dis. fr. Pol.—On app. TS 25 w. d. \$3 SF \$2.40, n. \$3 SF \$3.20.

### EL CENTRO—

**KXO**—A(6-10:30 P.M.) 1 hr. \$25, 1/2 hr. \$15, 1/4 hr. \$10, 10 min. \$8, 5 min. \$6; Spots 50 w. \$2.40. B(bef. 6 aft. 10:30 P.M.) 1 hr. \$16.67, 1/2 hr. \$10, 1/4 hr. \$6.67, 10 min. \$5.34, 5 min. \$4; Spots 50 w. \$1.20, 100 w. or 1-min. Tr. \$1.80. Dis. wkly. & Fr. Pol.—reg. rates.

### EUREKA—

**KIEM**—A(6-11:30 P.M.) 1 hr. \$37.50, 1/2 hr. \$22.50, 1/4 hr. \$15, 10 min. \$12, 5 min. \$9; Spots 35 w. CB or 100 w. ann. \$7. B(bef. 6 aft. 11:30 P.M.) 1 hr. \$30, 1/2 hr. \$18, 1/4 hr. \$12, 10 min. \$9.60, 5 min. \$7.20; Spots 35 w. CB or 100 w. ann. \$5. Dis. wkly. & Fr. Pol.—reg. rates. T. S. 35 w. d. \$60 mo., n. \$80 mo. SF.

**PARTICIPROGRAMS**: "Of Interest to You" (local studio woman's prog.) DI. 6x wk. ann. or 1/4-hr. rate & \$5. Chas. Glenn (piano & vocal) DI. 6x wk. ann. or 1/4-hr. rate & \$4. "Agricultural Daily" 1:15 P.M. 6x wk. ann. or 1/4-hr. rate.

**SUSTAINING**: "All World Features" ST.

**NEWS PERIODS**: 15 min. 7:45 A.M., 9:45 P.M. 7x wk. ST. & \$4.

### FRESNO—

**KARM**—A(6-11 P.M.) 1 hr. \$65, 1/2 hr. \$39, 1/4 hr. \$23, 5 min. \$15; Spots 50 w. \$8, 100 w. or 1-min. Tr. \$10 Ea. B(bef. 6 aft. 11 P.M.) 1 hr. \$45, 1/2 hr. \$27, 1/4 hr. \$16.20, 5 min. \$11.25; Spots 50 w. \$80 mo., 100 w. or 1-min. Tr. \$4.50 ea. Dis. Fr. Pol.—20% above regular rates. T. S. 50 w. d. 6x wk. \$110 mo., n. 6x wk. \$190 mo.

**PARTICIPROGRAMS**: "Lest You Forget" (Variety, chatter, anns. etc. for women) 1/4 hr. 10 A.M. 6x wk. 150 w. \$150 mo. "Tick Tock Tunes" (Pop. Tr.) 1/2 hr. 7:30 A.M. 6x wk. 100 w. \$110 mo. "Early Risers Club" (Studio orch., club members, guest artists, etc.) 1/2 hr. 6:30 A.M. 6x wk. 50 w. \$140 mo.

**SUSTAINING**: "Moods by Maxine" (Vocal interpretations with piano) 1/4 hr. 6:15 P.M. 3x wk. \$38 per program. "Uncle Elwin" (Vocal & guitar, old songs, rural, etc., top mail on station) 1/4 hr. 12:30 P.M. 6x wk. \$105 wk.

**NEWS PERIODS**: 15 min. 7:45 A.M., 5:15 P.M. 6x wk. \$122.76 wk. ea.

**KMJ**—A(6-11 P.M.) 1 hr. \$126, 1/2 hr. \$69, 1/4 hr. \$37, 5 min. \$26.25; Spots 50 w. \$18 ea. net. B(7 A.M.-6 P.M. & aft. 11 P.M.-mid.) 1 hr. \$69, 1/2 hr. \$37, 1/4 hr. \$22, 5 min. \$15.75; Spots 50 w. DI. ex. Su. \$160 mo., 1 min. \$8.50. Dis. fr. Pol.—rates on app. T.S. d 50 w. DI. 3-mo.-contract \$175 mo., n. 35 w. DI. 3-mo.-contract \$210 mo. SF.

**PARTICIPROGRAMS**: "Emma Giffen Gregory" (HH Ec) 10:15 A.M. 6x wk. 5 min. ST. "Breakfast Broadcast" 1/2 hrs. 6:30 A.M. 6x wk. ST. "Midday Varieties" 1 hr. noon 6x wk. ST.

**SUSTAINING**: "Fresno Bee Comics" (LT dramatization, birthday greetings) 1/4 hr. 9 A.M. Su ST. & \$10. "Mystery Girl" (piano req.) ST. & \$7.50. "Your Visiting Friends" (hotel lobby interviews) 1/4 hr. T. 7:15 P.M. ST. & \$5. "Boxing Matches" (local amateur) 1/2 hr. every other T. 10 P.M. ST. & \$5. "Wrestling Matches" 1/2 hr. F. 10 P.M. ST. & \$5. "For Ladies Only" (fast moving variety to the ladies, for the ladies and by the ladies) 1/2 hr. Th. 3:30 P.M. ST. & \$50. "Town Topics" (public service program of entertainment events) 1/4 hr. 9 A.M. 5x wk. ST & \$5 per prog. "Request Time" (piano stylist) 1/4 hr. M-W-F 10:15 P.M. ST & \$5 per prog.

**NEWS PERIODS**: 15 min. 6x wk. 9 A.M., 10 P.M. ST & 50%.

### GLENDALE—

**KIEV**—A(Su.) 1 hr. \$30, 1/2 hr. \$18, 1/4 hr. \$10, 5 min. \$3.50. B(DI. ex. Su) 1 hr. \$25, 1/2 hr. \$14, 1/4 hr. \$7.50, 5 min. \$2.50. Dis. wkly. Pol. Spot. ann. only rates on app. TS 50 w. DI. \$52.50 mo.

### LONG BEACH—

**KFOX**—A(5-9 P.M.) 1 hr. \$87, 1/2 hr. \$51, 1/4 hr. \$28, 10 min. \$21, 5 min. \$13; Spots 50 w. \$4.50, 60 w. \$5, 75 w. \$6, 100 w. \$7.50, 125 w. or 1-min. Tr. \$8. B(6 A.M.-5 P.M. & 9 P.M.-Mid.) 1 hr. \$45, 1/2 hr. \$26, 1/4 hr. \$14, 10 min. \$11,

5 min. \$8; Spots 50 w. \$2.50, 60 w. \$3, 75 w. \$4, 100 w. \$5, 125 w. or 1-min. Tr. \$6. Dis. wkly. & Fr. Pol.—reg. rates. T. S. 50 w. 10x d. \$400 mo., 6x n. \$400 mo.

**SUSTAINING**: "Smalltown Hotel" (LT) 1/4 hr. 7 P.M. 6x wk. "House of McGregor" (Tr. human interest strip show) 1/4 hr. 1:15 P.M. 6x wk. "Stars Over Hollywood" (Tr. strip show special appeal to women) 1/4 hr. 1 P.M. 6x wk. "Talking Drums" (Tr. strip show travel thriller) 1/4 hr. 6:15 T. Th. S. "The Crimson Trail" (Tr. strip show based on building Canadian Pacific Ry.) 1/4 hr. 6:15 P.M. M. W. F. Tr. shows ST. & ASCAP 5%.

**KGER**—A(6-9 P.M.) 1 hr. \$85, 1/2 hr. \$45, 1/4 hr. \$25, 10 min. \$18.75, 5 min. \$12.50; Spots 50 w. \$3.50, 75 w. \$5, 100 w. \$6, 1-min. Tr. \$7. B(7 A.M.-6 P.M. & 9 P.M.-Mid.) 1 hr. \$42.50, 1/2 hr. \$25, 1/4 hr. \$13, 10 min. \$10, 5 min. \$7.50; Spots 50 w. \$3, 100 w. \$4, 1-min. Tr. \$5. Dis. Fr. Pol.—50% above reg. rates. ex. spots. T. S. 50 w. d. or n. 10x DI. on hr. \$390 mo., on 1/2 hr. \$331.50 mo.

**PARTICIPROGRAMS**: "The Tenth Inning" (Hot news from baseball front) 1/4 hr. M. 6:15 P.M.; "Variety Hour" (Tr. variety show) 1 hr. 9 P.M. 6x wk.; "News for Women Only" (woman commentator) 10 min. 10:05 A.M. 6x wk.; reg. ann. rates SF dis.

**SUSTAINING**: "News for Students" (world affairs of educational value for classroom reception, hearty endorsement by city, county school authorities) 1/4 hr. 11 A.M. 5x wk. \$52 wk. "The Purple Mule Gang" (early riser show with R., featuring Clarence Crary, heavy mail record) 1/2 hr. 6:30 A.M. 6x wk. \$150 wk.

**NEWS PERIODS**: "Breakfast Edition" 15 min. 7 A.M. 6x wk. \$58.50 wk.; "Home Edition" 15 min. 6 P.M. 7x wk. \$131.25 wk.; "News Summary" 15 min. 10 P.M. 7x wk. \$68.25 wk.

### LOS ANGELES—

**KECA**—A(6-10 P.M.) 1 hr. \$250, 1/2 hr. \$125, 1/4 hr. \$62.50, 5 min. \$50; Spots 50 syl. CB \$20, 100 w. ann. \$35, 1-min. Tr. \$45. B(12 noon-6 P.M. Su.) 1 hr. \$187.50, 1/2 hr. \$93.75, 1/4 hr. \$46.88, 5 min. \$37.50; Spots 50 syl. CB \$15, 100 w. ann. \$26.25, 1-min. Tr. \$33.75. C(9 A.M.-6 P.M. & 10-10:30 P.M.) 1 hr. \$125, 1/2 hr. \$62.50, 1/4 hr. \$31.25, 5 min. \$25; Spots 50 syl. CB \$10, 100 w. ann. \$17.50, 1-min. Tr. \$22.50. D(8-9 A.M. & 10:30-11 P.M.) 1 hr. \$83.34, 1/2 hr. \$41.67, 1/4 hr. \$20.84, 5 min. \$16.67; Spots 50 syl. CB \$6.67, 100 w. ann. \$11.67, 1-min. Tr. \$15. E(11 P.M.-Mid. & 7-8 A.M.) 1 hr. \$62.50, 1/2 hr. \$31.25, 1/4 hr. \$15.63, 5 min. \$16.67; Spots 50 syl. CB \$6.67, 100 w. ann. \$11.67, 1-min. Tr. \$15. Dis. Fr. Pol.—reg. rates. TS 6 d. & 3 n. DI. \$1500 mo. SF.

**SUSTAINING**: "Talk on Gardening" 1/4 hr. Su. 11:45 A.M. \$30 & ST; "Know Your Child" 1/4 hr. M. & Th. 11:30 A.M. \$30 & ST; "Hollywood Speaks" 1/4 hr. M. 8 P.M. \$30 & ST.

**KEHE**—A(6-10 P.M.) 1 hr. \$136, 1/2 hr. \$80.00, 1/4 hr. \$48, 5 min. \$28.80; Spots 50 w. \$12.80, 100 w. \$19.20. B(8 A.M.-6 P.M. & 10 P.M.-Mid.) 1 hr. \$68.00, 1/2 hr. \$40, 1/4 hr. \$24.00, 5 min. \$14.40; Spots 50 w. \$6.40, 100 w. \$9.60. Dis. wkly. & fr. Pol.—reg. rates. TS 50 w. d. or n. SF.

**PARTICIPROGRAMS**: "Listen, Ladies" (variety, music, interviews) 1/2 hr. 2 P.M. 5x wk. 100 w.ann. \$12, SF \$9. "Olympic Files" (direct from ringside with Reid Kilpatrick) Tues. 9:30 P.M. —100 w.ann. \$25.

**SUSTAINING**: "Jack Owens" (pop. singer, song writer, top mail on station) 1/4 hr. 1 P.M. 6x wk. \$193 wk. "Golf Clinic" (A & A, Bill Brown tells how to play golf; chart give-away) 1/4 hr. M. 8 P.M. \$100 wk. "Memory Baseball" (Q & A game played by teams from schools, business houses) 1/2 hr. Wd. 8 P.M. 26-wk. contract \$125 wk.

**NEWS PERIODS**: 15 min. 3 P.M. 26x contract \$21.60 ea.; 6 P.M. 26x contract \$43.20 ea.

**KFAC**—A(6-10 P.M.) 1 hr. \$75, 1/2 hr. \$40, 1/4 hr. \$22, 10 min. \$17, 5 min. \$12; Spots 75 w. \$12.60 1-min. Tr. \$15. B(7 A.M.-6 P.M. & 10 P.M.-Mid.) 1 hr. \$45, 1/2 hr. \$25, 1/4 hr. \$15, 10 min. \$11, 5 min. \$8; Spots 75 w. \$5.25, 1-min. Tr. \$6.30. Dis. wkly. & Fr.; Spots mo. Pol.—50% above reg. rates. TS 50 w. 5x DI. d. \$236.25, n. \$315 mo.

**SUSTAINING**: "Radio Resumes" (Views & reviews of programs of all L. A. stations by Ted Meyers) 1/4 hr. 6 P.M. 5x wk. \$125 wk. "Open Forum" (A & A with Dale Armstrong) 1 hr. Su. 7 P.M. \$125 wk. "Ann Cook" (HH Ec) 1/4 hr. 10 A.M. 5x wk. \$135 wk. "Aunt Sue" (Stories in character appealing to younger children) 1/4 hr. 6:45 P.M. 5x wk. \$125 wk. "Man on Street" (conducted by Les Adams from in front of the Orpheum Theater) 1/2 hr. 11 A.M. 6x wk. \$125 wk. "Baseball Man on Street" (conducted by Mike Frankovitch at Ball Park) 1/2 hr. immediately following baseball game d. or n. ex. M. 6x wk. \$135 wk. "Strike Up the Band" (R. Band Concert conducted by Don Otis) 1/2 hr. 2:30 P.M. 6x wk. \$100 wk. "Concert Hall" (Classical R.) 1 hr. 3 P.M. 5x wk., 1/2 hr. \$90 wk., 1 hr. \$160 wk.

**NEWS PERIODS**: "News by Ted Meyers" 10 min. 6 P.M. 7x wk. \$175 wk.; 12 noon 6x wk. \$100 wk.

**KFI**—A(6-10:30 P.M.) 1 hr. \$660, 1/2 hr. \$330, 1/4 hr. \$165, 5 min. \$120; Spots 50 syl. CB \$60. B(12 noon-6 P.M. Su.) 1 hr. \$495, 1/2 hr. \$247.50, 1/4 hr. \$123.75, 5 min. \$90. C(9 A.M.-6 P.M. & 10:30-11 P.M. wk. d.); 9 A.M.-12 noon & 10:30-11 P.M. Su.) 1 hr. \$330, 1/2 hr. \$165, 1/4 hr. \$82.50, 5 min. \$60; Spots 50 syl. CB \$30. D(8-9 A.M.) 1 hr. \$220, 1/2 hr. \$110, 1/4 hr. \$55, 5 min. \$40. E(11 P.M.-Mid. & 7-8 A.M.) 1 hr. \$165, 1/2 hr. \$82.50, 1/4 hr. \$41.25, 5 min. \$40; Spots 10:15-10:30 P.M. 1-min. Tr. \$92, 100 w. ann. \$72; 10:30-11 P.M. 1-min. Tr. \$46, 100 w. ann. \$36, 11 P.M.-12 Mid. 1-min. Tr. \$30.67, 100 w. ann. \$24.

**PARTICIPROGRAMS**: "Ann Warner's Chats with Her Neighbors" (HH Ec, heavy mail response) 1/4 hr. 1:15 P.M. 5x wk. 3 min. \$48. "California Kitchen" (HH Ec. with Agnes White, heavy mail response) 1/4 hr. 2x wk. 3 min. \$48, 10 min. \$80. "Bridge Club" (Robert Lee Johnson tells how to play Bridge) 1/2 hr. 1:30 P.M. 5x wk. \$30 per part. "Going Places" (Vacation program) 1/4 hr. 7:30 A.M. 5x wk. \$24 per part.

**SUSTAINING**: "Meet Some People" (Int. by Jimmy Vandiever) 1/4 hr. Th. 9:30 P.M. \$30 & ST. "Ho-Hum" (unusual news item contest, heavy mail response) 1/4 hr. T. 9:45 P.M. \$30 & ST & prize money. "Musical Headlines" (Claude Sweeten MC) M. 1/4 hr. 9:30 P.M. "Sitting in With Sweeten" (with Lou Crosby MC, Pat Kay & Claude Sweeten) T. 1/2 hr. 8:30 P.M. "Adventures in Family Life" (Human int. dramas by Chas. Dillon) Wd. 1/4 hr. 5:15 P.M.

**KFVD**—1 hr. \$40, 1/2 hr. \$22, 1/4 hr. \$12, 10 min. \$8, 5 min. \$6; Spots 75 w. \$2.50, 1-min. Tr. \$4. Dis. wkly. & Fr. Pol.—50% above reg. rates. TS 50 w. 7x DI. & Su. \$250 mo.

**PARTICIPROGRAMS**: "Violet Schram" (HH Ec. & Shopping news) 1/2 hr. 11:30 A.M. 6x wk. 100 w. ann. \$15 wk.

**SUSTAINING**: "Poet's Club" (Top mail for station) 1/4 hr. 2 P.M. 5x wk. \$60 wk.

**NEWS PERIODS**: 15 min. 9:15 A.M., 11 A.M., \$55 wk. ea.

**KFWB**—A(6-10 P.M.) 1 hr. \$175, 1/2 hr. \$100, 1/4 hr. \$60; Spots 60 w. \$25. B(5-6 P.M., 10-11 P.M. & 7 A.M.-6 P.M. Su.) 1 hr. \$100, 1/2 hr. \$60, 1/4 hr. \$37.50; Spots 60 w. \$15 (10-11 P.M. wk. d.). C(7 A.M.-5 P.M. & 11 P.M.-1 A.M.) 1 hr. \$90, 1/2 hr. \$50, 1/4 hr. \$30; Spots 60 w. (11 P.M.-Mid.) \$10, 100 w. \$10, 5 min. \$20. Dis. wkly. & Fr. Pol. & TS on req.

**KGFJ**—A(6 A.M.-Mid. wk. d.) 1 hr. \$30, 1/2 hr. \$22.50, 1/4 hr. \$12.50, 5 min. \$7.50; Spots 75 w. DI. \$22.50 wk. B(6 A.M.-Mid. Su.) 1 hr. \$35, 1/2 hr. \$22.50, 1/4 hr. \$12.50, 5 min. \$7.50. Dis. wkly. &

# RIM RADIO STATION RATES

Fr. Pol.—2x reg. rates. TS 100 w. d. & n. 12 Di. \$85 wk., 24 Di. \$150 wk.

NEWS PERIODS: 10 min. on the hour 7 A.M.-11 P.M. 6x wk. \$36.75 wk.

KHJ—A(6-10:30 P.M.) 1 hr. \$300, 1/2 hr. \$180, 1/4 hr. \$120, 10 min. \$96, 5 min. \$72; Spots 35 w. CB or 100 w. ann. \$45, 1-min. Tr. \$60. B(Noon-6 P.M. Su.) 1 hr. \$200, 1/2 hr. \$120, 1/4 hr. \$80, 10 min. \$64, 5 min. \$48. C(8:30 A.M.-6 P.M. & 10:30 P.M.-Mid.) 1 hr. \$150, 1/2 hr. \$90, 1/4 hr. \$60, 10 min. \$48, 5 min. \$36. D(Mid.-8:30 A.M.) 1 hr. \$100, 1/2 hr. \$60, 1/4 hr. \$40, 10 min. \$32, 5 min. \$24; Spots (B-C-D-E) 35 w. CB or 100 w. ann. \$22.50, 1-min. Tr. \$30. Dis. wkly. & Fr. Pol.—reg. rates.

PARTICIPROGRAMS: "Rise and Shine" LT, patter & Tr., NF & time) 2 1/2 hrs. 6 A.M. 6x wk. reg. ann. rates. "Happy Homes" (HH Ec. with Norma Young, lim. 5 Sp.) ann. \$25 SF.

SUSTAINING: "Singing Strings" (All-girl string sextet, pop & classical music) 1/4 hr. 11:15 A.M. 5x wk. ST, Tal. & Pr. SF. "Sons of Pioneers" (Male vocal sextet, Western songs) 1/4 hr. 8:45 A.M. 5x wk. ST, Tal. & Pr. SF.

NEWS PERIODS: 15 min. 12 noon 5x wk. 3:45 P.M. M. Wd. F., 6 P.M. T. Th. S.

KMTR—A(7-9:30 P.M.) 1 hr. \$250, 1/2 hr. \$168.75, 1/4 hr. \$120, 10 min. \$125.90. B(6-7 & 9:30-10 P.M.) 1 hr. \$112.50, 1/2 hr. \$60, 1/4 hr. \$38.50, 5 min. \$18.75. C(5-6 P.M.) 1 hr. \$73, 1/2 hr. \$43.75, 1/4 hr. \$21.90, 5 min. \$12.50. D(5 A.M.-1 P.M., 4-5 P.M. & 10 P.M.-Mid.) 1 hr. \$62.50, 1/2 hr. \$38.50, 1/4 hr. \$18.75, 5 min. \$11.80. E(1-4 P.M.) 1 hr. \$43.75, 1/2 hr. \$25, 1/4 hr. \$12.50, 5 min. \$6.25, n. \$15.65, 1-min. Tr. d. \$12.50, n. \$31.30. Dis. wkly. & fr. Pol.—10% above reg. rates. TS 50 w. d. or n. SF.

PARTICIPROGRAMS: "Dedicated to you" (req. program) 1/2 hr. 8:30 A.M. 5x wk. 75 w. ann. \$100 mo. "Volney James" in variety R. show) 1 hr. 5 P.M. 5x wk. 75 w. ann. \$100 mo. "Make-Believe Ballroom" (Al Jarvis with latest R. swing music and orch.) 1 hr. noon 6x wk. 15 min. Di. \$75 wk.

SUSTAINING: "Singing Announcer" 1/4 hr. 2:30 P.M. 6x wk. \$15 wk. & ST. "Opera at Four" 1 hr. Su. 4 P.M. \$10 & ST. "Tone Poems" (expert organist with poems) 1/4 hr. Su. 10 P.M. \$10 & ST. "Political Forum" (OF on all candidates). Candidates cannot participate) 1 hr. Su. 7 P.M. "Hollywood Studio Chapel" (non-sectarian, non-denominational, 1-min. sermonette with songs and organ) 1/4 hr. d. 6x wk. 4:45 P.M., 1/2 hr. Su. 6 P.M.

NEWS PERIODS: "News by Hughes" 1/4 hr. M. Wd. F. 9:15 P.M. \$5 per per. & ST.

KNX—A(6-11 P.M.) 1 hr. \$500, 1/2 hr. \$300, 1/4 hr. \$190. B(5-6 P.M. wk. d. & 1-6 P.M. Su.) 1 hr. \$350, 1/2 hr. \$210, 1/4 hr. \$133, 5 min. \$133. C(8 A.M.-1 P.M., 4-5 P.M., 11 P.M.-Mid. wk. d. & 8 A.M.-1 P.M., 11P.M.-Mid. Su.) 1 hr. \$250, 1/2 hr. \$150, 1/4 hr. \$95, 5 min. \$95. D(1-4 P.M., Mid.-1:30 A.M. wk. d. & Mid.-1:30 A.M. Su.) 1 hr. \$213, 1/2 hr. \$128, 1/4 hr. \$81, 5 min. \$81. E(1:30-8 A.M.) 1 hr. \$167, 1/2 hr. \$100, 1/4 hr. \$63, 5 min. \$63; Spots d. 25 w. \$28, 100 w. ann. \$44, 1-min. Tr. \$52.80. Dis. wkly. & fr. Pol.—20% above reg. rates. TS on app.

PARTICIPROGRAMS: "Sunrise Salute" (Music, variety with Fletcher Wiley) 1 1/2 hrs. 6 A.M. 6x wk. \$125 wk. "Housewives Protective League" (Fletcher Wiley, commentator) 1/4 hr. 11:45 A.M. 5x wk. & 1/2 hr. 4 P.M. 5x wk. \$192 wk. Combination rotating part. \$160 wk. "Woman's Forum" (HH Ec. with Martha Moore) 1/4 hr. 10:30 A.M. 5x wk. \$45 per part, \$175 wk.

SUSTAINING: "Columbia Camera Club" 1/4 hr. 9:30 P.M. "KNXtra" (plugging KNX programs on air with guest performers out of character) 1/4 hr. 3:15 P.M. 5x wk. "Yours Sincerely" (Vox Pop Q & A program) 1/4 hr. M. Wd.-F. 3:15 P.M. "The Last Word" (an announcer turns back the calendar, broadcasts as if in past periods of history, with organ accom.) 1/4 hr. Wd. 5 P.M. "Sketchbook" (reveries with orch. background) 1/2 hr. Th. 10:15 P.M. "Studio Party" (Variety show, music,

patter, etc.) 1/2 hr. T. 10:15 P.M. Rates on app.

NEWS PERIODS: 15 min. (Knox Manning) 10 P.M. 6x wk. Rates on app.

KRKD—A(aft. 6 P.M.) 1 hr. \$50, 1/2 hr. \$30, 1/4 hr. \$17.50, 5 min. \$12.50; Spots 75 w. \$10, 60 w. 26x \$310, 52x w. \$520. B(7:30 A.M.-6 P.M.) 1 hr. \$40, 1/2 hr. \$25, 1/4 hr. \$15, 5 min. \$10; Spots 100 w. \$5. C(6-7:30 A.M.) 1 hr. \$25, 1/2 hr. \$15, 1/4 hr. \$10; Spots 75 w. \$3, 1-min. Tr. 26x \$227.50. Dis. wkly. & fr. Pol.—10% above reg. rates. TS d. 8x Di. \$75 wk., n. 4x Di. \$70 ex. Su.

SUSTAINING: "Land of Enchantment" 1/2 hr. M.-5 P.M. \$100. "Drama Behind Headlines" (with orchestra) 1/2 hr. S. 5 P.M. \$200.

## MERCED—

KYOS—1 hr. \$30, 1/2 hr. \$18, 1/4 hr. \$11, 10 min. \$7.50, 5 min. \$5; Spots 50 w. \$2.50 ea., 100 w. or 1-min. Tr. \$4 ea. Dis. Fr. Pol.—reg. rates. TS 25 w. \$2.50 ea., SF.

PARTICIPROGRAMS: Request Program 1/2 hr. 8 A.M. 6x wk. 50 w. ann. \$2.50 SF \$1.88. "News Casts" 1/4 hr. 7:15 A.M., 12:15 P.M., 4:30 P.M., 50 w. ann. \$4, SF \$3.

SUSTAINING: "Fields & Hall" (Tr. mountaineers) 1/4 hr. noon 6x wk. 26x contract \$9.90 per prog. "John Segal" (Tr. baritone, hymns, religious) 6x wk. 26x contract \$9.90 per prog. "Band Concert" (Tr. Robert Hood Bowers conducting) 6x wk. 26x contract \$9.90 per prog.

NEWS PERIODS: 15 min. 7:15 A.M. 6x wk. \$11, SF \$8.25, 5 min. \$5, SF \$3.75. "Portugese News" 15 min. 6x wk. \$18 SF \$13.50, 5 min. \$5, SF \$3.75.

## MODESTO—

KTRB—A(6 A.M.-sunset wk. d.) 1 hr. \$40, 1/2 hr. \$20, 1/4 hr. \$14, 5 min. \$8.40; Spots 100 w. \$3. B(8 A.M.-sunset Su. 1/2 hr. \$30, 1/4 hr. \$20. Dis. Fr. Pol.—100% above reg. rates.

SUSTAINING: "Knick Knack Program" 1/2 hr. \$42. "Bar 20 Cowboys" 1/2 hr. \$42.

## MONTEREY—

KDON—A(6-10:30 P.M.) 1 hr. \$35, 1/2 hr. \$21, 1/4 hr. \$14, 10 min. \$11.20, 5 min. \$8.40; Spots 35 w. CB or 100 w. ann. \$5.50. B(bef. 6 aft. 10:30 P.M.) 1 hr. \$25, 1/2 hr. \$15, 1/4 hr. \$10, 10 min. \$8, 5 min. \$6; Spots 35 w. CB or 100 w. ann. \$4.12. Dis. wkly. & Fr. Pol.—reg. rates.

## OAKLAND—

KLS—A(6-10 P.M.) 1 hr. \$36, 1/2 hr. \$27, 1/4 hr. \$18. B(6 A.M.-6 P.M. & 10 P.M.-Mid.) 1 hr. \$24, 1/2 hr. \$18, 1/4 hr. \$12. C(Mid.-1 A.M.) 1 hr. \$19.20, 1/2 hr. \$14.40, 1/4 hr. \$9.60. D(1-6 A.M.) 1 hr. \$12, 1/2 hr. \$9, 1/4 hr. \$6. Spots 100 w. d. \$2.40 ea., n. \$3.60 ea. Dis. wkly. & fr. TS 100 w. d. \$2.40 ea., n. \$3.60 ea. Above local rates subject ASCAP 5%.

KLX—A(6-10 P.M.) 1 hr. \$70, 1/2 hr. \$40, 1/4 hr. \$25, 5 min. \$18; Spots 100 w. \$8.50 SF \$6. B(8 A.M.-6 P.M. & aft. 10 P.M.) 1 hr. \$35, 1/2 hr. \$20, 1/4 hr. \$12, 5 min. \$9; Spots 100 w. \$5.50 SF \$3. Dis. Fr. Pol.—reg. rates. TS 2x d. & 2x n. 60 w. \$300 mo.

PARTICIPROGRAMS: "Shopping List" (R. music & ads, lim. to 6 non-competitive sp.) 1/2 hr. 9 A.M. 6x wk. \$15 wk. "KLX Kitchen" (Cookery forum, music, ads, lim. to 6 non-competitive food sp.) 1/2 hr. 10:30 A.M. 6x wk. \$24 wk.

KROW—Monthly rates 26x: A(6-10:30 P.M.) 1 hr. \$1607, 1/2 hr. \$847, 1/4 hr. \$447; Spots 100 w. \$7.75 ea., 50 w. \$6.65 ea. B(6 A.M.-6 P.M. & 10:30 P.M.-Mid.) 1 hr. \$1144, 1/2 hr. \$606, 1/4 hr. \$318; Spots 100 w. \$5.25 ea., 50 w. \$4.50 ea. Dis. fr. Pol. & TS on app.

## REDDING—

KVCV—A(6-10 P.M. wk. d. & all Su.) 1 hr. \$45, 1/2 hr. \$25, 1/4 hr. \$14, 5 min. \$8; Spots 50 w. \$3. B(Noon-6 P.M. & 10-11 P.M.) 1 hr. \$35, 1/2 hr. \$19, 1/4 hr. \$10.50, 5 min. \$6; Spots 50 w. \$2. C(7 A.M.-noon) 1 hr. \$25, 1/2 hr. \$14, 1/4 hr. \$8, 5 min. \$5; Spots 50 w. \$1.50. Dis. Fr. Pol.—rates on app. TS—rates on app.

## SACRAMENTO—

KFBK—A(6-11 P.M.) 1 hr. \$168, 1/2 hr. \$89.25, 1/4 hr. \$52.50, 5 min. \$36.75; Spots 35 w. \$25.20 net. B(7 A.M.-6 P.M. & 11 P.M.-Mid.) 1 hr. \$100.80, 1/2 hr. \$53.55, 1/4 hr. \$31.50, 5 min. \$18.90; Spots 50 w. \$12.60. Dis. Fr. Pol.—d. reg. rates, n. 25% above reg. rates. TS d. 50 w. Di. \$147 mo., n. 35 w. Di. \$245.45 mo.

PARTICIPROGRAMS: "Katherine Kitchen" (HH Ec. expert) 1/2 hr. 10 A.M. 5x wk. 5 min. \$18.90. SF. "Breakfast Club" (Variety) 1 hr. 7 A.M. 6x wk., 1 min. \$12.60. SF.

SUSTAINING: "Meditation" (Organ & reader) \$30 per prog.

NEWS PERIODS: 15 min. 7:15 A.M. \$180 wk., 9:30 P.M. \$275 wk.

KROY—1 hr. \$46.25, 1/2 hr. \$27.25, 1/4 hr. \$15.75, 10 min. \$13.25, 5 min. \$9; Spots 25 w. Di. \$47.75 mo., 50 w. Di. \$57.75 mo., 100 w. or 1-min. Tr. \$3.75 ea. Dis. fr. Pol.—on app. TS 35 w. Di. \$52 SF \$41.50.

NEWS PERIODS: 15 min. INS 6x wk. 100 w. ann. \$3.50, open space \$4.75.

## SAN BERNARDINO—

KFXM—A(6-10:30 P.M.) 1 hr. \$50, 1/2 hr. \$30, 1/4 hr. \$20, 10 min. \$16, 5 min. \$12; Spots 35 w. CB or 100 w. ann. \$6. B(bef. 6 aft. 10:30 P.M.) 1 hr. \$35, 1/2 hr. \$21, 1/4 hr. \$14, 10 min. \$11, 5 min. \$8; Spots 35 w. CB or 100 w. ann. \$4. Dis. wkly. & fr. Pol.—reg. rates. TS 35 w. d. \$4, n. \$6.

PARTICIPROGRAMS: "Early Birds" (LT pop. variety) 1 hr. 7 A.M. 6x wk. \$5. "Midnight Hoot Owls" (Tr.) 1 hr. mid. 6x wk. \$2.

SUSTAINING: "News Oddities" (by Carl Saunders) 5 min. 1 P.M. 6x wk. \$8.50.

NEWS PERIODS: 15 min. 3:45 P.M. 6x wk. \$90 wk.

## SAN DIEGO—

KFSD—A(6-10:30 P.M.) 1 hr. \$70, 1/2 hr. \$40, 1/4 hr. \$25, 10 min. \$21, 5 min. \$17.50; Spots 25 w. \$5, 50 w. \$7, 100 w. \$11 1-min. Tr. \$12. B(bef. 6 aft. 10:30 P.M.) 1 hr. \$35, 1/2 hr. \$20, 1/4 hr. \$15, 10 min. \$12.50, 5 min. \$10; Spots 25 w. \$2.50, 50w. \$3.50, 100 w. \$5.50, 1-min. Tr. \$6. Dis. wkly. & fr. Pol.—50% above reg. rates. TS spot ann. rates.

PARTICIPROGRAMS: "Dawn Patrol" 3/4 hr. 7 A.M. 6x wk. 75 w. 26x per mo. \$65.

SUSTAINING: "All Request" (organ, swing program, phone calls aver. 75 per prog.) 1/2 hr. M.-Wd.-F. 10:30 P.M. cost ST & T.

NEWS PERIODS: 15 min. 5:15 P.M. 6x wk., 8 P.M. 6x wk. cost ST & NS.

KGB—A(6-10:30 P.M.) 1 hr. \$80, 1/2 hr. \$48, 1/4 hr. \$32, 10 min. \$26, 5 min. \$20; Spots 35w. CB or 100 w. ann. \$6.50, 1-min. Tr. \$10. B(Noon-6 P.M. Su.) 1 hr. \$53, 1/2 hr. \$32, 1/4 hr. \$21.50, 10 min. \$17.50, 5 min. \$13.50. C(8:30 A.M.-6 P.M. & 10:30 P.M.-Mid.) 1 hr. \$40, 1/2 hr. \$24, 1/4 hr. \$16, 10 min. \$13, 5 min. \$10. D(Mid.-8:30 A.M.) 1 hr. \$26.50, 1/2 hr. \$16, 1/4 hr. \$10.50, 10 min. \$8.50, 5 min. \$6.50; Spots (B-C-D) 35 w. CB or 100 w. ann. \$3.25, 1-min. Tr. \$5. Dis. wkly. & fr. Pol.—reg. rates.

PARTICIPATING: "Happy Jack Kay" (the genial toastmaster) 3/4 hr. 7 A.M. 6x wk. 3 1/4 hrs. wkly. 13 wks. \$53.20 wk., 6 1/4 hrs. wkly. 52 wks. \$97.01 wk. "Good Morning Neighbors"

1/4 hr. 9 A.M. 6x wk. 5 min. 13 wks. 3x wkly. \$31.77 wk., 5x wkly. \$47.06. George Bacon (Hammond elec. organ) ST.

SUSTAINING: "Fulton Lewis Jr." (news from Washington, D. C.) 5x wk. 26 wks. \$90 wkly.

## SAN FRANCISCO—

KFRC—A(6-10:30 P.M.) 1 hr. \$250, 1/2 hr. \$150, 1/4 hr. \$100, 10 min. \$80, 5 min. \$60; Spots 35 w. CB or 100 w. ann. \$30, 1-min. Tr. \$40. B(Noon-6 P.M. Su.) 1 hr. \$166.65, 1/2 hr. \$100, 1/4 hr. \$66.66, 10 min. \$53.33, 5 min. \$40. C(8:30 A.M.-6 P.M. & 10:30 P.M.-Mid.) 1 hr. \$125, 1/2 hr. \$75, 1/4 hr. \$50, 10 min. \$40, 5 min. \$30. D(Mid.-8:30 A.M.) 1 hr. \$83.33, 1/2 hr. \$50, 1/4 hr. \$33.33, 10 min. \$26.66, 5 min. \$20; Spots (B-C-D) 35 w. CB or 100 w. ann. \$15, 1-min. Tr. \$20. Dis. wkly. & fr. Pol.—reg. rates. TS 30 w. reg. ann. rates.

PARTICIPROGRAMS: "Morning Hostess" (HH Ec.) 5-min. \$40. "Rise and Shine" (Bill Davidson's early morning waker-upper), reg. ann. rates. "Over the Tea Cups" (Alma La Marr, poetry, organ, etc.). Ann. \$20, 3x wk. \$50, 5x wk. \$75.

SUSTAINING: "Bess Bye" (The Market Scout; daily 5-min. report of products in wholesale market; heavy mail response) \$42.50 per prog. "Rid-dies in Rhythm" (1/2 hr. musical quiz, A & A), ST & \$400. "Close Shaves" (1/4 hr. dram. true experiences), ST & \$125.

NEWS PERIODS: 15 min. 11 p.m. \$50, 5 min. \$30.

KGO—A(6-11 P.M.) 1 hr. \$280, 1/2 hr. \$168, 1/4 hr. \$112; Spots 1-min. Tr. \$28, 5-min. Tr. \$56. B(Noon-6 P.M. Su.) 1 hr. \$210, 1/2 hr. \$126, 1/4 hr. \$84. C(11 P.M.-Mid. & 8 A.M.-6 P.M.) 1 hr. \$140, 1/2 hr. \$84, 1/4 hr. \$56. D(Mid.-8 A.M.) 1 hr. \$93.33, 1/2 hr. \$56, 1/4 hr. \$37.33; Spots (11 P.M.-6 P.M.) 1-min. Tr. \$14, 5-min. Tr. \$28. Dis. wkly. & fr.

KJBS—A(8 A.M.-sunset Su.) 1 hr. \$70, 1/2 hr. \$46, 1/4 hr. \$27. B(8 A.M.-sunset wk. d.) 1 hr. \$60, 1/2 hr. \$36, 1/4 hr. \$22, 5 min. \$14; owl rates (mid.-6:30 a.m.) 1/2 daytime rates; Spots 100 w. ann. or 1-min. Tr. \$7.50. Dis. fr. TS rates on app.

PARTICIPROGRAMS: "Alarm Klock Klub" 1/2 hr. 6:30 a.m. 6x wk. ann. \$8.50. "To the Ladies" 1/2 hr. 11 A.M. 6x wk. ann. \$10.

KPO—A(6-11 P.M.) 1 hr. \$380, 1/2 hr. \$228, 1/4 hr. \$152. B(Noon-6 P.M. Su.) 1 hr. \$285, 1/2 hr. \$171, 1/4 hr. \$114. C(11 P.M.-Mid. & 8 A.M.-6 P.M.) 1 hr. \$190, 1/2 hr. \$114, 1/4 hr. \$76. D(Mid.-8 A.M.) 1 hr. \$126.67, 1/2 hr. \$76, 1/4 hr. \$50.67. Dis. wkly. & fr.

KSAN—A(n. wk. d. & all Su.) 1 hr. \$40, 1/2 hr. \$25, 1/4 hr. \$15, 10 min. \$12.50, 5 min. \$8; Spots 1-min. Tr. \$3.50. B(d. wk. d.) 1 hr. \$30, 1/2 hr. \$20, 1/4 hr. \$12.50, 10 min. \$9, 5 min. \$6; Spots 1-min. Tr. \$2.50. Dis. wkly. & fr. Pol.—reg. rates.

KSFO—A(6-10:30 P.M.) 1 hr. \$275, 1/2 hr. \$165, 1/4 hr. \$105; Spots 50 w. \$40. B(8 A.M.-6 P.M.) 1 hr. \$138, 1/2 hr. \$83, 1/4 hr. \$52, 5 min. \$39. C(10:30-11 P.M.) 1/2 hr. \$115, 1/4 hr. \$74, 5 min. \$55. D(11 P.M.-8 A.M.) 1 hr. \$92, 1/2 hr. \$55, 1/4 hr. \$35, 5 min. \$26; Spots (11 P.M.-6 P.M.) 50 w. \$16, 100 w. \$20. Dis. wkly. & fr. Pol.—reg. rates. TS rates on app.

KYA—A(6-10 P.M.) 1 hr. \$170, 1/2 hr. \$100, 1/4 hr. \$60, 5 min. \$36; Spots 30 w. \$15, 50 w. \$16, 75 w. \$20, 100 w. \$24, 1-min. Tr. \$30. B(8 A.M.-6 P.M. & 10 P.M.-Mid.) 1 hr. \$85, 1/2 hr. \$50, 1/4 hr. \$30, 5 min. \$18; Spots 30 w. CB \$7.50, 50 w. \$8, 75 w. \$10, 100 w. \$12, 1-min. Tr. \$15. C(Mid.-8 A.M.) 1 hr. \$56.67, 1/2 hr. \$33.33, 1/4 hr. \$20, 5 min. \$12; Spots 30 w. CB \$5, 50 w. \$6, 75 w. \$7, 100 w. \$8, 1-min. Tr. \$10. Dis. wkly. & fr. Pol.—rates on app. TS spot. ann. rates.

# R I M R A D I O S T A T I O N R A T E S

## SAN JOSE—

KQW—A(6-10:30 P.M.) 1 hr. \$60, 1/2 hr. \$36, 1/4 hr. \$24, 10 min. \$19.20, 5 min. \$14.40; Spots 35 w. CB or 100 w. ann. \$10. B(bef. 6 aft. 10:30 P.M.) 1 hr. \$30, 1/2 hr. \$18, 1/4 hr. \$12, 10 min. \$9.60, 5 min. \$7.20; Spots 35 w. CB or 100 w. ann. \$7. Dis. wkly. & fr. Pol.—reg. rates.

## SAN LUIS OBISPO—

KVEC—1 hr. \$35, 1/2 hr. \$22.50, 1/4 hr. \$15, 5 min. \$9; Spots 1-min. or 100 w. \$3, 1/2 min. or 50 w. \$2. Dis. fr. Pol.—50% above reg. rates. TS 35 w. DI. ex. Su. \$46.80 mo.

## SANTA ANA—

KVOE—A(6-10:30 P.M.) 1 hr. \$35, 1/2 hr. \$21, 1/4 hr. \$14, 10 min. \$11.20, 5 min. \$8.40; Spots 35 w. CB or 100 w. ann. \$5. B(bef. 6 aft. 10:30 P.M.) 1 hr. \$25, 1/2 hr. \$15, 1/4 hr. \$10, 10 min. \$8, 5 min. \$6; Spots 35 w. CB or 100 w. ann. \$3.32. Dis. wkly. & fr. Pol.—reg. rates. T.S. 35 w. DI. \$3.32, n. \$5.

PARTICIPROGRAMS: "Milady's Moments" (HH Ec with Ruth Estelle Reed) 1/4 hr. 9:30 A.M. 6x wk. 1 spot DI. \$22.85.

SUSTAINING: "Marriage License Bureau" \$25. "House of MacGregor" \$16.50.

NEWS PERIODS: 15 min. noon 5x wk. \$60 wk., 3:45 P.M. M-W-F \$60 wk.

## SANTA BARBARA—

KDB—A(6-10:30 P.M.) 1 hr. \$50, 1/2 hr. \$30, 1/4 hr. \$20, 10 min. \$16, 5 min. \$12; Spots 35 w. CB or 100 w. ann. \$5. B(bef. 6 aft. 10:30 P.M.) 1 hr. \$35, 1/2 hr. \$20, 1/4 hr. \$15, 10 min. \$12, 5 min. \$9; Spots 35 w. CB or 100 w. ann. \$2.50. Dis. wkly. & fr. Pol.—reg. rates.

KTMS—A(6-11 P.M.) 1 hr. \$75, 1/2 hr. \$45, 1/4 hr. \$30, 5 min. \$15; Spots 50 w. \$9. B(bef. 6 aft. 11 P.M.) 1 hr. \$37.50, 1/2 hr. \$22.50, 1/4 hr. \$15, 5 min. \$7.50; Spots 100 w. \$4.50. Dis. fr. TS 25 w. DI. d. \$54 3-mo. contract, n. \$108 3-mo. contract SF.

## SANTA ROSA—

KSRO—1 hr. \$45, 1/2 hr. \$26, 1/4 hr. \$15, 10 min. \$11, 5 min. \$7; Spots 1 min. \$4. Dis. fr. Pol.—rates on app. TS 50 w. DI. ex. Su. \$68 mo. SF.

## STOCKTON—

KGDM—1 hr. \$35, 1/2 hr. \$21, 1/4 hr. \$14, 10 min. \$11.20, 5 min. \$8.40; Spots 35 w. CB or 100 w. ann. \$5. Dis. wkly. & fr. Pol.—reg. rates.

KWG—A(6-11 P.M.) 1 hr. \$42, 1/2 hr. \$26.25, 1/4 hr. \$15, 5 min. \$11; Spots 50 w. \$6.50 net. B(7 A.M.-6 P.M. & aft. 11 P.M.) 1 hr. \$26.25, 1/2 hr. \$15.75, 1/4 hr. \$9.50, 5 min. \$6.85; Spots 1 min. \$3.15. Dis. fr. Pol.—rates on app. TS d. 100 w. \$3.15, n. 35 w. \$4.20 SF.

## VISALIA—

KTKC—1 hr. \$32.50, 1/2 hr. \$22.50, 1/4 hr. \$10, 5 min. \$6.50; Spots 50 w. \$2.25, 1 min. \$3. Dis. fr. Pol.—25% above reg. rates. TS 50 w. DI. ex. Su. \$65 mo. SF.

## WATSONVILLE—

KHUB—1 hr. \$25, 1/2 hr. \$15, 1/4 hr. \$9, 5 min. \$7; Spots 50 w. \$3.50, 100 w. \$4.50. Dis. fr. Pol.—reg. rates. TS 50 w. \$4.50 SF.

## COLORADO

### ALAMOSA—

KGIW—1/2 hr. \$15, 1/4 hr. \$7.50; Spots d. 25 w. \$1, 50 w. \$1.50, 100 w. or 1 min. \$2.50. n. 25 w. \$1.15, 50 w. \$1.75, 100 w. or 1-min. Tr. \$3. Dis. fr. Pol.—Reg. Rates.

PARTICIPROGRAMS: "SLV Woman's Club," 1/2 hr. 8:30 A.M. 50 w. DI. \$28.25 mo. "Monte Vista Melodies," 1/2 hr. 9:30 A.M. 50 w. DI. \$28.25 mo. "Home Harmony Hour," 1/2 hr. 10:30 A.M. 100 w. \$34 mo. "Matinee Melodies," 1/2 hr. 1:30 P.M. 1-min. DI. \$34 mo. "Eventide Echoes," 3/4 hr. 6:30 P.M. 50 w. DI. \$34 mo.

SUSTAINING: "Just About Time," 1/4 hr. 7:30 A.M. \$95 mo. "Musical Newsy," 1/4 hr. 8:15 A.M. \$95 mo. "Facts and Fancies" 1/4 hr. 2 P.M. \$95 mo.

### COLORADO SPRINGS—

KVOR—A(6-10:30 P.M.) 1 hr. \$72, 1/2 hr. \$45, 1/4 hr. \$27, 5 min. \$15; Spots 100 w. or 1-min. Tr. \$6. B(7 A.M.-6 P.M. & 10:30 P.M.-Mid.) 1 hr. \$45, 1/2 hr. \$27, 1/4 hr. \$16, 5 min. \$9; Spots 100 w. or 1-min. Tr. \$4. Dis. fr. Pol.—rates on app. TS d. 100 w. 3x DI. \$125 mo., n. 100 w. 1x & 25 w. 3x DI. \$225 mo., entire 7x DI. \$300 mo.

PARTICIPROGRAMS: "Anne Russell" DI. 100 w. \$18 wk. "Farmers Home Frolic" 12:15 P.M. DI. 100 w. \$20 wk. "Where to Go in Colorado" 5:15 P.M. DI. 100 w. \$20 wk.

### DENVER—

KFEL—A(6-10:30 P.M.) 1 hr. \$120, 1/2 hr. \$70, 1/4 hr. \$40, 10 min. \$30, 5 min. \$20; Spots 50 w. \$6. B(bef. 6 aft. 10:30 P.M.) 1 hr. \$90, 1/2 hr. \$52.50, 1/4 hr. \$30, 10 min. \$22.50, 5 min. \$15; Spots 100 w. DI. \$31.50 wk., 1 min. \$4.50. Dis. fr. Pol.—not accepted.

KLZ—A(6-10:30 P.M.) 1 hr. \$180, 1/2 hr. \$110, 1/4 hr. \$65, 5 min. \$37.50. B(Noon-6 P.M. Su.) 1 hr. \$125, 1/2 hr. \$75, 1/4 hr. \$43.75, 5 min. \$25. C(8 A.M.-6 P.M. wk. d. & 10:30 P.M.-Mid. wk. d. & Su.) 1 hr. \$100, 1/2 hr. \$60, 1/4 hr. \$35, 5 min. \$20. Dis. wkly. & fr. Spots, Pol. & TS—rates on app.

KOA—A(6-11 P.M.) 1 hr. \$240, 1/2 hr. \$144, 1/4 hr. \$96, 10 min. \$80; Spots 1 min. \$24, 5 min. \$48. B(Noon-6 P.M. Su.) 1 hr. \$180, 1/2 hr. \$108, 1/4 hr. \$72, 10 min. \$60. C(11 P.M.-Mid. & 8 A.M.-6 P.M.) 1 hr. \$120, 1/2 hr. \$72, 1/4 hr. \$48, 10 min. \$40. D(Mid.-8 A.M.) 1 hr. \$80, 1/2 hr. \$48, 1/4 hr. \$32, 10 min. \$26.67; Spots (C-D) 1 min. \$12, 5 min. \$24. Dis. wkly. & fr.

KVOD—A(6-11 P.M.) 1 hr. \$120, 1/2 hr. \$72, 1/4 hr. \$48, 5 min. \$27.50; Spots 50 w. \$12.50, 100 w. or 1-min. Tr. \$15. B(8 A.M.-6 P.M. & 11 P.M.-Mid.) 1 hr. \$75, 1/2 hr. \$45, 1/4 hr. \$30, 5 min. \$17.50; Spots 50 w. \$8, 1-min. Tr. \$9.50. Dis. fr.

### DURANGO—

KIUP—1 hr. \$40, 1/2 hr. \$20, 1/4 hr. \$12, 5 min. \$5; Spots 50 w. \$1.75, 100 w. \$2.25. Dis. fr. Pol.—rates on app.

### GRAND JUNCTION—

KFXJ—1 hr. \$40, 1/2 hr. \$20, 1/4 hr. \$10, 10 min. \$8, 5 min. \$4; Spots 50 w. \$1.50, 100 w. \$2.50. Dis. fr. Pol.—rates on app.

### GREELEY—

KFKA—1 hr. \$70, 1/2 hr. \$42, 1/4 hr. \$28, 5 min. \$14; Spots 50 w. \$3, 100 w. \$4.50, 20 w. CB \$10. Dis. fr.

## LA JUNTA—

KOKO—1/2 hr. \$15, 1/4 hr. \$7.50; Spots 50 w. 13x contract 75c ea., 1 min. \$2.50. Dis. fr.

## LAMAR—

KIDW—1/2 hr. \$15, 1/4 hr. \$7.50; Spots 50 w. 13x contract 75c ea., 1 min. \$2.50. Dis. fr.

## PUEBLO—

KGHF—A(6-11 P.M.) 1 hr. \$120, 1/2 hr. \$72, 1/4 hr. \$48, 5 min. \$20; Spots 50 w. \$5, 1-min. Tr. \$7.50. B(8 A.M.-6 P.M. & 11 P.M.-Mid.) 1 hr. \$75, 1/2 hr. \$45, 1/4 hr. \$30, 5 min. \$12.50; Spots 50 w. \$3, 1-min. Tr. \$4.50. Dis. fr.

## STERLING—

KGEK—1 hr. \$30, 1/2 hr. \$16, 1/4 hr. \$8.75, 10 min. \$6.50, 5 min. \$4.50; Spots 1 min. \$2.50, 2 min. \$3.60. Dis. fr. TS rates on app.

## IDAHO

### BOISE—

KIDO—A(6-11 P.M.) 1 hr. \$120, 1/2 hr. \$72, 1/4 hr. \$48, 5 min. \$24; Spots 50 w. \$12, 100 w. \$15. B(noon-6 P.M. Su.) 1 hr. \$90, 1/2 hr. \$54, 1/4 hr. \$36, 5 min. \$18; Spots 50 w. \$9, 100 w. \$11.25. C(8 A.M.-6 P.M. wk. d. & 8 A.M.-Noon, 11 P.M.-Mid. Su.) 1 hr. \$60, 1/2 hr. \$36, 1/4 hr. \$24, 5 min. \$12; Spots 50 w. \$6, 100 w. \$7.50. D(Mid.-8 A.M.) 1 hr. \$40, 1/2 hr. \$24, 1/4 hr. \$16, 5 min. \$8; Spots 50 w. \$4, 100 w. \$5. Dis. fr.

### IDAHO FALLS—

KID—1 hr. \$90, 1/2 hr. \$54, 1/4 hr. \$36, 5 min. \$18; Spots 50 w. \$12, 100 w. \$15. Dis. fr.

### LEWISTON—

KRLC—1/2 hr. \$25, 1/4 hr. \$15, 5 min. \$9; Spots 50 w. \$6, 100 w. \$9. Dis. fr. Pol.—rates on app.

### NAMPA—

KFXD—1/2 hr. \$15, 1/4 hr. \$7.50, 5 min. \$3.75; Spots 100 w. \$2.25. Dis. fr.

PARTICIPROGRAMS: "Sports News Cast" 9:30 A.M. 5 min. \$7.50.

SUSTAINING: "Morning Philosophy" (very pop. with shut-ins and housewives) 1/4 hr. 9 A.M. M-W-F \$7.50 per prog. "House of Peter MacGregor" 1/4 hr. 8 P.M. M-W-Th-F \$7.50 per prog. "Crimson Trail" 1/4 hr. 3 P.M. M-W-F \$7.50 per prog. "Eb & Zeb" 1/4 hr. 6:45 P.M. M-T-W-Th. \$7.50 per prog. SF. "Round the Loop" (Rem. Control req. prog. from Boise, Caldwell, Nampa, 3 announcers, very popular) 1/2 hr. 4 P.M. 6x wk.

NEWS PERIODS: 15 min. 8:45 A.M., 3:45, 8:45 P.M. \$7.50 ea.

### POCATELLO—

KSEI—A(Noon-1 P.M. & 6 P.M.-10 P.M.) 1 hr. \$75, 1/2 hr. \$45, 1/4 hr. \$30, 10 min. \$20, 5 min. \$15; Spots 30 w. CB or 50 w. ann. \$8, 100 w. or 1-min. Tr. \$10. B(6 A.M.-Noon, 1 P.M.-6 P.M. & 10 P.M.-Mid.) 1 hr. \$60, 1/2 hr. \$37.50, 1/4 hr. \$25, 10 min. \$18, 5 min. \$12.50; Spots 30 w. CB or 50 w. ann. \$6, 100 w. ann. or 1-min. Tr. \$8. Dis. fr. TS rates on app.

## TWIN FALLS—

KTFI—A(Noon-1 P.M. & 6-10 P.M.) 1 hr. \$75, 1/2 hr. \$45, 1/4 hr. \$30, 10 min. \$20, 5 min. \$15; Spots 30 w. CB or 50 w. ann. \$8, 100 w. ann. or 1-min. Tr. \$10. B(6 A.M.-Noon, 1 P.M.-6 P.M. & 10 P.M.-Mid.) 1 hr. \$60, 1/2 hr. \$37.50, 1/4 hr. \$25, 10 min. \$18, 5 min. \$12.50; Spots 30 w. CB or 50 w. ann. \$6, 100 w. ann. or 1-min. Tr. \$8. Dis. fr. TS rates on app.

## MONTANA

### BILLINGS—

KGHL—A(6-11 P.M.) 1 hr. \$100, 1/2 hr. \$60, 1/4 hr. \$40, 5 min. \$20; Spots 1 min. \$11, 25 w. CB \$12 net. B(7 A.M.-6 P.M.) 1 hr. \$70, 1/2 hr. \$45, 1/4 hr. \$30, 5 min. \$15; Spots 1 min. \$9, 25 w. CB \$12 net. Dis. fr.

### GREAT FALLS—

KFBB—1 hr. \$100, 1/2 hr. \$65, 1/4 hr. \$35, 5 min. \$25; Spots 35 w. CB \$8, 1 min. \$10. Dis. fr. Pol. & TS—rates on app.

### KALISPELL—

KGEZ—A(11:30 A.M.-1:30 P.M. & 5:30 P.M.-Mid.) 1 hr. \$20, 1/2 hr. \$12.50, 1/4 hr. \$8.50, 5 min. \$5. B(7-11:30 A.M., 1:30-5:30 P.M. & 9 P.M.-Mid.) 1 hr. \$15, 1/2 hr. \$9, 1/4 hr. \$5, 5 min. \$4; Spots (A-B) 100 w. \$2.50. Dis. wkly. & fr. Pol.—1 min. \$2.50 net. TS rates on app.

### MISSOULA—

KGVO—A(7-10 P.M.) 1 hr. \$72, 1/2 hr. \$48, 1/4 hr. \$32, 10 min. \$24, 5 min. \$16. B(10-11 P.M.) 1 hr. \$54, 1/2 hr. \$36, 1/4 hr. \$24, 10 min. \$18, 5 min. \$8. C(5-7 P.M.) 1 hr. \$36, 1/2 hr. \$24, 1/4 hr. \$16, 10 min. \$12, 5 min. \$8. D(10 A.M.-5 P.M.) 1 hr. \$27, 1/2 hr. \$18, 1/4 hr. \$12, 10 min. \$9, 5 min. \$6. E(7-10 A.M.) 1 hr. \$18, 1/2 hr. \$12, 1/4 hr. \$8, 10 min. \$6, 5 min. \$4. Spots n. 25 w. \$3, 50 w. \$4.50, 100 w. \$6.75, 1-min. Tr. \$10.13; d. 25 w. \$1.50, 50 w. \$2.25, 100 w. \$3.38, 1-min. Tr. \$5.07. Dis. fr. Pol.—100% above reg. rates. TS d. 40 w. \$2.25, n. 40 w. \$4.50.

PARTICIPROGRAMS: "This and That" (chatter program with Erin Day, Jimmy Barber & Al Davis) 1/2 hr. 10 A.M. 6x wk. ann. rates & 50%. "Early Bird" 1 hr. 7 A.M. ann. rates. "Musical Clock" 3/4 hr. 8:15 A.M. ann. rates. "Request Hour" 1 hr. 1 P.M. ann. rates.

SUSTAINING: "Dude Ranch" (music & drama) 1 hr. T. 8 P.M. \$250. "Word Bout" (dictionary quiz) 1/2 hr. M. 8:30 P.M. \$48. "My Romance" (dramatization real love stories from listeners) 1/2 hr. Wd. 8 P.M. \$50.

NEWS PERIODS: 15 min. 7:15 A.M. \$438 mo., 3 P.M. \$442 mo., 9:30 P.M. \$754 mo.

### WOLF POINT—

KGCX—A(Noon-2 P.M. & 6-10 P.M.) 1 hr. \$60, 1/2 hr. \$30, 1/4 hr. \$15, 5 min. \$10; Spots 10 w. \$1, 50 w. \$4.50, 100 w. \$6. B(7 A.M.-Noon & 2-6 P.M.) 1 hr. \$40, 1/2 hr. \$20, 1/4 hr. \$10, 5 min. \$5; Spots 10 w. 75c, 50 w. \$3, 100 w. \$4. Dis. fr. Pol.—reg. rates. TS 25 w. d. \$3, n. \$3.50.

SUSTAINING: "Guess What." Mystery tunes, listeners guess titles. Excellent mail record. 1/4 hr. 6x wk. \$100 mo. "Odds and Ends" (week's important topics) 1 hr. 4:30 P.M. T. "Man of the Street" 1/4 hr. S. aft.

NEWS PERIODS: 15 min. 5 P.M. 6x wk. \$150 mo.; 6:15 P.M. 6x wk. \$195 mo., 5 min. \$97.50 mo.



# RIM RADIO STATION RATES

## NEVADA

### RENO—

KOH—A(6-10 P.M.) 1 hr. \$78, 1/2 hr. \$47, 1/4 hr. \$26, 5 min. \$18.20; Spots \$6.50 net. B(7 A.M.-6 P.M. & aft. 10 P.M.) 1 hr. \$42, 1/2 hr. \$26, 1/4 hr. \$15.75, 5 min. \$11; Spots 25 w. DI. ex. Su. \$45 mo., 50 w. \$80 mo., 75 w. \$120 mo., 1 min. \$4.75 ea. Dis. fr. Pol.—reg. rates. TS n. 35 w. spot rates SF.

## NEW MEXICO

### ALBUQUERQUE—

KGGM—A(6-11 P.M. & all Su.) 1 hr. \$90, 1/2 hr. \$54, 1/4 hr. \$36, 5 min. \$16.20; Spots 50 w. \$4.50, 100 w. \$6, 1-min. Tr. \$8.10. B(6 A.M.-6 P.M.) 1 hr. \$60, 1/2 hr. \$36, 1/4 hr. \$24, 5 min. \$10.80; Spots 50 w. \$4, 100 w. \$5, 1-min. Tr. \$7. Dis. fr.

KOB—A(aft. 6 P.M.) 1 hr. \$120, 1/2 hr. \$70, 1/4 hr. \$40, 5 min. \$22.50; spots 1/2 min. \$10, 1 min. or 25 w. CB \$15. B(Noon-6 P.M. Su.) 1 hr. \$90, 1/2 hr. \$55, 1/4 hr. \$30, 5 min. \$17.50; Spots 1/2 min. \$6, 1 min. or 25 w. CB \$9.50. C(bef. 6 P.M. wk. d. & bef. noon Su.) 1 hr. \$60, 1/2 hr. \$35, 1/4 hr. \$20, 5 min. \$11.25; Spots 1/2 min. \$6, 1 min. or 25 w. CB \$9.50. Dis. fr.

### CARLSBAD—

KLAH—1 hr. \$35, 1/2 hr. \$21, 1/4 hr. \$14, 5 min. \$7.50; Spots 50 w. \$2.50, 100 w. \$3.50. Dis. fr. Pol.—Reg. rates.

PARTICIPROGRAMS: "Woman's Hour" 1/4 hr. 9:45 A.M. \$50 mo.

SUSTAINING: "Dixieland Band" \$200 mo.

NEWS PERIODS: 6:05-6:10 P.M. \$50 mo., 6:10-6:15 \$65 mo., 15 min. 9 A.M., 3:30, 8 P.M. \$125 mo. ea., last 5 min. \$65 ea.

### CLOVIS—

KICA—1 hr. \$35, 1/2 hr. \$21, 1/4 hr. \$14; Spots 100 w. \$1.50. Dis. fr. T.S. 25 w.d. \$1, n. 75c.

PARTICIPROGRAMS: "Woman's Club of the Air" (daily gifts to members who call) 1/4 hr. 10:45 A.M. 5x wk. \$10 wk.

SUSTAINING: "Big Brother Club" (1/4 hr. dl. with theater party and Amateur Show S., \$5 cash prizes for saving box tops). Play-by-play broadcast Clovis H. S. football games. "Dick Dunke Football Forecasting System." Rates on app.

NEWS PERIODS: 15 min. 11:45 A.M., M-W-F, 12:45 P.M. T-Th-S, \$45 mo. ea.; 4 P.M. DI. \$60 mo., 3x wk. \$37.50 mo.

### GALLUP—

KAWM—A(Noon-1 P.M. & 6-7:30 P.M.) 1 hr. \$25, 1/2 hr. \$13, 1/4 hr. \$7, 5 min. \$3.50; Spots 100 w. \$1.75. B(7:30 A.M.-Noon & 1-6 P.M.) 1 hr. \$17, 1/2 hr. \$9, 1/4 hr. \$5, 5 min. \$2.50; Spots 100 w. \$1.50. Dis. fr.

### ROSWELL—

KGFL—1 hr. \$35, 1/2 hr. \$21, 1/4 hr. \$14, 5 min. \$7.50; Spots 50 w. \$2.50, 100 w. \$3.50. Dis. fr. TS rates on app.

### SANTA FE—

KRQA—1 hr. \$35, 1/2 hr. \$21, 1/4 hr. \$14, 5 min. \$7.50; Spots 50 w. \$2.50, 100 w. \$3.50. Dis. fr. T.S. 50 w.d. or n. DI. \$100 mo.

PARTICIPROGRAMS: "Radio Scrap Book" 1/2 hr. 9 A.M. 6x wk. 100 w.

reg. ann. rates. "Announcements in Spanish" during 1 hr. 8 A.M. reg. ann. rates.

NEWS PERIODS: 15 min. 6:30, 7 P.M. DI. \$125 mo. ea.

## OREGON

### ASTORIA—

KAST—1 hr. \$25, 1/2 hr. \$18, 1/4 hr. \$12.50; Spots 50 w. \$2, 100 w. or 1-min. Tr. \$3. Dis. wkly. and fr. Pol.—\$1 per min. T.S. 50 w. DI. \$15 mo.

PARTICIPROGRAMS: "Early Birds" (Req. music and T.S.) 1 hr. 7 A. M. 6x wk. 100 w. ann. \$22.50. "Tunes & Topics" (Women's features) 1/2 hr. 10 A. M. 6x wk. 100 w. ann. \$22.50.

SUSTAINING: "Finnish News Broadcast" 1/2 hr. 4:30 P. M. T. \$12.50 per prog. "World Bookman" 1/4 hr. 11 A. M. 6x wk. \$100 mo.

NEWS PERIODS: 15 min. "News & Previews" 3:45 P. M. 6x wk. \$125 mo.

### EUGENE—

KORE—A(n.) 1 hr. \$37.50, 1/2 hr. \$22.50, 1/4 hr. \$15.00, 5 min. \$9; Spots 1 min. \$5.50. B(d). 1 hr. \$25, 1/2 hr. \$15, 1/4 hr. \$10, 5 min. \$6; Spots 1 min. \$3.67. Dis. fr. Pol. \$1.50 per min. for 5 min. or more.

### KLAMATH FALLS—

KFJI—1 hr. \$25, 1/2 hr. \$16, 1/4 hr. \$10, 5 min. \$5; Spots 100 w. \$2.50. Dis. fr. TS 25 w. 2x DI. \$75 mo.

### MARSHFIELD—

KOOS—1 hr. \$40, 1/2 hr. \$25, 1/4 hr. \$15, 5 min. \$7.50; Spots 100 w. \$3, 1 min. \$4.50. Dis. fr. Pol.—\$1.50 per min. TS rates on app.

### MEDFORD—

KMED—A(aft. 6 P.M.) 1 hr. \$120, 1/2 hr. \$72, 1/4 hr. \$48, 5 min. \$28.80; Spots \$7.50. B(bef. 6 P.M.) 1 hr. \$60, 1/2 hr. \$36, 1/4 hr. \$24, 5 min. \$12.40; Spots \$4-5. Dis. fr.

### PORTLAND—

KALE—A(6-10:30 P.M.) 1/2 hr. \$60, 1/4 hr. \$30, 5 min. \$20; Spots 50 w. \$10, 1-min. Tr. or 100 w. ann. \$20. B(bef. 6 aft. 10:30 P.M.) 1/2 hr. \$30, 1/4 hr. \$15, 5 min. \$10; Spots 50 w. \$5, 1-min. Tr. or 100 w. ann. \$10. TS 30 w. DI. d. \$75 mo., n. \$100 mo. SF.

KEX—A(6-11 P.M.) 1 hr. \$93.75, 1/2 hr. \$62.50, 1/4 hr. \$39, 5 min. \$30; Spots 50 w. \$15, 1/2-min. Tr. \$17.50, 100 w. \$22.50, 1-min. Tr. \$25. B(9 A.M.-6 P.M. & 11 P.M.-Mid.) 1 hr. \$46.88, 1/2 hr. \$31.25, 1/4 hr. \$19.50, 5 min. \$15; Spots 50 w. \$7.50, 1/2-min. Tr. \$8.75, 100 w. \$11.25, 1-min. Tr. \$12.50. C(Mid.-9 A.M.) 1 hr. \$31.25, 1/2 hr. \$20.83, 1/4 hr. \$13, 5 min. \$10; Spots 50 w. \$5, 1/2-min. Tr. \$5.83, 100 w. \$7.50, 1-min. Tr. \$8.33. Dis. fr. TS 50 w. DI. d. \$100 mo., n. \$200 mo. SF.

KGW—A(6-11 P.M.) 1 hr. \$165, 1/2 hr. \$110, 1/4 hr. \$73.34, 5 min. \$60; Spots 50 w. \$25, 1/2-min. Tr. \$30, 100 w. \$50, 1-min. Tr. \$55. B(9 A.M.-6 P.M. & 11 P.M.-Mid.) 1 hr. \$82.50, 1/2 hr. \$55, 1/4 hr. \$36.67, 5 min. \$30; Spots 50 w. \$12.50, 1/2-min. Tr. \$15, 100 w. \$25, 1-min. Tr. \$27.50. C(Mid.-9 A.M.) 1 hr. \$55, 1/2 hr. \$36.67, 1/4 hr. \$24.45, 5 min.

\$20; Spots 50 w. \$8.33, 1/2-min. Tr. \$10, 100 w. \$16.67, 1-min. Tr. \$18.33. Dis. fr. TS d. 50 w. DI. \$200 mo., n. 30 w. DI. \$400 mo. SF.

KOIN—A(6-10:30 P. M.) 1/2 hr. \$100, 1/4 hr. \$65, 5 min. \$50; Spots 50 w. or 1/2-min. Tr. \$25, 100 w. or 1-min. Tr. \$50. B(bef. 6 aft. 10:30 P. M.) 1/2 hr. \$50, 1/4 hr. \$32.50, 5 min. \$27.50; Spots 50 w. or 1/2-min. Tr. \$10, 100 w. or 1-min. Tr. \$20. T.S. 30 w. DI. & Su. d. \$175 mo., n. \$325 mo.

PARTICIPROGRAMS: "Newspaper of the Air" ("Art the Editor" gives news features with music) 1 hr. 3:30 Su. 100 w. \$50 wk. "This & That" (Inspirational speaker with organ, vocal, ensemble, poetry) 1/2 hr. 8:30 P. M. Su. 100 w. \$50 wk. "Hello Again" (Music, variety) 1/2 hr. 1 P. M. 6x wk. 100 w. DI. \$50 wk. "Koin Klock" (Pipe organ, piano, T.S.) 1/2 hr. 6:30 A. M. 6x wk. 100 w. DI. \$25 wk.

SUSTAINING: "The Castillians" (Music in Latin tempo, character m.c., string orch., male quartet) 1/2 hr. 5 P. M. W. \$100 & ST. "Slumber Boat" (string orch., mixed quartet, m.c. in "dreamland" program) late evening DI. \$85 & ST. "Dot & Four Dashes" (contralto "Dot" and male quartet "Four Dashes" in vocal arrangements) 1/4 hr. n. \$50 & ST per prog. "The Phantom Violin" (Organ and violin in light classics) 1/4 hr. 8:30 P. M. T. \$25 & ST. "Oregon on Parade" (Institutional, narrative and drama with mus. background) 1/2 hr. 9:30 P. M. W. \$150-\$200 & ST. per prog.

NEWS PERIODS: 15 min. "Five Star Final" 10 P. M. 6x wk. UP & INS \$100 & ST. per wk.

KWJJ—A(6-11 P.M.) 1/2 hr. \$30, 1/4 hr. \$15, 5 min. \$5; Spots 75 w. or 1-min. Tr. \$2 net. B(9 A.M.-6 P.M. & 11 P.M.-Mid.) 1/2 hr. \$20, 1/4 hr. \$10, 5 min. \$5; Spots 100 w. \$2 net. C(6-9 A.M.) 1/2 hr. \$10, 1/4 hr. \$5, 5 min. \$1.67. Dis. fr. Pol.—40% above reg. rates. TS 50 w. d. or n. \$2.

PARTICIPROGRAMS: "Frankly Speaking" (of special interest to women) 1/4 hr. 10:45 A.M. spots \$2 ea. "Midnight Jamboree" (variety) 3/2 hrs. 11:30 P.M. 6x wk. 2 ann. DI. \$75 mo. "Farm Hour" 1 hr. 6 A.M. 6x wk. spots \$2 ea.

SUSTAINING: "Questions & Answers" (via telephone on Midnight Jamboree, telephone lines always jammed) 1/4 hr. 12:15 A.M. 3x wk. "Montana Wranglers" \$30 wk.

NEWS PERIODS: 15 min. 8:45 A.M., 12:30 P.M., 9 P.M. 6x wk. \$75 wk. ea.

KXL—1/2 hr. \$30, 1/4 hr. \$15, 5 min. \$12; Spots 1 min. or 30 w. CB \$9.

### ROSEBURG—

KRNR—A(6-10:30 P.M.) 1 hr. \$30, 1/2 hr. \$18, 1/4 hr. \$12, 5 min. \$7.20; Spots 35 w. CB or 100 w. ann. \$4.50. B(bef. 6 aft. 10:30 P.M.) 1 hr. \$20, 1/2 hr. \$12, 1/4 hr. \$8, 5 min. \$4.80; Spots 35 w. CB or 100 w. ann. \$3. Dis. wkly. & fr. Pol.—\$1.50 per min.

### SALEM—

KSLM—A(6-10:30 P.M.) 1 hr. \$35, 1/2 hr. \$21, 1/4 hr. \$14, 10 min. \$11.20, 5 min. \$8.40; Spots 35 w. CB or 100 w. ann. \$5.50. B(bef. 6 aft. 10:30 P.M.) 1 hr. \$25, 1/2 hr. \$15, 1/4 hr. \$10, 10 min. \$8, 5 min. \$6; Spots 35 w. CB or 100 w. ann. \$4.12. Dis. wkly. & fr. Pol.—3x reg. rates.

## UTAH

### CEDAR CITY—

KSUB—1 hr. \$20, 1/2 hr. \$12, 1/4 hr. \$9, 5 min. \$4.80; Spots 75 w. \$2, 1 min. \$2.70. Dis. fr. Pol. & TS rates on app.

### OGDEN—

KLO—A(6-11 P.M.) 1 hr. \$125, 1/2 hr. \$75, 1/4 hr. \$50, 5 min. \$20; Spots 50 w. \$10, 100 w. \$12.50, 1 min. \$15; B(6 A.M.-6 P.M. & aft. 11 P.M.) 1 hr. \$62.50, 1/2 hr. \$37.50, 1/4 hr. \$25, 5 min. \$10; Spots 50 w. \$5, 100 w. \$6.75, 1 min. \$7.50. Dis. fr. TS 50 w. DI. d. \$112.50 mo., n. \$225 mo. SF.

### PRICE—

KEUB—1 hr. \$35, 1/2 hr. \$20, 1/4 hr. \$10, 5 min. \$5; Spots 100 w. \$2.50. Dis. fr. TS 1 DI. 26x contract \$25 SF.

### SALT LAKE CITY—

KDYL—A(6-10:30 P.M.) 1 hr. \$200, 1/2 hr. \$120, 1/4 hr. \$80, 5 min. \$40; Spots 50 w. \$20, 100 w. or 1-min. \$25. B(Noon-6 P.M. Su.) 1 hr. \$150, 1/2 hr. \$90, 1/4 hr. \$60, 5 min. \$30; Spots 50 w. \$15, 100 w. or 1 min. \$18.75. Dis. fr. C(6 A.M.-6 P.M. & 10:30 P.M.-1 A.M.) 1 hr. \$100, 1/2 hr. \$60, 1/4 hr. \$40, 5 min. \$20; Spots 50 w. \$10, 100 w. or 1 min. \$12.50. Dis. Fr. Pol.—25% above reg. rates. T.S. 25 w. d. or n. 50 w. ann. rates.

PARTICIPROGRAMS: "KDYL Scrapbook" (Maria Fontaine in music and talks for women) 1/2 hr. 2 P. M. T. & F. Ann. \$15 ea.

SUSTAINING: "KDYL Inquiring Reporter" (Street broadcast) 6x wk. \$200 wk. "KDYL Varieties" (Live talent A & A) 1x wk. \$180 wk.

NEWS PERIODS: 15 min. 7:30 A. M., 3:30 P. M., 11 P. M., \$250 wk. ea., 5 min. \$120 ea.

KSL—A(6-10:30 P.M.) 1 hr. \$300, 1/2 hr. \$200, 1/4 hr. \$130, 5 min. \$80; Spots 50 w. \$40, 100 w. or 1-min. Tr. \$50. B(8 A.M.-6 P.M. & 10:30 P.M.-Mid.) 1 hr. \$150, 1/2 hr. \$100, 1/4 hr. \$65, 5 min. \$40, 50 w. \$20, 100 w. or 1-min. Tr. \$25. C(Mid.-8 A.M.) 1 hr. \$75, 1/2 hr. \$50, 1/4 hr. \$32.50, 5 min. \$20; Spots 50 w. \$20, 100 w. or 1-min. Tr. \$25. Dis. wkly. & fr. Pol.—50% above reg. rates. TS rates on app.

PARTICIPROGRAMS: "Quizzer Twins" (Q & A, A & A) \$25. "Uncle Tom" (Reading Sunday funnies) \$25.

SUSTAINING: "Hour of Reflection" (Musical) 1/4 hr. \$40. "KSL Players" (Dramatic, heavy mail response) 1/2 hr. \$125. "Death Watch" (Dramatic, mail and phone response good) 1/2 hr. \$125.

NEWS PERIODS: 15 min. 8 A. M., 3:15 P. M., \$75 ea., 10:15 P. M. \$140.

KUTA—A(6-10:30 P.M.) 1 hr. \$65, 1/2 hr. \$37.50, 1/4 hr. \$20, 5 min. \$10; Spots 25 w. \$4.25, 50 w. \$5, 100 w. \$6.25. B(6 A.M.-6 P.M.) 1 hr. \$42.50, 1/2 hr. \$22.50, 1/4 hr. \$15, 5 min. \$6.25; Spots 25 w. \$2.25, 50 w. \$2.50, 100 w. \$3. Dis. fr. Pol.—on app. T.S. 35 w. 100 w.—spot ann. rate.

NEWS PERIODS: 15 min. INS 8:45, 10:30 A.M., 12:45, 5, 9 P.M.

## WASHINGTON

### ABERDEEN—

KXRO—A(6-10:30 P.M.) 1 hr. \$35, 1/2 hr. \$21, 1/4 hr. \$14, 10 min. \$11.20, 5 min. \$8.40; Spots 35 w. CB or 100 w. ann. \$5.50. B(bef. 6 aft. 10:30 P.M.) 1 hr. \$25, 1/2 hr. \$15, 1/4 hr. \$10, 10 min. \$8, 5 min. \$6; Spots 35 w. CB or 100 w. ann. \$4.12. Dis. wkly. & fr. Pol.—reg. rates. T. S. 35 w. d. or n. \$5.50 ea.

PARTICIPROGRAMS: "County Roundup" (WBS Tr., two announcers) 1 hr. 7 A. M. 6x wk. spots \$4.12 SF. "Here and There" (all talent show for women, with Art Lindsey) 1/2 hr. 10:30 A. M. 6x wk. spots \$5.50 SF.

SUSTAINING: "UP Sport Flashes" 7:45 A. M. 5 min. \$10 SF. "Tonic Tunes" (WBS Tr.) 1/4 hr. M.W.F. 12:45 P. M. \$14 SF.

NEWS PERIODS: 8:30 A. M., 12:30, 3:30, 6:45 P. M. 5 min. \$8.40 ea. SF.

# R I M R A D I O S T A T I O N R A T E S

## BELLINGHAM—

KVOS—A(6-11 P.M.) 1 hr. \$35, 1/2 hr. \$21, 1/4 hr. \$14, 10 min. \$11.20, 5 min. \$8.40; Spots 35 w. CB or 100 w. ann. \$5.50. B(bef. 6 aft. 11 P.M.) 1 hr. \$25, 1/2 hr. \$15, 1/4 hr. \$10, 10 min. \$8, 5 min. \$6; Spots 35 w. CB or 100 w. ann. \$4.12. Dis. wkly. & fr. Centralia—

## CENTRALIA—

KELA—A(6-10:30 P.M.) 1 hr. \$35, 1/2 hr. \$21, 1/4 hr. \$14, 10 min. \$11.20, 5 min. \$8.40; Spots 35 w. CB or 100 w. ann. \$5.50. B(bef. 6 aft. 10:30 P.M.) 1 hr. \$25, 1/2 hr. \$15, 1/4 hr. \$10, 10 min. \$8, 5 min. \$6; Spots 35 w. CB or 75 w. ann. \$4.12. Dis. wkly. & fr. Pol.—reg. rates.

PARTICIPROGRAMS: "Breakfast Club" (Tr. req. program, heavy mail response) 1/2 hr. 7:45 A.M. DI. spots \$4.12 SF \$2.27.

SUSTAINING: "The Lone Ranger" 1/2 hr. M.-Wd.-F. 7:30 P.M. 13x contract \$275 mo.

NEWS PERIOD: 15 min. 10 A.M., 4 P.M. \$15 ea. per program, \$300 mo. ea.

## EVERETT—

KRKO—1 hr. \$25, 1/2 hr. \$15, 1/4 hr. \$10; Spots 75 w. \$4 & \$5. Dis. fr.

## LONGVIEW—

KWLK—1 hr. \$30, 1/2 hr. \$18, 1/4 hr. \$11, 10 min. \$7.50, 5 min. \$5; Spots 50 w. or 1/2 min. Tr. \$2.50 SF \$1.88, 100 w. or 1-min. Tr. \$4, SF \$3. Dis. Fr. Pol.—50% above reg. rates. T.S. 50 w. 26x \$65 mo. SF.

PARTICIPROGRAMS: "Market Basket" (HH Ec with daily housewife contest for basket groceries) 1/2 hr. 10 A.M. 6x wk. \$32.50 mo. "Search for Talent" 1/2 hr. 3 P. M. Su. \$4 wk. "Your Home & Mine" 3x wk. \$3 per prog. 3 mo.

## OLYMPIA—

KGY—A(6-10:30 P.M.) 1 hr. \$30, 1/2 hr. \$18, 1/4 hr. \$12, 10 min. \$9.60, 5 min. \$7.20; Spots 35 w. CB or 100 w. ann. \$4.50. B(bef. 6 aft. 10:30 P.M.) 1 hr. \$20, 1/2 hr. \$12, 1/4 hr. \$8, 10 min. \$6.40, 5 min. \$4.80; Spots 35 w. CB or 100 w. ann. \$3. Dis. wkly. & fr. Pol.—Reg. rates.

NEWS PERIODS: 15 min. 7:15, 9:30 A. M., 12:30, 4, 6:45 P. M. open for co-sponsorship.

## SEATTLE—

KEEN—1 hr. \$25, 1/2 hr. \$15, 1/4 hr. \$10, 10 min. \$6; Spots 1 min. \$2.50. Dis. wkly. & fr. Pol.—\$2 per min.

KIRO—A(6:30-10:30 P.M.) 1 hr. \$185, 1/2 hr. \$115, 1/4 hr. \$70, 5 min. \$55; Spots 30 w. \$25, 1/2-min. Tr. \$27.50, 100 w. \$37.50, 1-min. Tr. \$40. B(6-6:30 P.M. wk. d. & 1-6:30 P.M. Su.) 1 hr. \$125, 1/2 hr. \$75, 1/4 hr. \$45, 5 min. \$35; Spots 30 w. \$16.50, 1/2-min. Tr. \$18.50, 100 w. \$25, 1-min. Tr. \$26.50. C(all other time) 1 hr. \$110, 1/2 hr. \$70, 1/4 hr. \$40, 5 min. \$32.50; Spots 30 w. \$15, 1/2-min. Tr. \$16.50, 100 w. \$22.50, 1-min. Tr. \$25. Dis. fr. TS rates on app.

KOL—A(6-10:30 P.M.) 1 hr. \$150, 1/2 hr. \$90, 1/4 hr. \$60, 10 min. \$48, 5 min. \$36; Spots 35 w. CB or 100 w. ann. \$30, 1-min. Tr. \$36. B(Noon-6 P.M. Su.) 1 hr. \$100, 1/2 hr. \$60, 1/4 hr. \$40, 10 min. \$32, 5 min. \$24; Spots 35 w. CB or 100 w. ann. \$30, 1-min. Tr. \$36. C(all other time) 1 hr. \$75, 1/2 hr. \$45, 1/4 hr. \$30, 10 min. \$24, 5 min. \$18; Spots 35 w. CB or 100 w. ann. \$15, 1-min. Tr. \$18. Dis. wkly. & fr.

KOMO—A(6-11 P.M.) 1 hr. \$240, 3/4 hr. \$192, 1/2 hr. \$144, 1/4 hr. \$96, 5 min. \$72; Spots 50 w. \$30, 1/2-min. Tr. \$36, 100 w. \$55 1-min. Tr. \$60. B(8 A.M.-6 P.M.) 1 hr. \$120, 3/4 hr. \$96, 1/2 hr. \$72, 1/4 hr. \$48, 5 min. \$36; Spots 50 w. \$15, 1/2-min. Tr. \$18, 100 w. \$27.50, 1-min. Tr. \$30. C(11 P.M.-8 A.M.) 1 hr. \$60, 3/4 hr. \$48, 1/2 hr. \$36, 1/4 hr. \$24. Dis. fr. TS rates on app.

KJR—A(6-11 P.M.) 1 hr. \$200, 3/4 hr. \$144, 1/2 hr. \$108, 1/4 hr. \$65, 5 min. \$48; Spots 50 w. \$20, 1/2-min. Tr. \$25, 100 w. \$35, 1-min. Tr. \$40. B(8 A.M.-6 P.M.) 1 hr. \$100, 3/4 hr. \$72, 1/2 hr. \$54, 1/4 hr. \$32.50, 5 min. \$24; Spots 50 w. \$10, 1/2-min. Tr. \$12.50, 100 w. \$17.50, 1-min. Tr. \$20. C(11 P.M.-8 A.M.) 1 hr. \$50, 3/4 hr. \$36, 1/2 hr. \$27, 1/4 hr. \$16.25. Dis. fr. TS rates on app.

KRSC—1/2 hr. \$30, 1/4 hr. \$15, 5 min. \$12; Spots 100 w. ann. or 1-min. Tr. \$9. Pol.—Reg. rates. T.S. reg. ann. rates. Dis. fr.

SUSTAINING: "Leo Lassen Sport Talk" 1/4 hr. 6x wk. \$100 mo.

NEWS PERIODS: 5 min. 2 P.M., 6 P.M. 6x wk. \$150 mo. ea.

KXA—A(Su.) 1 hr. \$52, 1/2 hr. \$32, 1/4 hr. \$24. B(wk. d.) 1 hr. \$48, 1/2 hr. \$29, 1/4 hr. \$18; Spots 25 w. \$3.50, 50 w. \$4, 100 w. \$6. Dis. wkly. & fr. Pol.—\$3 per min.

## SPOKANE—

KFIO—1 hr. \$25, 1/2 hr. \$16, 1/4 hr. \$11, 5 min. \$4.75; Spots 25 w. \$2, 50 w. \$2.25, 100 w. \$2.50, 1 min. \$2.75. Dis. Fr.

KFPY—A(wk. d. nights & aft. noon Su.) 1/2 hr. \$85, 1/4 hr. \$55, 5 min. \$30; Spots 30 w. CB or 100 w. \$25. B(wk. d. & bef. noon Su.) 1/2 hr. \$45, 1/4 hr. \$30, 5 min. \$15; Spots 30 w. CB or 100 w. \$12.

KGA—A(6-10:30 p.m. wk. d. & noon-10:30 p.m. Su.) 1/2 hr. \$90, 1/4 hr. \$50, 5 min. \$30; Spots 50 w. \$15, 100 w. \$20. B(8 A.M.-6 P.M. & aft. 10:30 P.M.) 1/2 hr. \$45, 1/4 hr. \$25, 5 min. \$15; Spots 50 w. \$7.50, 100 w. \$10. C(6-8 A.M.) 1/2 hr. \$22.50, 1/4 hr. \$12.50. Dis. Fr. Pol.—rates on app.

KHQ—A(6-10:30 P.M. wk. d. & noon-6 P.M. Su.) 1/2 hr. \$115, 1/4 hr. \$75, 5 min. \$40; Spots 50 w. \$25, 100 w. \$35. B(8 A.M.-6 P.M. & aft. 10:30 P.M.) 1/2 hr. \$57.50, 1/4 hr. \$37.50, 5 min. \$20; Spots 50 w. \$12.50, 100 w. \$17.50. C(6-8 A.M.) 1/2 hr. \$28.75, 1/4 hr. \$18.75. Dis. Fr. Pol.—rates on app.

## TACOMA—

KMO—A(6-10:30 P.M.) 1 hr. \$75, 1/2 hr. \$45, 1/4 hr. \$30, 10 min. \$24, 5 min. \$18; Spots 35 w. CB or 100 w. ann. \$15. B(noon-6 P.M. Su.) 1 hr. \$50, 1/2 hr. \$30, 1/4 hr. \$20, 10 min. \$16, 5 min. \$12; Spots 35 w. CB or 100 w. ann. \$15. C(all other time) 1 hr. \$37.50, 1/2 hr. \$22.50, 1/4 hr. \$15, 10 min. \$12, 5 min. \$9; Spots 35 w. CB or 100 w. ann. \$7.50. Dis. wkly. & fr.

KVI—A(6-11 P.M.) 1/2 hr. \$125, 1/4 hr. \$75, 5 min. \$45; Spots 60 w. \$21, 100 w. \$30, 1 min. \$35. B(6 A.M.-6 P.M. & 11 P.M.-mid.) 1/2 hr. \$75, 1/4 hr. \$45, 5 min. \$27; Spots, 60 w. \$10.50, 100 w. \$15, 1 min. \$17.50. Dis. fr.

## WALLA WALLA—

KUJ—1/2 hr. \$25, 1/4 hr. \$15, 5 min. \$9; Spots 50 w. \$6, 100 w. or 1 min. Tr. \$9. Dis. wkly. & fr. Pol.—rates on app. T.S. d. or n. 50 w. \$6, 100 w. \$9 SF.

PARTICIPROGRAMS: "Early Birds" (Req., T.S., music) 1/2 hrs. 6:30 A.M. 6x wk. ((Shopping Guide)) (Requests) 1 hr. 4 P.M. 6x wk. Reg. spot rates.

NEWS PERIODS: 15 min. U. P. 7 A. M., 10:30 A. M., 12 noon, 5 P. M., 7 P. M., 9 P. M. ST & NS cost.

## WENATCHEE—

KPQ—A(6-10:30 P.M.) 1 hr. \$35, 1/2 hr. \$21, 1/4 hr. \$14, 10 min. \$11.20, 5 min. \$8.40; Spots 25 w. \$3.67, 100 w. or 1-min. Tr. \$5.50. B(bef. 6 aft. 10:30 P.M.) 1 hr. \$25, 1/2 hr. \$15, 1/4 hr. \$14, 10 min. \$8, 5 min. \$6; Spots 25 w. \$2.75, 100 w. or 1-min. Tr. \$4.12. Dis. wkly. & fr. Pol.—rates on app. T.S. 50 w. d. \$56.67 mo. SF \$28.34 mo., n. \$80 mo. SF \$40 mo.

PARTICIPROGRAMS: "Woman's World" (Recipes, Book News, Fashion Notes) 1/4 hr. DI. 12:15 P.M. \$10 SF \$7.50. "Sunshine Special" (Gen. news and information for housewives) 1 hr. 1 P.M. DI. \$25 SF \$20.

SUSTAINING: "Sports in Review" (Local and National sports) \$14 SF \$10.33.

NEWS PERIODS: 15 min. 9:15 A.M. 75 w. \$10, 25 min. \$12:30 P.M. 75 w. \$10, 15 min. 6:45 P.M. 75 w. \$14.

## YAKIMA—

KIT—A(6-10:30 P.M.) 1 hr. \$50, 1/2 hr. \$30, 1/4 hr. \$20, 10 min. \$16, 5 min. \$12; Spots 35 w. CB or 100 w. ann. \$8. B(bef. 6 aft. 10:30 P.M.) 1 hr. \$35, 1/2 hr. \$21, 1/4 hr. \$14, 10 min. \$11.20, 5 min. \$8.40; Spots 35 w. CB or 100 w. ann. \$6. Dis. wkly. & fr.

## WYOMING

### CASPER—

KDFN—A(Aft. 6 P.M., noon-1 P.M. wk. d. & all Su.) 1 hr. \$40, 1/2 hr. \$25, 1/4 hr. \$15, 5 min. \$8.75; Spots 100 w. \$5. B(all other time) 1 hr. \$28, 1/2 hr. \$17.50, 1/4 hr. \$11.50, 5 min. \$6.15; Spots 100 w. \$3. Dis. wkly. & fr. Pol.—rates on app.

### ROCK SPRINGS—

KVRS—Spots n. 10 w. \$1.50, 50 w. \$6.10, 100 w. \$7; d. 10 w. \$2.25, 50 w. \$4.60, 100 w. \$5.20. Dis. fr. Pol.—\$1 per min T.S. d. 20 w. \$40 mo.; n. \$30 mo.

### SHERIDEN—

KWYO—A(6-11 P.M.) 1/2 hr. \$36, 1/4 hr. \$21.60, 5 min. \$10.80; Spots \$3.50. B(6 A.M.-noon & 1-6 P.M.) 1/2 hr. \$18, 1/4 hr. \$10, 5 min. \$5.40. C(noon-1 P.M.) 1 hr. \$15; Spots (B-C) \$3. Dis. wkly. & fr. Pol.—rates on app.

## ALASKA

### ANCHORAGE—

KFQD—1 hr. \$30, 1/2 hr. \$20, 1/4 hr. \$12.50, 5 min. \$7.50; Spots 50 w. \$1.50, 100 w. \$3. Pol.—25% above reg. rates. T.S. 35 w. DI. ex. Su. \$35.10 mo.

### JUNEAU—

KINY—A(6 P.M.-mid.) 1/2 hr. \$20, 1/4 hr. \$12, 5 min. \$7.20; Spots 100 w. \$3.50. B(8 A.M.-6 P.M.) 1/2 hr. \$12.50, 1/4 hr. \$7.50, 5 min. \$4.50; Spots 100 w. 75 w. d. \$45 mo., n. \$60 mo.

PARTICIPROGRAMS: "Morning Chat" (HH EC, conducted by Bess Butler) 10:30 A.M. DI. 100 w. \$40 mo. \$2.50. Dis. fr. Pol. \$1.50 per min. T.S.

SUSTAINING: "The Round-up" (Tr. Cowboy music) 2:15 P.M. DI. \$125 mo. "The Sirenader" (Organ music) noon DI. \$125 mo.

NEWS PERIODS: 15 min. 8 A.M., 12 noon, DI. \$125 mo. ea.; 7 P.M. DI. \$150 mo.

## KETCHIKAN—

KGBU—A(5 P.M.-mid.) 1 hr. \$60, 1/2 hr. \$42, 1/4 hr. \$26, 5 min. \$17; Spots 50 w. \$5.25, 100 w. \$6.50. B(10 A.M.-5 P.M.) 1 hr. \$42, 1/2 hr. \$30, 1/4 hr. \$17, 5 min \$12; Spots 50 w. \$3.75, 100 w. \$5.50. Dis. fr.

## HAWAII

### HONOLULU—

KGMB-KHBC—A(5-10 P.M.) 1 hr. \$90, 1/2 hr. \$63, 1/4 hr. \$39, 5 min. \$26; Spots 25 w. \$4.50, 50 w. \$6.75, 100 w. \$9. B(6 A.M.-5 P.M. & 10 P.M.-mid.) 1 hr. \$62, 1/2 hr. \$45, 1/4 hr. \$26, 5 min. \$18, Spots 25 w. \$4, 50 w. \$8. Dis. wkly. & fr. T.S. d. \$4, n. \$4.50 SF.

KGU—A(5-11 P.M.) 1 hr. \$75, 1/2 hr. \$40, 1/4 hr. \$22.50, 5 min. \$12.50; Spots 1-min. \$7.50. B(6 A.M.-5 P.M.) 1 hr. \$40, 1/2 hr. \$27.50, 1/4 hr. \$15, 5 min. \$10; Spots 1-min. \$6. Dis. fr. T. S. rates on app.

## MEXICO

### TIJUANA—

XEAC—Weekly rates: A(6:15-10:30 P.M.) 1 hr. DI. \$80, 1/2 hr. \$50, 1/4 hr. \$30, 5 min. \$15; Spots 100 w. \$12. B. (Sunday) 1 hr. \$15, 1/2 hr. \$8.50, 1/4 hr. \$6, 5 min. \$3. C(7 A.M.-6:15 P.M. & 10:30 P.M.-Mid.) 1 hr. \$40, 1/2 hr. \$25, 1/4 hr. \$15, 5 min. \$7.50; Spots 100 w. \$6. Dis. mo. & Fr. TS 50 w. 100-w. ann. rates.

XEBG—A(6-10 P.M.) 1 hr. \$120 wk. 1/2 hr. \$75 wk., 1/4 hr. 45 wk.; Spots 100 w. \$60 mo. B(6 A.M.-6 P.M. and 10 P.M.-mid.) 1 hr. \$80 wk., 1/2 hr. \$50 wk., 1/4 hr. \$30 wk.; Spots 100 w. \$30 mo. T.S. 50 w. 15x DI. \$75 wk.

PARTICIPROGRAMS: Musical classified periods morning & afternoon, reg. spot rates. 100% Mex. station. NEWS PERIODS: 15 min. Mexican News 12:15 P.M. & 7 P.M. \$75 wk.

XELO—A(6:15-10:30 P.M.) 1 hr. \$250, 1/2 hr. \$150, 1/4 hr. \$100, 10 min. \$80, 5 min. \$60; Spots 1-min. Tr. \$40. B(noon-6:15 P.M.) 1 hr. \$166.65, 1/2 hr. \$100, 1/4 hr. \$66.66, 10 min. \$53.33, 5 min. \$40. C(8:30 A.M.-6:15 P.M. and 10:30 P.M.-mid.) 1 hr. \$125, 1/2 hr. \$75, 1/4 hr. \$50, 10 min. \$40, 5 min. \$30; Spots (B-C) 1 min. Tr. \$20. Dis. wkly. & fr.

XEMO—A(6-10 P.M.) 1 hr. \$70, 1/2 hr. \$40, 1/4 hr. \$25; Spots 50 w. \$5, 1-min. Tr. \$8. B(6 A.M.-6 P.M. and 10 P.M.-mid.) 1 hr. \$40, 1/2 hr. \$25, 1/4 hr. \$15, 5 min. \$11; Spots 100 w. \$4, 1-min. Tr. \$6. Dis. wkly. & fr. Pol.—not accepted. T.S. 50 w. d. or n. \$6 SF.

PARTICIPROGRAMS: "Paging The Ladies" (variety music, interviews, Betty Page MC) 1 hr. 1 P.M. 6x wk. 100 w. ann. \$4 SF \$3. "Theater of the Air" (Spanish program El Teatro Del Aire), strong cast, heavy mail response) 2:30 P.M. 6x wk. Rates on app. "Lunch Hour Request Program," 1 hr. 12 noon 6x wk. 100 w. ann. \$4 ea. SF \$3.

## PHILIPPINE ISLANDS

### MANILLA—

KZIB—A(5-11 P.M.) 1 hr. \$40, 1/2 hr. \$25, 1/4 hr. \$20, 5 min. \$6; Spots 1 min. \$4. B(8 A.M.-1 P.M.) 1 hr. \$35, 1/2 hr. \$20, 1/4 hr. \$15, 5 min. \$4; Spots 1 min. \$2.50. Dis. fr.

KZRM—A(6-10:30 P.M.) 1 hr. \$175, 1/2 hr. \$90, 1/4 hr. \$50; Spots 1 min. \$5. B(6:30 A.M.-6 P.M.) 1 hr. \$90, 1/2 hr. \$50, 1/4 hr. \$27.50; Spots 1 min. \$3.50. Dis. fr. Pol.—not accepted.

# ary Designer ; Objective Is meless Edifice

By Bill Phillips  
 i, designer of the \$1.7 million Modesto-Stanislaus  
 ng completion at 1500 I St., revealed yesterday  
 'to produce a timeless building, so that the people  
 ll be just as pleased with it 50 years from now."  
 nd mechanical experts from the Los Angeles  
 firm of Austin,

joined city and that he has not splashed color  
 nel in an inspec-around the library to grab the  
 t Field from base-eye, and employed lighting and  
 um to attic air do-dads to sway the senses. But  
 he uses the effects here and  
 with Howard K. there, so that they will not over-  
 building superin-whelm.

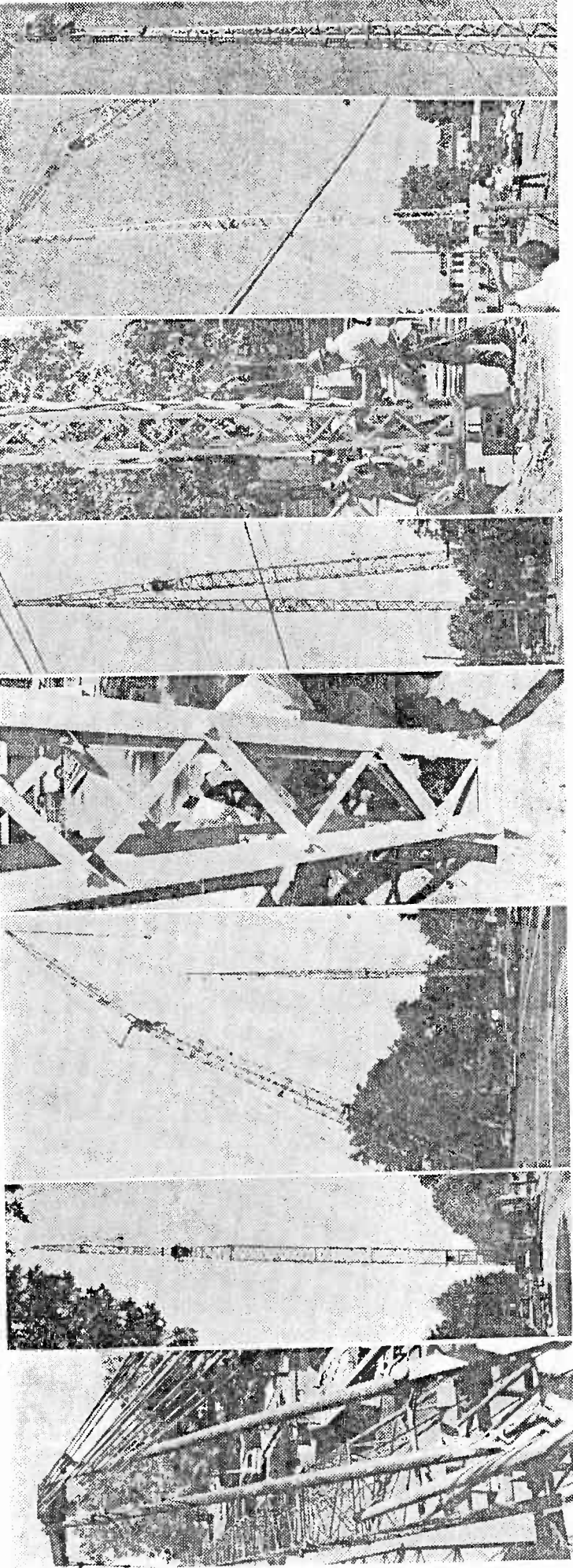
Interior and exterior lighting  
 is attached to the cascading  
 / Manager Marvin arms of massive chandeliers  
 at City Engineer and cupped upward to reflect  
 good and city from the 18-foot high white ceil-  
 ren Younger, ing. A subdued lighting is pro-  
 county librarian duced.

## Columns In Color

Sections of the interior walls  
 and individual columns sudden-  
 ly shift from cream. to colors  
 like apricot, yellow and orchid.

There also are unique walls  
 that can be knocked out on the  
 three sides featuring an exter-  
 ior 20-foot wide portico, if ex-  
 pansion is ever needed. Field  
 said walls and windows could  
 then be moved out between the  
 columns supporting the portico  
 overhang of the 30-foot high  
 structure.

Carpeting, the architect said,  
 will be varied in texture and




Bee Photos

An 82-ton crane rumbles down 14th Street to move radio station KBEE's 150-foot FM tower 35 feet to make room for The Bee's new press building. Construction will get under way after demolition of the remaining portion of the old 14th Street School, which housed KBEE. Above, the crane moves into place; workmen loosen bolts at the bottom of the tower; the crane hooks the tower which is guided by workmen into its new spot. A workman moves up the tower to reconnect the antenna. Total elapsed time: about 10 minutes.

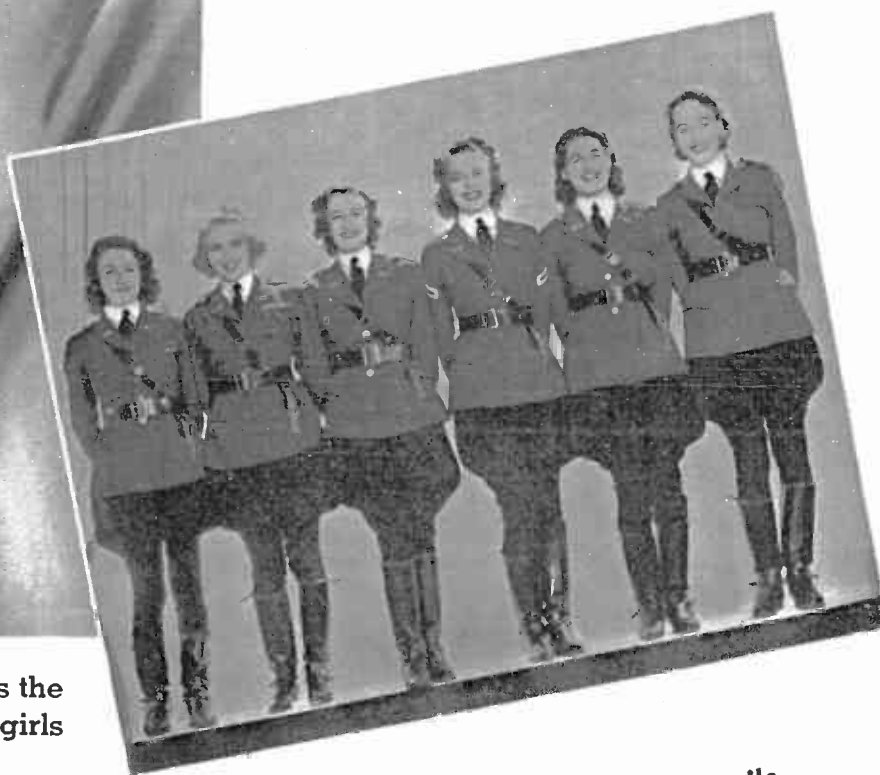
A Tower Finds  
 A New Home

# Open Space Pact Tax Shift Concerns City Councilmen

Concern about the added bur- and not on potential resale val- supervisors.  
 den on city taxpayers as a re-ue, so lower taxes result. But  
 sult of the present Stanislaus the money saved by farm land- Jr. of Modesto said Modesto  
 County open space contract pol- owners has to be made up by taxpayers already pay about  
 icy was voiced last night by other taxpayers. one-third of the county taxes, generally is in the Modesto  
 councilmen from Ceres and Mo- Assessor K. V. Broadwell has and this will increase if the su- metropolitan area, because the  
 desto during a dinner meeting said open space contracts may pervisors keep placing land un- contracts are too costly to other



*Harriett Wilson  
and her  
Singing Strings*



the loveliest bits of femininity ever assembled is the Singing Strings, whose music is just as thrilling as the girls themselves.

The charm and personality of these six Paramount starlets has led to many appearances on the radio, stage and screen.

The girls, never before offered for radio sponsorship, have been featured on the air as coast-to-coast good-will ambassadors. So unusually lovely and talented is this group that Paramount is building a picture to feature their talents and music.

The Singing Strings are now available. Let their charm and beautiful music build good-will and sales for you.

**Listen to the "STRINGS"**

**MONDAY, WEDNESDAY, THURSDAY & FRIDAY**

6:00 TO 6:15 P.M.

**ON ALL DON LEE STATIONS**

Phone, write or wire for details.

**DON LEE**  
BROADCASTING SYSTEM

The Nation's Greatest  
Regional Network

LEWIS ALLEN WEISS, General Manager  
1076 West Seventh St., Los Angeles, Calif.

Affiliated With  
**MUTUAL**

Represented By  
**JOHN BLAIR & CO.**



# COOPERATING

## ON NATIONAL BRANDS WEEK SEPTEMBER 1st TO 10th

Radio Station KEHE is glad to cooperate in this movement to increase sales on Nationally Advertised Products.

### OFFICIAL LIST OF PRODUCTS FEATURED IN NATIONAL BRANDS WEEK

- |                                    |  |  |
|------------------------------------|--|--|
| Alka-Seltzer                       | Gillette Blades                          | Pepsodent Tooth Paste                  |
| Absorbine Jr.                      | Gillette Brushless Shaving Cream         | Pertussin                              |
| Ace Combs                          | Glazo Nail Polish                        | Phillips' Milk of Magnesia             |
| Admiracion Oil Shampoo             | Glover's Mange Medicine                  | Pinaud Lilac Vegetal                   |
| Ambrosia                           | Grove's Laxative Bromo Quinine           | Pinex                                  |
| Amity Director Billfold            | Hinds Honey & Almond Cream               | Pluto Water                            |
| Anacin                             | Horlick's Malted Milk                    | Pond's Creams                          |
| Angelus Lipstick by Louis Philippe | Ingersoll Watches and Clocks             | Pro-phy-lac-tic Tooth Brush            |
| Arrid Cream Deodorant              | Inthol Nose Drops                        | Pyrex Nursing Bottles                  |
| Band-Aid by J. & J.                | Iodent Tooth Paste No. 2                 | Rel                                    |
| Barbasol Shaving Cream             | Iodent Tooth Powder No. 2                | Rem                                    |
| Baume Bengue                       | ipana Tooth Paste                        | Rinex (Dr. Platt's Rinex Prescription) |
| Bayer Aspirin                      | Jayne's Vermifuge                        | St. Joseph's Aspirin                   |
| B-D Fever Thermometers             | J. & J. Drybak Corn Plasters             | Sal Hepatica                           |
| BiSoDol                            | J. & J. White Waterproof Adhesive Tape   | Saraka                                 |
| Blue-Jay Corn Plasters             | Johnson's Baby Powder                    | Scott's Emulsion                       |
| Brit-tex                           | Kolynos                                  | Sergeant's Skip-Flea Powder            |
| Bromo-Seltzer                      | Kotex Sanitary Napkins                   | Shinola Shoe Dressings                 |
| Burma-Shave                        | Listerine Antiseptic                     | S.M.A.                                 |
| Calox Tooth Powder                 | Listerine New Formula Tooth Paste        | Smith Brothers Cough Syrup             |
| Campana's Italian Balm             | Luxor Face Powder                        | Squibb Cod Liver Oil                   |
| Carter's Little Liver Pills        | Lysol Disinfectant                       | Squibb Dental Cream                    |
| Colgate Dental Cream               | Marlin High Speed Blades                 | Stearn's Electric Rat & Roach Paste    |
| Creomulsion                        | Maybelline                               | Stera-Kleen, with Denture Bath         |
| Cutex Nail Polish                  | Mennen Antiseptic Oil                    | Tampax                                 |
| Dent's Tootache Drops or Gum       | Mennen Special Shave Cream & Skin Bracer | Tangee Lipstick                        |
| De Vilbiss Atomizers               | Modess—Modess Jr.                        | Tintex Tints and Dyes                  |
| Dr. Caldwell's Syrup Pepsin        | Mum                                      | Tums—NR Tablets                        |
| Dr. West's Waterproof Toothbrush   | Murine                                   | Unguentine                             |
| Drene Shampoo                      | New-Skin                                 | Vapex Inhalant                         |
| Durham Duplex Blades               | Noxzema Greaseless Medicated Skin Cream  | Vaseline                               |
| Eaton's Highland Letter Papers     | Nujol                                    | Veldown Sanitary Napkins               |
| Eno                                | Nurito                                   | Vicks VapoRub                          |
| Eveready Batteries                 | One-Spot Flea Killer                     | Vicks Va-Tro-nol                       |
| Fasteeth                           | Pacquins Hand Cream                      | Vitalis                                |
| Feen-a-mint                        | Packer's Tar Soap                        | Welch's Grape Juice                    |
| Fitch's Dandruff Remover Shampoo   | Parker Quink                             | Welch's Tomato Juice                   |
| Fletcher's Castoria                | Pebecco Tooth Paste                      | Wildroot Hair Tonic with Oil           |
| Forhan's Tooth Paste               | Penetro All-Season Salve                 | Wix                                    |
| Gem Singledge Blades               | Pepsodent Antiseptic                     | Zonite Antiseptic                      |
| General Electric Mazda Photo Lamps |  | Zonitors                               |
| Gets-It Liquid Corn Remover        |  |  |

**5,000  
WATTS**

**KEHE**

**Blankets  
Southern  
California**

*Los Angeles*

**780 ON THE DIAL**

*California*



**\$60,000.00**

*worth of Business from*

**KFAC**

**DARWIN H. CLARK**  
ADVERTISING

410 SPRING ARCADE BUILDING  
841 SOUTH SPRING STREET  
LOS ANGELES, CALIFORNIA

July 12, 1938

Radio Station KFAC  
645 South Mariposa Avenue  
Los Angeles, California

Attention of: Miss Kitty Benedict

Dear Miss Benedict:

We would like to write you this letter of appreciation telling you what a consistent puller Radio KFAC has been for our client, First Federal Savings and Loan Association of Hollywood. During the past month alone, this account has secured over \$60,000 in investments, which were directly trace-able to KFAC.

For the past three years, we have used KFAC during the reinvestment period in December and January and in June and July, and the station has always been an excellent puller.

We also want to thank your staff for the intelligent cooperation which they have used in helping us to select good spots.

In the future you may rest assured that KFAC will occupy a prominent place on the radio schedules of our clients.

Very truly yours,  
*Darwin H. Clark*  
Darwin H. Clark



*Significant Letter #2*

**KFAC**

1300 KC - 1000 WATT LOS ANGELES