

RADIO ART

BLUE BOOK OF THE AIR

April 1, 1934

25 Cents



FRANCIS C. BARTON, JR., Secretary, N. W. Ayer & Son, Inc., New York

Time Brokers Face Toughest Year

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Columbia Broadcasting System

THE COLUMBIA BROADCASTING SYSTEM
NOW OFFERS TO RADIO ADVERTISERS
A LARGER SUMMER AUDIENCE

IN 1934

THAN THE LARGEST
WINTER AUDIENCE OF
1930-31, 1931-32 OR 1932-33

and so do
**RADIO
SALES
STATIONS**

WABC NEW YORK

WBBM CHICAGO

WKRC CINCINNATI

WJSV WASHINGTON

WBT CHARLOTTE

WCCO MINNEAPOLIS-ST. PAUL

WPG ATLANTIC CITY

WFBL SYRACUSE

KMOX ST. LOUIS

KHJ LOS ANGELES

KGB SAN DIEGO

KFRC SAN FRANCISCO

Radio Sales Stations will deliver you more total listeners—and more listeners per dollar—during summer-1934 than during the "peak months" of any previous winter. Impress your sales-message on this record-breaking audience with all the prestige of the world's largest network... plus the local "station pull" built up by the brilliant parade of programs which Columbia alone gives its affiliates. Radio Sales markets have been accurately measured, mapped, and audited by Columbia's Research Department. The unprecedented sales-opportunity these markets offer in summer-1934 is clearly proved by the important new survey reproduced above. A copy of this study, the first one of its kind, is yours for the asking. Call or write Radio Sales, Inc., or any Radio Sales Station.

RADIO SALES, INC.

485 Madison Ave., New York City • 410 N. Michigan Ave., Chicago

APRIL 1
1934

Vol. 4 No. 1

RADIO ART

BLUE BOOK OF THE AIR

25 Cents—\$4 the Year

501 Madison Avenue
New York, N. Y.

TIME BROKERS ON SPOT

NAB Meeting

THE board of directors of the National Association of Broadcasters is scheduled to meet late in April or early in May, according to an announcement by President McCosker. The date of the meeting will be set with two objectives in view: first, conservation of the association's funds; and second, so that Radio Code matters can be considered with routine business, thereby possibly avoiding an additional meeting.

NO NEWS GAG SAYS SENATOR

Dill Answers Charges — Emphasizes Radio Law Prohibits Censorship

THERE is no attempt on the part of the Government to impose censorship on news, declared Senator Dill, on the floor of the Senate and over a national radio hook-up, in answer to charges by Senator Schall that the creation of a Federal Communications Commission is a step in that direction.

"I simply desire to say that there is no foundation in theory or in fact for such an idea," said Senator Dill. Continuing, he stated:

"There is nothing in any law on the statute books today that gives the Government any power whatsoever over the dissemination of news, or as to what messages shall go over the telegraph or the telephone wires."

"The radio law expressly prohibits any kind of censorship by the managers of radio stations. Radio stations are licensed to use certain frequencies in order to prevent interference. There is necessarily a limit to the number of radio stations that can operate. There is no limit to the number of newspapers that can be printed nor has it ever been suggested there should be such a limit."

"The bill which has been introduced by Representative Rayburn, (Continued on page 24)

Latest Blow Is CBS Refusal to Recognize Brokers—Other Adverse Factors Darken the Future

A GITATION against radio station time brokers, started by advertising agencies who are determined to deal directly with radio stations, and other antagonistic influences have placed these exclusive station representatives in a difficult position.

Announcement by the National Broadcasting Company that it would engage in the electrical transcription business, and in the planning and placing of programs on its affiliated stations, places time brokers who have these stations signed up in a spot where renewals of contracts are dubious. If time brokers continue to deliver the goods, and if the National Broadcasting Company Spot Service should not come up to expectations, the time brokers have a chance. However, affiliated stations are cognizant of the power of the networks in developing and placing spot business, and if it comes to choice, there is a grave doubt whether many of them will renew existing contracts with exclusive representatives.

The announcement of NBC eliminating recognition of time brokers with respect to subsidiaries, followed by the development of transcription and program building, has made many time brokers uneasy.

CBS Shuts Out Brokers

A further blow is given to these brokers and general station representatives by the Columbia Broadcasting System announcement this week, that effective May 24, Radio Sales, Inc., as representatives of Stations WCCO in Minneapolis, WBBM in Chicago, KMOX in St. Louis, WJSV in Washington, WPG in Atlantic City, WBT in Charlotte, and WKRC in Cincinnati, will discontinue the recognition of all special agencies, time brokers, and general station representatives and the allowances of any commissions to them.

Present contracts with special agencies, time brokers, and general station representatives, or with advertising agencies where one of the aforementioned parties have been indirectly recognized, will be carried through on their present terms to their expiration dates. On all renewals of these contracts, no recognition of special agencies, time

brokers, or general station representatives will be given.

It has been reported, but not verified, that Columbia has been planning for some time to engage in the electrical transcription and spot broadcasting field. Whether this is so, it is impossible to say, despite published reports, because no authoritative information has been given out by Columbia. However, should Columbia engage in the electrical transcription and spot broadcasting field, serving its affiliated stations from coast to coast, there will be little left for time brokers in the way of class A stations, as the vast majority of large and successful stations are affiliated with one of the three existing networks.

Station representatives interviewed by RADIO ART in every case asked that they not be quoted but stated that they would not be materially affected by the changes in policy of the networks. They feel that they are rendering an important service and that they can not be dislodged so easily. One station representative, however, was frank to say that the network moves spelled the doom of large organizations which have been acting as exclusive station representatives. The very best they could expect would be loss of important stations from their lists.

The other side of the picture is contained in the statement of a manager of a New York State network affiliated station who said, "The representatives with whom we have contracts and who produce satisfactory results will get re-

(Continued on page 24)

Liquor Bill

SENATOR CAPPER of Kansas has introduced a bill prohibiting the advertising of intoxicating liquors through the medium of radio broadcasting. The object of the bill is to prevent the advertising of liquors from reaching states and territories which are dry. Penalty would be fine of not more than \$1,000, or imprisonment for six months, or both, and suspension of radio license for a period of thirty days. Peculiar feature provides for trial either at point of broadcast or where received. Second offense, not more than a year in jail.

SEE HOLLYWOOD TALENT CENTER

Peter deLima Shifted to Columbia West Coast Commercial Division

PETER deLIMA, previously assistant to Ralph Wonders, manager of the Columbia Artists Bureau, is the second executive of the Columbia Broadcasting System to join Columbia's commercial program division on the West Coast. Mr. deLima will assist in building, servicing, and organizing radio programs, planned for origination in KHJ.

In a recent statement, Julien Field, director of the commercial program division, says:

"With increasing frequency, the Columbia Broadcasting System seeks to apply Hollywood star power and its tremendous latent audience-appeal to commercial treatment. It will be the function of the West Coast division to establish availability, to ascertain contractual obligations, to make available a reliable source of information—in short to provide a complete commercial service in this richly talented community."

Mr. deLima has an extensive theatrical connection and will be a strategic addition to the West Coast office.

MONOPOLY OF A.T. & T. HIT

Senator Dill to Call for Probe of Practices and Charges of the Company

GROWING antagonism on the part of radio station operators and others toward the alleged monopoly of the American Telephone & Telegraph Company broke into open flame last week when Senator Dill, chairman of the State Committee on Interstate Commerce, declared that he would soon introduce into the Senate a resolution calling for a probe of the practices and charges of the telephone company.

In the last issue of *RADIO ART* the attitude of one station operator toward the monopolistic practices of the A. T. & T. were reported.

The statement was made at the close of hearings on the Dill Bill, which provides for the setting up of a Federal Communications Commission to take over the functions of the Federal Radio Commission. Senator Dill declared that he is continually being informed of the monopolistic practices of the company and that he had reached the conclusion that a public record should be made of the fact.

That the A. T. & T. is squeezing radio stations by absurdly high wire charges is the general belief of station operators. There is a feeling also that the progress of radio tie-ups, that would be distinctly in the public service, has been held up because of inability of the stations to pay the heavy fees demanded by the A. T. & T.

One station operator defied the company when it attempted to hold the operator to a contract which, he stated, was coercive. This station operator, who asked that his name be withheld, declared to a representative of the A. T. & T. that he would continue to use other wires where the expense was less and that he was prepared to fight the alleged monopoly to the last ditch. As this issue of *RADIO ART* goes to press, the station has heard nothing further from the American Telephone & Telegraph Company.

Scores Ad Practices

"IT is my opinion that unless radio station managers eliminate some of the objectionable advertising practices now prevalent, the protests and demands of radio listeners will eventually force Congress to give the commission complete control over both rates and advertising," declared Senator Dill, during a broadcast discussion of the difference between radio regulation and the regulation of telephone and telegraph companies.

Page 4



KJBS, San Francisco, Calif., brings court proceedings to its listeners. Illustration shows judge and prisoners, with microphones conveniently placed. Feature has approval of legal authorities and is proving popular with listeners.

Form Theater of Air for Station, Sponsors, Public

Plan to Broadcast From Selwyn Theater, New York, by April 15
—Admission Charge

PLANS for the establishment of a "Theater of The Air" which will foster and develop new talent for radio broadcasting and at the same time invade the amusement field with a new form of entertainment for the general public were announced by Crosby Gaige following a meeting in the executive offices of the Selwyn Theater, New York. The movement is sponsored by Crosby Gaige, long known to the theater, Channing Pollock, author and playwright, Gus Edwards, Mademoiselle Irma Swift of Hunter College, Harry Levey, and Arthur G. Montagne, the latter formerly associated with WLW. The Theater of the Air, according to a news release, will be ready for its public debut within three weeks.

Negotiations are being completed for the leasing of the Selwyn Theater on West 42nd Street, which will be the headquarters of the undertaking. Present plans anticipate the presentation of continuous entertainment at prices considerably lower than those of the average Broadway moving picture theater. The admissions will start at twenty-five cents, and forty cents top.

The stage of the theater will be converted into a broadcasting studio, the entire operation of which will be visible to the audience.

Radio stars of the present day not engaged elsewhere at the time, professional stage performers who as yet have not had the opportunity of showing their wares, and stars of the future will broadcast from this stage on both commercially sponsored and sustaining programs. Every form of entertainment now on the air, including comedy, song, classical and dance music, dramatic sketches, and full length plays will be heard on the daily programs, according to the news release.

The statement continues:

"The Theater of The Air will offer an equal opportunity to everyone who thinks that he or she possesses talents adaptable to broadcasting. General auditions, open to

the public, will be held from time to time, and the programs to be broadcast will be made up of individuals from these groups.

"An important feature of The Theater of The Air will be a school which will drill the successful candidates in their respective talents and acquaint them with the necessary knowledge of radio technique.

"At the same time, writers who
(Continued on page 24)

NBC NET, BOSTON BOOKING SET-UP

C. B. White Heads Merged Artist Service and RKO Private Entertainment Department

THE appointment of Cleon B. White as executive head of the NBC artists service in New England and RKO private entertainment department is coincident with the merging of these two organizations under NBC. This combination gives New England the second largest booking office to be found in the United States.

Cleon B. White, with a varied

SITS TIGHT ON HUB NEWS

WEEI Gets Press Breaks on "Verbal" Editorials and Features — Get Local Listings

BOSTON, MASS.:—Deciding at least for the present to sit tight and neither give a poor substitute for what was perhaps the most timely and accurate news service in New England nor expend thousands weekly on personal news coverage, WEEI, Hub key station of the New England network, began March 19 to feature Breed Walker in editorial section-feature page type talks in former newspaper periods. The switch was made so adroitly, with publicity being given out that the programs are "not intended as news or as news substitutes", that the "Hello, New England" talks are actually given local newspaper listings—which is the only instance of the sort.

The commentative talks have been put on so subtly that for any newspaper to buck the friendly spirit, the newspaper would have to come out in the open and actually risk personal circulatory and advertising reaction. Finally, at comparatively extremely low cost, the most personal part of a newspaper, the editorial and feature sections, are brought to the air by an apt commentator who can shape and sway public opinion to an increasing degree.

Breed Walker is a native New Englander, already widely known as a lecturer. He puts across his vital ideas with concentration and color.

background of some twenty years on the box office end of show business, brings a rich experience and intimate understanding of both client and artist problems to this work which was begun two years ago by Samuel L. Ross, now head of NBC associated stations booking division. The new combination gives NBC clients access to headliners in vaudeville as well as radio luminaries. Dr. Charles H. White, the present executive's father, was the first man to institute and develop a professional source of talent for private entertainments.

A graduate of Dartmouth, Cleon White entered the army a few years after leaving Hanover to serve with an artillery outfit during the war. For the past three years he has been manager of the RKO Vaudeville Exchange. He is president of the Chamber of Commerce in Danvers, Mass., where he lives with his wife and two children.

RADIO ART

News and Editorial Value to the Radio Industry

By Floyd M. Sullivan

Commentator for Stations KWTO and KGBX
Springfield, Missouri

DURING the past few weeks, the independent radio stations of the United States have donned their "fighting clothes", because of the so-called "news broadcasting agreement" between the chains and the principal press associations. The independents are ready to fight, because they had had just enough experience in the broadcasting of the news to realize some of its benefits, but the deplorable feature is that a vast majority of the independent stations have no definite plan as to how such a fight should be conducted.

The problems of the past few weeks presented no hazards to radio stations KWTO and KGBX, of Springfield, Mo., where for the past year a news department has been maintained, and an editorial commentator has been employed, with results that are highly satisfactory to the management. The entire Ozarks region listens to the three daily newscasts, and the two daily editorial programs presented over Station KWTO, as is evidenced by the numerous letters that are received by the station—but still more by the telephone calls that are received the moment the time is changed for one of these programs. They are not the type of programs that are maintained by "requests" or "fan mail", because news and editorial comment have so long been a part of the daily life of the American public that it accepts the service as a matter of course. However, this does not mean that the public does not appreciate news and editorial comment in advance of the slow-moving printing presses, as has been conclusively proved by the Springfield station during the past year.

Local News

Since the so-called "news agreement" (in which radio gave all and received ten precious minutes) went into effect, the independent stations have been wondering how they can obtain "world news". It is a perfectly natural reaction for men who have had little experience in serving the public with its daily dish of information. However, they are, unquestionably, putting the cart before the horse and overlooking the end of the rainbow at their front doorstep. The drawing power of any daily newspaper is not in its national or international news, that may be found in any one of fifty newspapers that may be bought at the corner drug store. "Then, why", you ask, "do people buy the home-town newspaper in preference to some out-of-town publication?" The answer is the easiest known to the journalistic profession: namely, local and regional news and editorial.

If we keep this point in mind, we can see that independent radio stations are going far afield when they first begin to worry about national and international bulletins. The logical way to proceed is

to go after the local news, employ a competent commentator, and establish a distinguished editorial program. As soon as the public realizes that a radio station maintains its own news-gathering agency, it will start listening to the home station. By that we mean that they will tune in and stay in, for the very good reason that an important news bulletin is likely to come crashing through the receiving set at any moment.

Listener Interest

Furthermore, when business men realize that at certain periods during the day and evening they can sit down in front of their receiving sets and hear editorial discussion of economic, political, national, and international problems, which are as good or better than the editorials they read in the home-town paper, the station has scored a point. We contend that the station has scored for this reason: The salesman, calling on the bankers or bigger business men, no longer encounters the statement, "Well, I don't listen to your station—does anyone else?" Timely editorials will attract and hold the attention of the business man, and it is the business man that the salesman has to convince on the highly important point of "listener interest" when he starts out after contracts. If the business man doesn't listen to a station, he is likely to jump to the conclusion that no one else does, but the rule

works in the opposite direction, if he does listen. Intelligent and aggressive editorials are the answer to this question. In addition to this, there is a political feature. A station with an editorial policy will soon win and hold the respect of politicians—a very important item that has been overlooked in the past by radio stations, but not by

newspapers. It has a competent editor behind the microphone. The press, with virtually seventy-five per cent "wooden editorial" is certain to be playing second violin within six months after a radio station adopts an editorial policy. However, to be effective, the editorial broadcasts should not be sold. This gives the management of the station complete control, and its hands are free for any sort of fight that may arise. Did you ever hear of any merchant buying advertising space in the editorial column of a newspaper? That is one reason for the power of the press.

Power of the Press

There is a sort of mythological halo crowning the press and its so-called power. For the information of the independents, we will endeavor to analyze this problem that they may no longer be terrified by the "Big Bad Wolf". Where is this supernatural power? Why is it that Congress shakes in its boots when the name of one of the big press associations is mentioned? We will endeavor to answer these questions in the light of twenty-two years' experience on daily newspapers, in every capacity from cub reporter to publisher, before we ever looked "Mike" in the face. The first ambition of a newspaper publisher is to get the news to the public quickly in attractive and interesting form. In this point, we find that radio excels, because the fastest press in the nation cannot compete with radio when it comes to transmission. All the radio station has to have is competent personnel in its own news department, and a major portion of this problem is solved. Therefore, there is no great power in the press as to the speedy dissemination of the news.

Now, let us look at the editorial department. Any man who has ever been around a newspaper office knows what we mean by "time" or "wooden" editorial. These professional terms merely mean that the stuff is good any time. In other words, it is stale, dead, uninteresting, and little more than "filler". That type of copy will not click with the radio audience. Radio editorial must be timely, vigorous, intelligent, and aggressive, but if properly handled it makes a station an outstanding and dominant factor in the community. Here, again, we see that radio has an advantage over the newspaper, pro-

Political Prestige

The second reason for the power of the press is the political prestige of the Fourth Estate. This influence is traceable to its power in news and editorial, with the result that the press usually gets what it wants in either state or national assemblies. We have just outlined how both in news and editorial the radio holds a distinct mechanical and scientific advantage over the press. The only thing radio lacks is trained guidance along news and editorial lines, with the personnel necessary to assemble material. Newspapers had the same problem back in the days of the Washington hand press, but they solved it by obtaining competent men and building up their organizations. When radio catches this cue and uses the scientific advantages it now possesses, it will be the greatest molder of public opinion and the most dominant political force the nation ever has known.

The trouble with radio up to the moment is that it has taken for granted that all it had to do was provide entertainment and sell advertising, but now it is fighting a battle for existence. Fortunately, it holds the sword Excalibur, if it will but swing the blade.

Osborn on Coast

GARDNER OSBORN, of Osborn & Souvaine, New York program producers, left for the West Coast with his wife for a three months' trip in search of radio ideas to be developed in Hollywood.

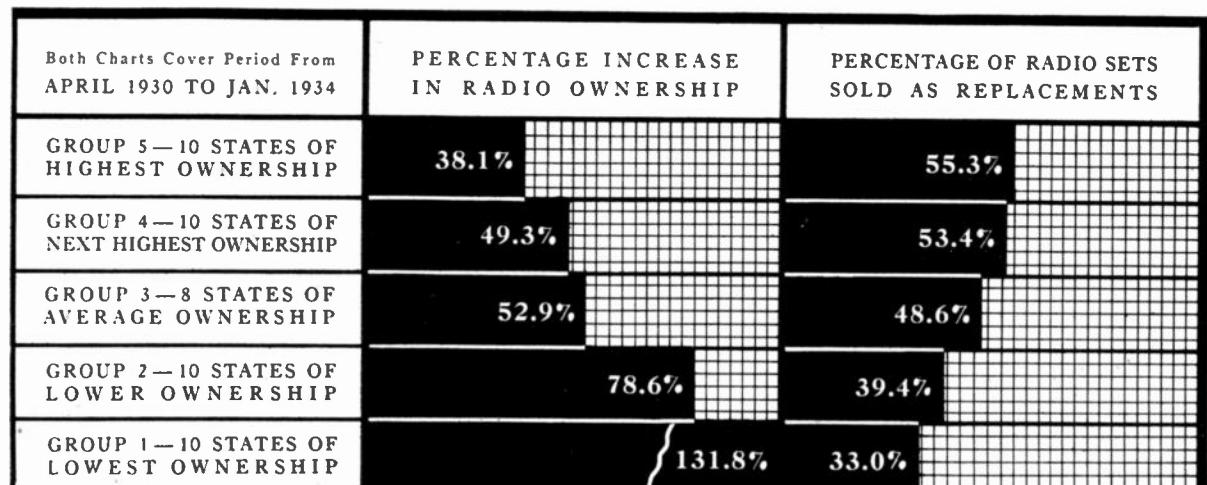


Chart shows increase in ownership of new radio receivers—evidence of expanding station "circulation" potential; see page 13 for complete details.

ASCAP SEEKS DOUBLE FEES

Drive on Cleveland Radio Users in Stores, Etc.—Ask \$75 Fee
—See Loss of 40,000 Listeners

“THE American Society of Authors, Composers, and Publishers” has invaded Cleveland, Ohio, determined to collect double fees on broadcasting music.

G. C. Melrose, manager of Radio Station WJAY, outlined the situation in a letter to Leon Levy, head of Station WCAU in Philadelphia. Mr. Levy is active in connection with the NAB opposition to the ASCAP.

Mr. Melrose declared that the ASCAP is now demanding tribute from all places of business, public eating places, and clubs, and in some cases seeking to make a charge of \$75.00 per year for each radio in use. In other words, if a restaurant operates two radios, the ASCAP attempts to collect \$150.00 a year.

One of the large chain drug stores operating establishments in Cleveland and other cities has sent out a general order to remove all radio sets, and other stores and organizations are following suit.

It is estimated that through the use of radio sets in stores, and other gathering places, an audience in excess of forty thousand a day is reached, and should the ASCAP persist in its efforts to collect a fee, the use of these radio sets will be discontinued with a consequent loss of audience to radio advertisers.

The National Association of Broadcasters, in a letter to Mr. Melrose, declared that “this is one of the issues involved in the investigations conducted by the Department of Justice and the Federal Trade Commission.”

Radio station operators feel that in view of the fact that they are now paying huge fees to the ASCAP, the demand for money from the users of radio sets at their places of business involves paying twice for the same thing. At any rate, the action of the ASCAP has caused confusion among operators of radio stations in establishments of the kind mentioned.

Station Banned—May Take Air At Sea

DR. JOHN R. BRINKLEY, whose high-power radio station at Villa Acuna, Mexico, has been ordered off the air by the Mexican Government, may attempt to broadcast from a yacht at sea. Dr. Brinkley has purchased the 150-foot yacht, *Shadow Kay*, from Carl G. Fisher.

It is understood that Dr. Brinkley has been ordered by the Mexican Government to dismantle his sta-

tion without delay. Whether or not he will broadcast from the yacht is unconfirmed, and there is a conflicting opinion regarding legal technicalities involved in such broadcasting.

WLW Meets Test

WLW has so successfully conducted the testing of its 500-kilowatt transmitter at night that they have just been granted authority by the Federal Radio Commission to embark on a series of daytime tests. If the forthcoming tests prove as successful, they will apply for permission to operate under this tremendous power on their regular day and night schedule.

WRHM Moves

WRHM, Minneapolis, Minn., has been granted permission to move its transmitter from near Fridley to Richfield, Minn.

Plans to Move

KFBK, Sacramento, Calif., has requested permission to move its transmitter to about four miles

SEE UNION HAND IN RADIO “CLUB”

Cleveland Broadcast Executives and Artists Being Promoted by “Ex-Officio”

APPARENT undercover attempts are being made to unionize radio station employees. On March 15 a letter bearing the names of two executives, each associated with WHK, WTA M, WGAR, and WJAY, Cleveland, Ohio, was sent to various individuals connected with broadcasting.

The last signature to the letter was that of a Harry Walker who signed himself *Ex-Officio*. An unconfirmed report has it that Mr. Walker is a union organizer, and it was through his efforts that a temporary committee consisting of the signers of the letter was formed.

The letter sent to those engaged in radio activities declared that the temporary committee was to engage in the active development of a “club”. The letter states in part: “It was agreed upon that those of us engaged in radio activities have, for years, constituted a small, intimate group—yet those of us affiliated with various stations have been as far apart as the poles. We were all agreed that we had many friendships among the personnel of other stations—yet we had no point upon which to anchor that friendship. We seldom, if ever, saw one another except by accident. Therefore, the idea was evolved of a so-

west of the center of Sacramento, change frequency from 1310 to 1490 kilocycles, and increase power from 100 watts to 5 kilowatts.

Quits for Press

ASHEVILLE, N. C.:—Robert B. Cochrane, night supervisor of Station WWNC, has resigned his place here to accept a position with the *Evening Sun* in Baltimore, Md.

Application Denied

APPLICATION has been denied the Knickerbocker Broadcasting Company for 500 watts additional power for experimental purposes in the operation of WMCA, New York.

WHOM to Move

CLEMENTE GIGLIO, executive director of Station WHOM, New York, announces that the station will move into new and larger studios not later than April 1. The new studios, formerly occupied by WRNY, occupy the entire second floor of the building at 29 West 57th Street.

cial meeting ground—a centrally located point where any of us might drop in for a bite to eat—a drink—or just to while away an hour or two—to see familiar faces, exchange a word or two, and cement together more firmly the bonds of friendship, formed in what is perhaps the most exclusive industry, or profession, of consequence in the country. In other words, fellow broadcasters, we jointly proposed a Radio Club!! The membership of such a club would be open to anyone engaged in broadcasting, either as a profession or as a means of adding to their incomes.

“There are some two hundred of us engaged here as full-time staff members of the four stations. There are another three hundred of us engaged on programs from time to time. That should form the nucleus of a successful club.

“Now—realizing the expense involved in starting such an organization—we set out to discover ways and means of eliminating the majority of the cost.”

A post card attached, which prospective members are to fill in, merely asks whether the recipient would become a member and whether the prospect would attend a general meeting to discuss the club idea.

Instead of clubrooms, an arrangement has been made with a local restaurant. The idea is to equip part of the restaurant for use of members and to serve food and drink.

Radio clubs of a similar order have been undertaken from time to time, but have never succeeded very well, due to questionable management, the most notorious of these failures being the “Remote Control Club” of New York.



EDGAR KOBAK

KOBAK ELECTED NBC SALES HEAD

Made Vice-President—New York, Chicago, and San Francisco Officers Report to Him

THE election of Edgar Kobak as vice-president in charge of sales, at a meeting of the board of directors of the National Broadcasting Company, has been announced by Richard C. Patterson, Jr., executive vice-president. Roy C. Witmer continues as vice-president in charge of eastern sales.

A widely known figure in the advertising world, Mr. Kobak is president of the Advertising Federation of America, and has been vice-president and general sales manager of the McGraw-Hill Publishing Company. He is also chairman of the Advertising Review Committee, composed of leading national advertisers, publishers and advertising agencies.

Mr. Kobak has been an outstanding figure in the fields of publishing and advertising for a long time. He took an electrical engineering course at Georgia Tech and after leaving school served for five years in electrical engineering work with the Georgia Power Company. Then he joined the McGraw-Hill organization. In addition to executive service given in the last few years, he has served in its circulation, editorial, advertising, sales, and general publishing departments.

Mr. Kobak, according to the announcement made by Mr. Patterson, will head up the entire sales organization of the National Broadcasting Company, with the divisions in New York, Chicago, and San Francisco reporting to him on sales matters.

Subscribe to RADIO ART
24 issues a year—\$4.00

RADIO ART

Beauty Box Theater Plans to Avoid Radio Pitfalls

Poor Talent, Inadequate Direction and Too Limited Test Period Seen as Faults

WHEN the ambitious attempt at a series of large musical shows goes on the kilocycles Tuesday, April 3, from 10 to 11 p.m., it is believed by the sponsors, Colgate-Palmolive-Peet, that the series will have the advantage of avoiding the pitfalls which in the past have beset producers of light opera in radio.

Three outstanding faults were characteristic of previous attempts at radio production of light operatic masterpieces. These were inferior talent, inadequate direction and the brevity of the test period which did not afford the sponsor sufficient time to put the productions to a fair trial.

Under the title of the Palmolive Beauty Box Theater, the sponsor, beginning with the April broadcast, will present a series of fifty-two operettas, with the finest talent procurable, a high perfection of directional technique, and a test period which will cover a year of radio entertainment, which in size and scope is unprecedented.

The series will be heard on a coast-to-coast hook-up, over the WEAF red network.

Huge Cast

An opera stock company, headed by Gladys Swarthout, Metropolitan Opera star, and including Theodore Webb, baritone, John Barclay, Frank McIntyre, Peggy Allenby, Junius Mathews, Georgia Backus, Joseph Granby, Charles Warburton, and others, will play a range of musical pieces beginning with *The Vagabond King* and including such other opuses as *The Rogue Song*, *The Student Prince*, *Blossom Time*, *Showboat*, *Rose Marie*, which are among the outstanding ones of the series of half a hundred.

The sponsors of the program feel that there is a definite public demand for this form of entertainment in radio. Recent tabloid versions of famous operas introduced into the Maxwell House Showboat hour demonstrated on the basis of fan mail that a ready reception will be found for light opera on the air waves.

Forming a musical background to a galaxy of singing artists will be a huge forty-piece orchestra conducted by Nathaniel Shilkret. A chorus of the best voices obtainable, not only in radio but in churches and singing societies of New York City, will be heard in support of the singing principals.

These, together with a staff of writers (whose task it will be to adapt librettos for the air), vocal coaches, studio directors, and a huge complement of sound men and staff technicians will comprise a general production company to the number of more than one hundred.

Months have been spent in elaborate preparation, auditions, rehearsals, tests of material, and so on, looking toward this venture. One of the largest studios at the National

Child Safety Club

DON CARNEY, Uncle Don, WOR, has proposed the organization of a Children's Safety Club in connection with a National Safety Week and is endeavoring to enlist the aid of prominent persons interested in child welfare.

Green Joins CBS

JOHNNY GREEN, composer, arranger and conductor, has joined the Columbia Broadcasting System as musical advisor to the program department and staff conductor.

Borden Expands

SUCCESS of Forty-five Minutes in Hollywood program sponsored by the Borden Company has resulted in the addition of nine southern stations and one Canadian outlet to the present hook-up.

Copeland Bill

THE Copeland bill on food and drug advertising has been favorably reported to the Senate by the Senate Committee on Commerce and is expected to receive Senate action within the next few weeks.

Coast Press Office

PRESS-RADIO News Bureau has opened an office in Los Angeles under the direction of W. R. Gordon.

NAB Meeting

THE Commercial Section of the NAB has announced the holding of its third annual meeting in New York between June 17 and 20.

CHICAGO FAIR RADIO PLANS

Stations to Broadcast Special Events from Exposition Grounds

PLANS for broadcasting events from the Century of Progress Exposition in Chicago will be much the same this year as they were last year.

In 1933, seven stations—KYW, WGN, WCFL, WBBM (Columbia), NBC, WLS, and WAAF—broadcast these special events from the centrally located facilities installed by the exposition management. This year it is expected that additional stations will utilize the facilities, and among them will be WJJD.

As was the case last year, the Fair pays the lines from all over the grounds and the cost is divided among the stations. Last year the cost was less than \$100 per station, and this year, because the equipment has already been installed, it is probable that the cost will not be more than \$50 per station.

The two networks, WGN and WLS, will maintain offices in the exposition grounds.

Steve Trumball, formerly with the J. Walter Thompson Agency Chicago branch, and prior to that associated with the Columbia Broadcasting System, is in charge of radio at the exposition. It is hoped also to broadcast many popular sponsored shows from the Fair Studios.

There is no substitute for EXPERIENCE

Our years of "Sound Experience", plus the most modern of recording equipment, assure transcriptions that are satisfactory in every detail.

Good equipment is an essential, of course, and we have it . . . But remember that even the most modern machines can't think. They do only what the knowledge and skill of their operators make them do. Here at Sound Reproduction's studios all recording is under the direct supervision of men with that completeness, knowledge and skill which can come only from years of EXPERIENCE. Since 1898, we have been actively engaged in the business of Recording. And this EXPERIENCE is a vital part of every transcription made in the modern-equipped studios and laboratories of . . .

SOUND REPRODUCTIONS

Prices and demonstrations upon request

67 West 44th Street

Phone

New York City

MURRAY HILL 2-7237



WLS PLANS 10th YEAR JUBILEE

Prairie Farmer Station, Chicago, to Stage Seven-Day Broadcast Celebration

CLIMAXING a decade of service, WLS, the Prairie Farmer Station, Chicago, observes its tenth birthday with a week-long celebration ending with the 521st consecutive Saturday night National Barn Dance on April 14.

Each day during the anniversary week will be set aside for special observances. Farm day, mo'ers' and children's, old timers', National Barn Dance, folk music, and other special days, all will come in for spotlight treatment with unusual program entertainment, speakers, and other features.

The high lights of ten years of WLS history will be reviewed during the week. Such memorable events will be recalled as the night of the initial broadcast from the Hotel Sherman studios, the two-week continuous campaign which raised \$216,000 for southern Indiana and Illinois flood victims in 1925, a similar campaign for Florida hurricane victims, the station's drive to obtain seed and loans for Illinois farmers whose crops were swept away in a wind-storm of June, 1933, historic broadcasts such as the one from the municipal water works crib three miles out in Lake Michigan, the aerial description of the opening of the Century of Progress in May, 1933, when WLS "scooped the world" by broadcasting by short-wave from a chartered plane carrying WLS staff announcers and entertainers, and other outstanding programs of the past.

Thursday night, April 12, WLS will originate a forty-five-minute "Birthday Broadcast" to be heard over a coast-to-coast NBC network. The program will come from the stage of the Eighth Street Theater in Chicago, which will be filled with WLS friends gathered for the Tenth Birthday Jamboree. All Chicago's radio community will be represented. The celebration will be held from 8 p.m. on, while the actual broadcast for the network will be spotted between 10.15 and 11 p.m.

Masters of ceremony Hal O'Halloran, Joe Kelly, and Jack Holden will preside over more than a hundred WLS entertainers. All regular staff artists, including those appearing in the several WLS road shows, will be on hand for the celebration.

Among the guests of honor expected are such old-time favorite WLS stars as Tony Wons, George Hay, "The Solemn Old Judge" of WSM, Ruth Etting, Cliff Soubier, Ford Rush and Gene Glenn, Bradley Kincaid, and many others. Former WLS officials who are expected to take part in the celebra-

Check Tuners-in

RADIO listeners will have the opportunity to instantaneously state their feeling about radio programs, according to Dr. Neville Monroe Hopkins, engineering lecturer at New York University, who has invented a device whereby broadcast stations can determine in a moment the number of listeners tuning in on any program. The device permits the listeners "to answer back". The cost of the unit is estimated to be \$1.00, and it is expected to eliminate the necessity for the present type of listener survey. Through its use, advertising agencies can check the popularity and "circulation" of programs.

tion are: Edgar L. Bill, former WLS director now with WMBD, Peoria; J. O. (Joe) Maland, former WLS commercial manager now with WHO-WOC, Des Moines; Don Malin, former WLS music and program director; Harold Safford, former WLS chief announcer; and others.

OPPOSE BILL BY McFADDEN

Strong Opposition by NAB and Others Minimizes Chances of Dangerous Legislation

HEARINGS on the McFadden bill (H. R. 7986) which would have compelled radio broadcasting stations to accept religious, charitable, and educational programs of every description without discrimination under penalty of fine or imprisonment have been closed.

The only organization to appear in favor of the bill was the Rutherford organization which charged that the National Broadcasting Company and the Columbia Broadcasting System had denied Jehovah's Witnesses access to their facilities and that the Federal Radio Commission had used coercive means to bar their programs from individual stations.

Opposition was headed by the National Association of Broadcasters, and judging from the reactions of members of the Committee, the bill will probably receive unfavorable action.

Philip G. Loucks, NAB managing director, was the first witness in opposition to the measure. After reviewing the bill, and pointing out many defects in draftsmanship, Mr. Loucks said:

"If the intent of the bill were expressed in proper words, in so far as it applies to religious, charitable, educational, and like organizations, the broadcaster would have the choice of lending his station to

unending controversy and debate or refusing all religious, charitable, or educational programs. If he were to accept the first program, he would be compelled to accept programs offered by all others holding views differing from those expressed in the first broadcast with the result that his service to the public would suffer. If he were to accept programs in which anyone said a good word in favor of charity, temperance, Christianity, or business honesty, if an organization or group of people anywhere existed who were opposed to such virtues, the broadcaster would be required to lend his station to such use no matter how clearly opposed to public policy the expression of such views is. And if he permitted such broadcasts, would the Government consider such programs in determining whether or not his station is operating in accordance with the legislative standard of 'public interest, convenience, and necessity'?

"In other words, if a broadcaster embarks upon a series of religious, charitable, or educational broadcasts, he must either accept all whose views differ from those expressed in the first broadcast or face criminal prosecution. If he accepts all and the later broadcasts are clearly against the public interest, he may lose his license and with it his entire business.

"American broadcasting is the best in the world. It has been developed to its present state on the basis of private ownership and competitive operation with limited Government regulation. No other system permits of a broader discussion of public questions. The Government can safely rely upon the intelligence of individual licensees to see to it that all questions in which the public has a proper interest are fairly and adequately discussed. A law such as is proposed here is unnecessary. There is no need to substitute the deterrent of a criminal statute for intelligent station management.

"I have spoken of the danger of loss of license if a broadcaster permits the broadcasting of speech which might be interpreted to be in violation of the licensing standard of 'public interest, convenience, and necessity' contained in the radio law. In this connection I should like to quote from a decision of the Court of Appeals of the District of Columbia construing the meaning of the licensing standard. The court said:

"If it be considered that one in possession of a permit to broadcast in interstate commerce may, without let or hindrance from any source, use these facilities, reaching out as they do from one corner of the country to the other, to obstruct the administration of justice, offend the religious susceptibilities of thousands, inspire political distrust and civic discord, or offend youth and innocence by the free use of words of sexual immorality, and be answerable for slander only at the instance of the one offended, then this great science, instead of a boon, will become a

WTMJ TRYOUTS DRAW AMBITIONS

987 Youths Make a Bid for Radio Fame at Milwaukee Station

AT least 987 Milwaukee and Wisconsin youths have ambitions to become radio announcers, it was learned by the Milwaukee Journal station, WTMJ, in a novel audition contest held recently.

Following announcements that applications for audition appointments would be sent to all those who requested them, a deluge of mail poured in. As each application was filled in and returned to the station, it was classified according to the qualifications of the individual. Age, education, and previous experience of the "unknown" were among the factors that decided his classification.

Out of the total 987 applications received, several hundred were set for immediate auditions. These applicants were notified of their selection, and were told to report to the studios at an appointed time.

Judging was handled by Russ Winnie, assistant station manager and chief announcer of Station WTMJ. Approximately thirty-five auditions were given each night of the week, excepting Sunday. Special pieces of continuity were prepared for the tests, which sounded each individual for diction, quality of voice, interpretation, pronunciation, and "commercial" appeal. Outstanding applicants were then singled out for further testing.

To date, some surprising talent has been revealed as a result of the auditions. The winner, and possibly one other applicant, will be awarded full- or part-time jobs as WTMJ announcers. The names of several other outstanding applicants will be kept on file for future reference.

scourge, and the nation a theater for the display of individual passions and the collision of personal interests. This is neither previous restraint, nor is it a whittling away of the rights guaranteed by the first amendment or an impairment of their free exercise.

"We all want the greatest possible freedom from Government interference with speech by radio. This freedom is an important part of the foundation upon which American broadcasting has been built. If this freedom stands in danger, let me suggest that a remedy might be found in granting longer licenses to broadcasting stations and amending the present law to permit court review of facts in cases where licenses are not renewed by the licensing body. The Congress is now considering a bill to create a new Communications Commission and contained in that bill is a provision for a study of

(Continued on page 24)

RADIO ART

The "Blue Sky" Days Are Over

Stations Must Sell Their Effectiveness, Not Power, "Unexcelled Facilities" Etc.

By Francis C. Barton, Jr.

Secretary N. W. Ayer & Son, Inc. New York

THE "blue sky" era of radio selling is over, and with its passing should also go the promotional material of broadcasting's early years. Pictures, usually prosaic, meaningless blurbs about "unexcelled program facilities", words of greeting from station executives—such items compiled into brochures, some simple, some elaborate, have pretended to solicit business during the past.

Of course, some radio time may be bought casually. In the early days, undoubtedly, considerable of it was, but we, and I believe most of the other important houses and advertisers also, regard radio as a serious A-grade advertising medium which must be studied carefully and used properly, if the results necessitated by its cost are to be forthcoming.

Radio is expensive and is becoming more and more so as bigger and better talent is being placed on the air over larger and larger groups of stations in the competition for the listener's ear. Commercial firms are not interested in entertaining the public *per se*. Therefore, these large radio expenditures must produce definite results. This being so, radio cannot be bought lightly. A radio campaign must be worked out in full detail. After the markets to be worked are selected, the radio station to carry the message to those markets must be studied from all angles.

To this end, pictures of radio announcers, mail sacks, photographs of studio interiors and transmitting towers, quotations from the local chamber of commerce, long dissertations on the "unexcelled facilities" of the stations' program department—none of these things supply useful facts from which a hard-pressed time buyer can evaluate the radio station.

Buyers Want to Know

In considering the problem of selling radio time through printed presentation, stations should start with the premise that time buyers are engaged in the business of knowing as much about radio stations as possible. We must and do read, or at least look through with considerable care, all the material—good, bad, and indifferent—which the stations send us. A few years ago about ninety per cent of this material was useless. Today the trend has very definitely turned and much of it is very helpful.

A picture of Willie Doaks, chief announcer, may be of great interest to the housewives of Cranberry Corners, and if printed in the local paper with an article would probably be fine publicity for the station, but we cannot hear Mr. Doaks in New York, so his picture is meaningless. If a day comes when a local program is indicated for his station, some one must go

April 1, 1934

to Cranberry Corners and listen, for talent can only be judged by hearing it.

Previous to the time of actually visiting Cranberry Corners, it is necessary to know a great many things about the station or there never will be a visit.

Only One Thing to Sell

A radio station has only one thing to sell—its effectiveness—and this is a combination of its audience and its standing with that audience. No advertiser is interested in broadcasting a magnificent program or a twenty-five word announcement out into the air. He wants to broadcast to listeners. Hence, the most important information desired when considering any station is—the audience that it can deliver—and then the influence of that station with that audience.

At the present time, it is not possible to tabulate these listeners and say that Station A has an audience of 613,711. However, this problem can be approached from a number of angles and light shed on this subject.

Coverage vs. Audience

One factor which is very much in the limelight at the present time is that of field strength surveys. Such surveys are good and provide a valuable guidepost to the possible audience of the station. However, field strength surveys show station coverage which is a thing sharply differentiated from "audience". Coverage is that area over which a station sends an adequate signal, whereas, audience is the number of sets tuned to the station. Hence, the coverage area as shown by a field strength survey tells where the station might be expected to have an audience and so provides a valuable first step toward evaluating the station. We must, however, go further in order to find out what kind of an audience the station enjoys in the territory where its physical signal makes this possible.

Mail Not So Important

Many stations attempt to show their audience by mail returns. There have been instances where the mail received by a station has

been so intelligently analyzed as to indicate the audience of the station in a fairly meaningful fashion, but, generally speaking, mere mail returns in a station promotional piece are valueless largely because most of the stations in the country are constantly boasting of their mail.

Power and Listeners

Another of the old radio illusions frequently played up in promotional pieces, but which is really only an incidental contributing factor, is—Power. How some stations talk about Power! And the magnificent pictures, maps, etc., that they present through the mail! Power, of course, is valuable, but again, it is only a contributing factor to this thing called "Audience". There are too many examples of low-powered stations enjoying larger followings than high-powered stations to make one give ear to the "Power" argument alone.

Biased Surveys

Then there are surveys. Every station has one or two and some can even boast a half dozen. These are interesting and if intelligently done, shed further light on the question of audience. Peculiarly, however, every station seems to come out first in its own survey. Hence, after a while, a time buyer becomes a bit wary of station surveys no matter how unbiased they may seem to be, for as soon as the call letters of the station making the survey are seen, the answer on the last page is known.

And yet we must somehow translate field strength, power, mail returns, etc., all of which are indications, into audience. In many cases this cannot be done or has not been done, and the indications must be evaluated in and of themselves.

N. W. Ayer Studies Radio

Here at N. W. Ayer & Son, Inc., we are not completely dependent upon the stations for this information inasmuch as beginning in 1931 we have been making our own audience studies covering the entire country. This work we keep constantly revising, hence our findings, together with the information which the stations provide, afford us a very complete picture.

After audience comes effectiveness—any special factors which make for prestige or preference or responsiveness—those programs, or connections, or activities that make for real and continued listener interest—the merchandising work that keeps the station and its advertisers in the consciousness of the trade. Such things are peculiar to each station and are of great importance in establishing it as a really important element in the lives of the community or communities which it serves. Hence information as to these factors goes far toward enabling the time buyer to judge whether a station is really

doing a job or is merely another set of call letters.

Selling on Evidence

In this connection perhaps the most valuable information which any station can submit is definite proof of results obtained for its advertisers. This is the hardest kind of information to obtain, but if Station A sells 10,000 boxes of goods for Advertiser B over a thirteen-week period, definite evidence is provided that that station has an audience and has influence with that audience. Now time buyers, of course, know markets. Therefore, it is easy to determine whether 10,000 boxes of merchandise was a large or a small sale for the territory and so get a real picture of the station's pulling power.

In the event of the unavailability of such facts as these, contract renewals and re-renewals are *prima facie* evidence that the advertisers at least think they are getting results. If a list of advertisers that have renewed is given, the time buyer can draw clear conclusions.

I have mentioned chamber of commerce information and market data. Generally speaking, this sort of material in a station promotional piece is superfluous and often gives the impression that it has been put in as padding because the station did not have enough factual information about itself. Most of us in this end of the business have filing cabinets full of market data. It is received and collected from all sorts of sources. Hence, unless the station can first definitely establish the areas in which it enjoys a very appreciable audience and give the market information for its own audience areas, such data is superfluous. Market information as to the state, trading centers, or what-you-will is certainly meaningless unless it is first established that the station is influential over the entire state.

In summation, time buyers want to know as much about a station as possible but we want real facts. Basically, we are interested in two things—the audience which a station enjoys, and the effectiveness of the station with that audience.

The elaborateness or simplicity with which this material is put up is not terribly important so long as the material itself is right, free from exaggerations, free from excess verbiage and arranged so that the important facts may be clearly perceived and relocated when necessary. Of course, fancy covers, nice paper stock, interesting captions, etc., all add to the display value and perhaps to memory value. It should always be remembered that most of this promotional material is read by busy men and women—people whose time is at a premium; people, who while they must read, must read rapidly and, therefore, will perform skip long-winded dissertations. Hence, the more staccato the presentation can be, the more chance the facts presented have of being thoroughly grasped and remembered and, after all, it is the facts remembered that count.

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George B. Storer

Recently appointed president of the Federal Broadcasting
Corporation which operates
WMCA, New York

►THE BUSINESS SIDE◀

How Conoco Merchandises Its Network Advertising

Lessons from the Past Prove This Company's Salesmen Will Sell

More Oil if They Sell the Conoco Program First

By Wesley I. Nunn

Advertising Manager Continental Oil Company

MERCHANDISING is the key to the success of practically every marketing venture undertaken by Continental Oil Company during recent years. Selling our own men before we ask them to go out and sell to the public has now become a necessity that would mean heavy losses were it overlooked.

New products are merchandised. All forms of advertising are merchandised. Even organization changes and the adoption of new

has spent considerable time and money to promote. Travel is also a subject which appeals to a large section of the population. Stories about travel, interspersed with enough practical and interesting information about the scenic wonders of America to stimulate a desire to see these wonders, therefore, offered real possibilities for our 1934 radio attack. The results we secured in 1933, when we employed Carveth Wells, internationally known globe trotter, and arranged for him to broadcast scenic information, also entered into the decision.

Use Tested Theme

So travel again took the spotlight on the 1934 programs. To inject new interest and give contrast in comparison with the series used last year, it was decided to call the new broadcasts "Conoco Tourist Adventures" and to build them around the true experiences related to us by tourists living in various sections of the country. Through the Conoco Travel Bureau, we knew the names of men and women who had made certain interesting trips. The next step, therefore, was to write to them and ask them to submit their experiences in manuscript form in order that we could choose the ones suitable for our purposes. Hundreds of manuscripts were received, and the best of these have been rewritten and adapted to dramatization. The names of the people whose trips are described are actually used in each drama, and practically all of the incidents they describe are included. In this way, we injected a "true story" appeal into our programs which could not have been secured otherwise.

Created a Character

But dramas alone do not hold the interest of a majority of radio fans. So we created a special character, known as the "Old Traveler," and had him put more punch into each story by substituting narra-

tion for dialog and injecting valuable descriptions from time to time. Irving Talbot's twenty-two-piece orchestra was also engaged—not only to furnish musical backgrounds for various "scenes" but to also denote lapses of time and provide restful interludes.

Building an Audience

With the stage set for the first broadcasts, the next task, therefore, was to secure as large an audience as possible. And it was at this point that merchandising stepped into the picture.

The forms of merchandising we devised will fall under the following general headings:

1. Radio reminders in all Conoco newspaper, farm paper, and trade paper advertising.

2. Distributing printed radio logs from all Conoco service stations, and mailing them direct in statements to charge customers.

3. Setting aside February 14 as "Conoco Radio Day" on which all employees, dealers, and jobbers were asked to organize special "listening in" parties. Each employee was expected to call at least ten people and ask them to hear the program. This information was broadcast by means of correspondence, and a special number of *The Red Triangle*, Company sales publication.

4. Displaying colorful posters at all Company service stations.

5. Tying-in the first radio program with Tony Sarg, famous illustrator and artist for current Conoco newspaper advertising, and also featuring a special "give-away" booklet.

Advertising Tie-Up

Newspaper, farm, and trade paper advertising for the first quarter of 1934 had been mapped out and a number of ads had already appeared before the first radio program was scheduled. Ads just preceding the first program, however, and those which followed, called attention to the broadcast schedule and invited all readers to listen in. First quarter advertising was devoted to only one product—Conoco Bronze gasoline—and to make the series attract the maximum amount of attention, Tony Sarg, famous artist, designer, and

marionette showman, was engaged to provide comic illustrations. The increased attention value, therefore, not only sold more gasoline but also increased the effectiveness of the radio announcements. This advertising appears in over 1,300 newspapers having a total circulation of approximately 10,000,000. Multiply this by an average of four people per family and the potential audience secured from this source comes close to the 40,000,000 mark. Trade magazines reach 38,397 readers, and our farm paper coverage added another 1,927,850.

All newspaper advertising released after the first quarter and during the life of the 1934 broadcasts will also contain copy pertaining to radio.

600,000 Postal Cards

To stir up company employees, dealers, and jobbers and reach perhaps another section of the radio public, 600,000 post cards listing stations and time schedules were printed and distributed to all service stations selling Conoco Products. Station salesmen, in turn, mailed these radio logs out to customers and prospects and distributed them from the driveway. Everyone they met or talked to was to be considered a potential listener and an eventual customer. The idea was to get each doubtful buyer to listen to the radio programs. The programs were then counted on to bring them into Red Triangle stations to sample Conoco Products. This sample, in turn, plus friendly service, is a means of moulding them into permanent customers. In the case of people who already patronized Conoco stations regularly, the radio programs were intended to cement the friendship already in existence.

Furthermore, people who received the radio log cards and listened to the radio programs were likely to be attracted to Company stations by the free travel assistance offered in each program. The quickest and most effective way of securing this Conoco Travel Bureau service is to drive into a Conoco station and fill out a special post card provided for this purpose. Here, then, is another business magnet that is likely to work

(Continued on page 29)

FOUR MINUTEMEN Quartet

Helen A. Steele, Arranger
WEAF NETWORK 6:45 p.m. Sat.

W. S. HARRIS
320 W. 78th St., New York City
Telephone Su 7-6959

April 1, 1934

In WESTCHESTER—the World's Richest Market,

WFAS

Provides intensive, consistent coverage!

WESTCHESTER BROADCASTING CORP. (1210 Kilos)

Hotel Roger Smith Phone—WFITE PLAINS 8353 WHITE PLAINS, N. Y.

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Building a Direct Mail Piece

How to Prepare a Booklet That Will Go Into the Files and Not the Wastebasket

IT hardly seems in order to indict the broadcasting industry for its sales record.

Yet, it is very much in order!

For broadcasting has successfully voyaged to the land of increased sales not because but in spite of ability to navigate.

Broadcasting has in most instances not sold but merely accepted orders.

Effective sales promotion has been the most glaring lack. It is painful to reflect upon the added revenue that radio stations could have been musterings by giving due attention to this factor —by using truly organized, well-prepared direct mail campaigns and providing real sales promotional cooperation to salesmen. The pain becomes unbearable acute when we consider broadcasting's "product"—so ideal in its glamour and romance for sales promotional exploitation; and its prospects—so numerous in their likelihood of benefiting from the use of this "product".

But the ax-grinding has gone far enough—and now, we must get down once again to brass tacks.

In the previous article, we decided — after reviewing the customary line-up of physical formats used in direct mail—to employ a booklet for Station XYZ's coverage story.

What about specifications?

In size, the booklet can be anything, of course, from a postage stamp to a 24-sheet poster. The tendency seems to be to select unusual measurements. This may be all right in the circus ring, where entertainment is the prime factor. But in direct mail, where the sales message is paramount, unusualness will generally mean a sacrifice of effectiveness.

An Important Factor

Two excellent sizes for a booklet are 6 by 9 inches and 8½ by 11 inches. They are standard, conveniently readable, and most important, fileable. Have you ever tried to tuck away a booklet, say 12 by 16 inches? After folding it and sitting on it, you vainly endeavor to fit the bulging mass into a desk or file drawer. Generally, it then finds its way into a yawning waste-paper basket—if the basket is big enough.

Unquestionably, the best size for our Station XYZ booklet is 8½ by 11 inches—standard letterhead size. A second choice might be anything down to 6 by 9 inches, but let the dimensions be in sane proportion. Do not choose, for example, a size extremely narrow in relation to its height. Also, let the booklet open in regular textbook manner, that is, with the bound edge at the left side, and not at the right side or top. One might comment that this will be the same old usual size and style of booklet—but what of it?

Rely upon your art and copy message to attract and hold interest, and impel action, rather than anything unusual in the purely physical aspect.

The advantages of the 8½ by 11 size are that it can be handled conveniently, it is not cumbersome, it is flexible, it offers ample space for copy and pictures, it fits into the desk drawer or file cabinet.

What about the paper stock? This is important, too. Make sure that the stock selected for the cover and inside pages is of good quality, durable, and able to take the kind of engravings that are to be used. The paper is the cloth out of which these clothes are made. If it is cheap in appearance, your advertising garment is not going to be a success, no matter how fine the tailoring.

Next comes color. Generally speaking, a second color is more than worth the extra cost. The attractive note it lends will mean added emphasis and interest-value for the sales message. Where maps with several different "keys" are used, there should be at least two colors, and if the "keys" are at all numerous, three or four. Where color is employed, it must be governed by restraint. The temptation is to use it lavishly on every page. A strong, beautiful piece of black-and-white typography looks better than a welter of badly balanced color.

Illustrations

Illustrations, of course, form one of the vital elements of our booklet. Only those which help to drive home arguments should be used. There should be a direct relation between every picture and the context. Also, the individual picture should be at least somewhat close to the copy to which it pertains. Needless to say, maps must be accurate. Every detail should be guarded carefully. If possible, maps should be handled in some novel, though not bizarre, artistic fashion.

What about the title? All of the elements treated so far have been termed important. And so they are. Strange to say, this unassuming matter of title is even more important. It is worth while spending day upon day to arrive at a good title —something that sparkles, that breathes interest, and at the same time epitomizes the message of the booklet. The title represents one of the basic means of getting the reader inside. Usually, some sort of appropriate illustration will add force and value to the title. But if money is limited, pure typography properly handled will suffice.

"Brass Tacks" Copy

And finally, we come to the most important element of all—the copy. It is said that if anyone comes to Owen D. Young with a proposition, that person must make the matter entirely clear in the first twenty words. Another reason why Mr. Young is such a successful business

Publicity Smash!

THE NBC "Exchange Bulletin", house organ distributed by the network to affiliated stations, and edited by W. C. Roux, in its March issue devoted spectacular space to the recently announced spot advertising sales and program service. It is pointed out in the bulletin that the announcement by R. C. Patterson, Jr., NBC executive vice-president, regarding the news service, was released to 300 advertising, business, and trade magazines, and in addition, a letter was sent to all advertising agencies, clients, and prospects. This publicity drive was made simultaneously with the release of full-page advertising in *RADIO ART*, "Printer's Ink Weekly", "Advertising Age", "Advertising and Selling", "Sales Management", "Business Week", and "Broadcasting".

man! This is one of the first requisites of our copy. It must get right down to brass tacks, and avoid idle generalities and beating about the bush.

The important thing in writing copy is the YOU and not the WE. In other words, in our booklet we must not dwell on Station XYZ and its history and its coverage, but on what these facts mean to the reader. As the well-known copywriter, Sara Hamilton Birchall, puts it: "In writing advertising, you must learn to think, not as you think, but as your prospect thinks."

Certainly, there is no fixed rule for the creation of good copy. Shall copy be long or short, conversational or reason-why? The answer is that so long as it doesn't trick the reader, any copy is good copy that sells the product.

The writer, of course, must know his product and the people who might be interested in buying it. He should learn all he can about them, not only their buying potentialities, but their cultural bents, natures, etc. Direct mail is a very personal form of advertising, and our booklet has to "talk" to its readers in their language.

In proceeding with the writing of copy for our Station XYZ booklet, let us decide upon a definite individual who symbolizes the great mass of people for whom it is being prepared. All right—Mr. John Doe of the Doe Advertising Service is typical. We shall write our copy as if we were writing a message to him personally. How would we start to tell our story to Mr. Doe? We would say: "Mr. Doe, let us show you how use of Station XYZ can increase sales for your accounts." Or, if we chose as the individual, Mr. Richard Roe, advertising manager of the Roe Department Store, we would say: "Mr. Roe, let us show you how use of Sta-

(Continued on page 17)



THE Intimate Programs of DICK LEIBERT

Solo Organist — Radio City Music Hall

APPEAL TO THE HOUSEWIFE

WEAF network

Weekdays 8.00 to 8.30 a.m.—Sundays 11.00 to 11.30 a.m.

WJZ network

Mon., Tues., Thurs., Fri., 11.20 to 11.30 p.m.

Hear Yourself as Others Hear You

Superior Recording done on Real Black Records can be played on any phonograph with Steel Needle

15-minute air programs—\$4.00

Studio Recordings—\$1. \$2. \$3

ARTISTS RECORDING STUDIOS
703 CARNEGIE HALL

Tel. Cir. 7-8702

NEW YORK CITY

Startling Facts Revealed in Radio Set Analysis

18,000,000 Radio Homes in U.S.—2,000,000 Replacements in 1933
—Census Figures Obsolete

OVER a million new homes added to the radio audience in 1933 . . . increases in radio ownership as high as 13.7 per cent in the states where it had been lowest . . . increases as low as 5.8 per cent where it had been highest . . . a total of 18,000,000 radio homes in the U. S. as of January 1934 . . . almost 2,000,000 new sets bought by radio owners last year to replace their old ones. These are a few of the facts contained in a basic statistical study just released by the Columbia Broadcasting System in conjunction with McGraw-Hill Publishing Company: *The Flood Hits the Spillways*; "an allocation by states, of the 3,806,000 radio sets sold during 1933, and of the 12,726,000 radio sets sold since the 1930 census".

Before 1930, no one knew exactly how many U. S. homes were equipped with radios. When the 1930 U. S. Government Census included the question "Do you own a radio?" the advertising world smiled its appreciation, said "Now we shall know!" But before the census tabulation (which set the figure for radio ownership as of April, 1930, at 12,000,000 homes) was completed and published, 3,000,000 more sets had been sold. The succeeding years added uncharted millions to uncharted millions—leaving radio statistics almost as vague as before the census takers had gone the rounds.

Last year the Columbia Broadcasting System took the matter in hand and, with the cooperation of the market analysis division of McGraw-Hill's *Radio Retailing*, undertook to define for the first time, the increase in radio ownership since the census by states. This involved digging up two groups of data. The distribution by states of radio set sales since the census

was obtained from confidential reports of five leading set manufacturers whose output represented 60 per cent of the industry. It was then necessary to find out what proportion of these sales went into homes previously equipped with radios and therefore not to be included in the count of new radio homes. The latter data were supplied by 783 representative distributors and dealers in forty-eight states. Results were compiled and percentages calculated by CBS statisticians and published in a booklet entitled, *The Flood Hits the Valleys*.

For this year's sequel the procedure was repeated. But *The Flood Hits the Spillways* is based on even broader data than its predecessor. Figures giving the distribution by states of radio set sales were supplied by eleven manufacturers who account for approximately 90 per cent of the industry's output. And the proportion of sets which went into non-radio homes in each state were based on reports of 1,122 distributors, jobbers, and dealers, as well as thirty local and state associations of retailers.

A continuation of the same trend that struck the keynote of *The Flood Hits the Valleys* was apparent in the statistics for 1933. A larger proportion of new radio homes was found in those states where ownership had been low—the so-called "valleys" of the radio map. The group of ten states which were lowest in radio ownership at the date of the census (April, 1930) increased 13.7 per cent during 1933, and 131.8 per cent altogether since the census. On the other hand, the group of ten states which were highest at the date of the census increased 5.8 per cent in 1933, and 38.1 per cent since the census.

60 Per Cent Radio Equipped

Equally as important, comments CBS, as the "floods" of radio sets which hit the "valleys" where few radios were before are the "floods" of new sets which hit the "spillways" or homes already equipped with radios. For there are now 18,000,000 homes, or 60 per cent of the United States total, owning radios. They include 90 per cent of all homes in the topmost income level, taper down to a little less

than 40 per cent of all homes in the lowest income level. And this 60 per cent of the nation's homes composes almost the entire market for every commodity except the bare necessities of life. Thus CBS figures that future millions of new radio homes must of necessity come almost entirely from the lower income levels. So to the advertiser interested in buying power, replacement sales will have more significance from now on, more intrinsic value than sales of sets to non-radio homes.

In 1933, about 2,000,000 of the radios sold represented replacements of old sets. The \$65,000,000 which these sets cost, plus another \$50,000,000 spent by radio owners in 1933 for new tubes, means an expenditure of \$115,000,000 by the public in 1933 to improve its radio listening facilities . . . "more than it spent in 1933 for all the newsstand copies and subscription sales of all the national weekly and monthly magazines combined."

Uniform Coverage

Reviewing the two trends symbolized by the floods to the "valleys" and to the "spillways", CBS remarks that their true significance lies in the way they supplement each other. Not only has a higher proportion of sales since the census gone to states where ownership was lowest, but a higher proportion of that higher proportion has gone into non-radio homes. Conversely, a lower proportion of sales since the census has gone to states where ownership was already high, and the majority of these sales represented replacements of old sets. The tendency of the two trends combined, of course, is toward a uniform intensity of radio ownership—and of radio advertising coverage—from coast to coast.

As a final note the authors of *The Flood Hits the Spillways* call attention to the possibility that the 12,000,000 sets counted by the 1930 census may have been an understatement—due to the fear, especially in the South, of state taxes on radio sets. Various regional canvasses made since then offer evidence in support of this conjecture. While any inaccuracy in the census figures would not affect the records of sales made since 1930, it would necessitate an upward revision of the 17,948,162 sets figured as the January, 1934, total. The authors conclude: "The stimulating possibility remains that radio as a medium is vaster than anyone knows, and that its coverage is more complete than claimed."

FRC to Move

THE Federal Radio Commission will move its headquarters again—this time from the building at 18th and E streets to the northwest corner of the new Post Office Department Building. Arrangements at this time contemplate locating the Commission on the sixth, seventh and eighth floors of one portion of the new structure. It is now planned to move on or about May 1.

Maria Silveira

Soprano

Soloist with

ABE LYMAN & HIS BAND

for

PHILLIPS DENTAL
MAGNESIA

CBS Network—2.30 p. m. Sundays

BORDEN'S 45 Minutes
in Hollywood

CBS Network—8.00-8.45 Saturdays

Grape Nuts . Esso
True Stories . Blue Coal
Travelers Insurance

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J. SUGARMAN, Manager

National Spot Business Gain Offsets Local Loss

Study of Trends by NAB Indicates Vital Changes in Broadcast Advertising Time Purchases

INFORMATION gathered during the past seven months by the NAB Statistical Service has revealed a number of highly interesting seasonal trends with regard to broadcast advertising.

National network and individual station advertising volume each have their own particular seasonal patterns. National network advertising presents a highly unique seasonal trend, which, contrary to other national media, does not show a decline at the first of the year.

Individual station advertising volume tends to follow general retail advertising trends, due, undoubtedly, to the large volume of retail and small local manufacturer advertising contained within its total volume.

National spot advertising, though fluctuating more than network volume, tends to follow the network trend rather than the local trend, thus offsetting in part the decline of local business over individual stations during the past Christmas period. This is indicated during January by 13.9% increase in national spot volume as compared with December.

Individual station advertising seems to show fewer summer fluctuations than does network advertising, if indications of the past summer are at all typical.

The most interesting trend during January was the rather marked increase in non-network advertising over stations of more than 5,000 watts in power. Non-network revenues of stations of this class increased 16.5% as compared with December. Stations of the 2,500-5,000 watt class experienced a 10.0% decrease in revenues as compared with the previous month, stations in the 250-1,000 watt class experienced an 8.5% decrease in non-network receipts and stations of 100 watts, a 12.7% decline. The situation with regard to the 100 watt group is again indicative of the fact that it is the smaller retailer who curtails his advertising during the January period.

Electrical transcription advertising increased 17.7% in January as compared with December. This was due entirely to the rise in national spot electrical transcription advertising which rose 27.0%, local advertising having decreased approximately 9.0% as compared with the previous month.

Live talent program advertising revenue increased 13.0% over the previous month, due mainly to a marked rise in national spot volume. Local live talent advertising remained practically the same as in December.

Advertising volume wherein records were used declined approximately 50% as compared with the previous month. Spot announcements also decreased. Total spot announcement volume declined 21.8% while the volume of local

advertising of this type decreased 23.5%.

A number of interesting trends in the sponsorship of broadcast advertising by different types of industries were revealed during January. There was a marked rise in the volume of automotive advertising, national spot advertising of this type increasing 36% and local advertising more than doubling. National spot advertising increased 21.1% in the food field, and 37.0% in the confectionery field. Clothing and apparel advertising decreased 32.0%, network advertising declining 54.0%, local advertising 26.0%; while national spot advertising of this type experienced a slight rise. Soap and household advertising rose 25.4% as compared with December, the increase taking place in all types of broadcasting. Advertising of radios dropped 23.0% while department store and general store advertising declined 52.0%. Tobacco advertising rose approximately 15.0% due to increased national network appropriations.

A detailed analysis of the trends in broadcast advertising by different types of business is as follows:

1a. *Amusements* :—Amusement advertising declined 18% as compared with the previous month. The January volume of \$45,889.00 is the lowest point reached by this type of advertising during the past seven months.

1. *Automobiles* :—Automotive advertising increased 16.9%. National network advertising decreased slightly, while individual station volume rose approximately 75%. National spot advertising over individual stations rose 36% and local advertising more than doubled in volume.

2. *Accessories, gasoline and oil* :—Accessory and gasoline broadcast advertising volume rose approximately 5% as compared with December. Most of this increase was found in the national network field. There was a decline in regional network volume and a slight increase in individual station volume, due to a rise in local accessory and gasoline advertising.

3. *Clothing* :—Total broadcast advertising volume in this field decreased approximately 32%. National network volume declined

54%, and individual station volume 26%. Local advertising in the clothing and apparel field dropped 31% as compared with the previous month. The only increase registered was in the national spot field which almost tripled.

4. *Drugs and pharmaceuticals* :—There was a slight rise in drug and pharmaceutical advertising as compared with December, due to an increase in national network business of this type. Local and national spot volume remained comparatively even.

5. *Toilet goods* :—An increase of 11.3% was experienced in this field during January. Network and individual station revenues from this source increased in approximately equal proportion.

6. *Foodstuffs* :—There was little or no change in total advertising volume in this field. National network volume decreased slightly. Individual station volume increased slightly, due to a 21.1% increase in national spot foodstuffs advertising.

7. *Beverages* :—Beverage advertising over the radio increased approximately 9% as compared with December. This was due principally to national network volume. National spot beverage advertising held even, while local advertising of this type decreased 16.4%.

8. *Confectionery* :—A 19% increase was experienced in this field due mainly to a 37% rise in national spot confectionery advertising.

9. *Household appliances* :—The total in this field remained even, in spite of a marked increase in the national spot field and a decrease in the local furniture and household appliance broadcast advertising.

10. *Soaps and kitchen supplies* :—Broadcast advertising in this field increased 25.4% as compared with the previous month. The increase was relatively uniform throughout all parts of the broadcasting structure.

11. *Financial* :—Financial radio advertising decreased 7.5% during the month. There was a slight increase in national spot volume while local advertising decreased 46.8%. National network advertising increased slightly.

12. *Radio* :—Radio manufacturer and dealer sponsorship of broadcasting decreased 23% as compared with the previous month. Individual station volume declined approximately 50%, the principal reason for the downward trend.

13. *General retail* :—A decrease of 52% was experienced in this field, due principally to declining department store and general store volume.

14. *Tobacco* :—Tobacco advertising volume over the radio increased approximately 15% during the month, a rise in national network volume being responsible for the upward trend.

15. *Miscellaneous* :—The miscellaneous group showed a downward trend, all types of broadcasting declining more or less evenly.

The principal trends in the retail field are a doubling of the auto-

mobile volume, a 43% increase in the drug store field, and smaller increases in beauty parlor advertising, household equipment advertising, and tobacco advertising. Declines are to be noted in the clothing, restaurant, beverage, confectionery, furniture, hardware, and radio fields. General retailing, including retailers of all types as contrasted with the department and general store classification, decreased 13.4% as compared with December.

Time Sales Boom in Seattle, Wash.

NEW business for Seattle, week 1 of February 25 to March 3, inclusive: Standard Oil Company of California, three quarter-hour programs weekly, started March 1, to run indefinitely over KOMO. Sperry Flour Company, one quarter-hour program weekly over KOMO, started March 1, to run indefinitely. Colgate-Palmolive-Peet Company, one half-hour program weekly on KOMO, starting March 3, to run indefinitely. These are network shows.

NATIONAL SPOT BUSINESS: Bulova Watch Company increased announcement schedule over KOMO, starting March 1. Gillette Safety Razor Company started a series of ten one-minute evening announcements over KOMO and also KJR.

LOCAL BUSINESS: Carl Schermer, announcements. Mac Dougall-Southwick, evening announcements, over KOMO and KJR. Rev. Fred W. Shorter, quarter-hour program weekly for three months over KJR. Newhaven Cooperative Association, 120-word announcements over KOMO and KJR. Seattle Automobile Dealers Association, day and evening announcements and programs over KJR and KOMO, during time of Auto Show. Western Apparel, series of announcements over KOMO. Rhodes Department Store, evening announcement over KOMO.

POLITICAL BUSINESS: Charles L. Smith, ten-minute evening program over KJR. Frank Fitts, two fifty-word announcements over KOMO.

NEW business week of March 4 to 10 inclusive:

NBC COMMERCIAL: General Foods, Inc., one-half-hour program weekly, began March 10, to run indefinitely over KOMO.

NATIONAL BUSINESS: Merrold Johnson, three five-minute programs over KJR, started March 6. Chrysler Motors, Dodge Division, started on March 9, one-minute evening announcements over KJR. True Confessions Magazine over KOMO, started on March 7, for one week, one thirty-word announcement every evening. Iokelp Company, starting on March 1, to run indefinitely, changed their program from KJR to KOMO. Carter Medicine Company, started March 5, to run fifty-one weeks, three fifty-word transcriptions weekly, on KJR. Numismatic Company, quarter-hour program, over KJR.

(Continued on page 29)

RADIO ART

ADVERTISING IS A GOOD INVESTMENT
WHEN YOU BUY

RADIO ART PREFERRED

CLEVELAND B. CHASE CO.
Radio Programs

WICKERSHAM 2-7044
CABLE ADDRESS: CHAPROC

424 MADISON AVENUE
NEW YORK CITY

March 23, 1934.

Mr. Harry Hoff,
Radio Art
501 Madison Avenue
New York City
Dear Mr. Hoff:

As you know, we have been using Radio Art each issue for several months. We will continue with you because you are doing a fine job for us. We are receiving, daily, requests from advertisers, agencies and radio stations for information about the programs we have available.

In the case of three programs, Dr. Logan Clendening, Richard Halliburton and "Bird and Vash", we received requests for auditions from at least three clients in each case within the week following the appearance of our advertisement.

Also, your little news story about our handling the MacGregor and Sallie, Inc., list of transcription successes has brought us several inquiries.

We regard Radio Art as the leader in its field in editorial interest and in advertising results.

Cordially yours,

Cleveland B. Chase

cbc/con

RATES ON
REQUEST

RADIO ART IS READ BY ADVERTISING AGENCY EXECUTIVES WHO BUY NINETY PER CENT OF RADIO STATION TIME ~ RADIO ART CAN DO A JOB FOR YOU IF YOU HAVE TIME, ELECTRICAL TRANSCRIPTIONS, PROGRAMS OR TALENT TO SELL.

RADIO ART

»

THE BLUE BOOK OF THE AIR

«

501 MADISON AVE.
NEW YORK, N. Y.

Manikins Parade in Twelve Cities in Air Fashion Tie-Up

Showing of Fashions Synchronized With Style Commentator's Talk Over CBS Hook-Up

ONE afternoon the first week in March, smart feminine New Yorkers trouped into the Hotel Ritz-Carlton's grand ballroom to witness "Spring Cocktail," a fashion parade for the benefit of the Jacob Riis Settlement. Society-girl manikins tripped down the aisle in dashing spring outfits with dashing names: "Liqueurs with Your Coffee", "Easter on Park Avenue", "A Toast to the Bride in Champagne". And Mrs. Tobe Collier Davis, professionally known as "Tobe", the Fifth Avenue stylist, played the role of commentator, described the sartorial intricacies of the fashions displayed and appropriate occasions for their wear.

On the same afternoon, at the same time, in department stores of eleven other cities, other manikins paraded. They wore the same fashions, pirouetted according to the same stage directions. But these parades had no commentators. Instead, there were radio loud-speakers tuned in to the voice of Tobe, herself, whose remarks were broadcast over a Columbia network hook-up.

This unique commercial broadcast was sponsored by Tobe as part of her merchandising service to some 100 department stores throughout the country. Every week, Tobe, Inc., supplies these stores with a report containing news of fashion trends (gathered by an army of scouts in all the important fashion and buying centers of the United States and Europe), swatches of fabrics, suggestions of timely advertising and promotion, a review of general business trends.

Fashion shows are a routine part of many stores' pre-Easter promotion plan. But the ordinary fashion show lacking notable sponsorship or tie-up has lost most of its appeal. However, a fashion show—figured Tobe—originating in a smart Manhattan hotel, under society patronage, and for the benefit of a prominent charity, would bear special fashion significance.

Tobe presented the idea to those

of her clients who were located in the twenty-two cities on the Columbia Basic Network. All twenty-two of them received the idea with enthusiasm, but some were unable to participate only because of previous promotion activities planned for the date scheduled. Tobe then selected the fashions which the stores were to stock for the show, and planned the stage setting and procedure so that each store could synchronize its own show with the broadcast of the one in New York.

The project aroused so much interest that she plans to hold one on a larger scale next season.

The stores who participated were R. H. Macy, New York; M. O'Neil Co., Akron; John G. Myers, Albany; Hochschild Kohn Co., Baltimore; Wolf & Dessauer, Fort Wayne; G. Fox & Co., Hartford; H. P. Wasson & Co., Indianapolis; Rothschild & Sons, Kansas City, Mo.; Joseph Horne Co., Pittsburgh; Gladdings, Inc., Providence; Doy Brothers, Syracuse; and Scruggs, Vandervoort & Barney, St. Louis.

Cocomalt Renews

BUCK ROGERS in the 25th Century, program of adventure among the planets, sponsored by Cocomalt, will continue on a renewed contract over the WABC-Columbia network, effective Monday, April 2.

WANTED

BRAVE AMERICANO

BIG FUTURE

TIGERS are killing my people off along the Great Mekong River in Siam—I want a brave man, a dead shot to kill these man-eating Tigers.

Major Howard S. Reed, my Tiger man, now in New York with thrilling radio stories, can give you authentic details. Adventure is not dead among my people.

X-BANTA MOI CHIEF

CARE

CLEVELAND B. CHASE COMPANY

424 Madison Ave., N. Y. City

K. C. Star Air News

KANSAS CITY, MO.—The "Kansas City Star," owner of WDAF, now is publishing in the "Times," morning edition, and the "Star," evening, "Around the Dial", all radio programs reaching Kansas City. Formerly the Star's attitude was that radio programs constituted advertising, but the "Kansas City Journal - Post," closely associated with WDAF's competitive station, KMBC, was being referred to more and more by persons who wanted to find out about all radio programs.

were more than satisfactory, and the sponsorship was extended.

The single Coward Shoe Store in Boston received a substantial increase in actual sales, directly traceable to the broadcasts because of the number of customers who mention Bob White when they are purchasing shoes. One woman said she had never worn a Coward Shoe before in her life, but on the strength of Bob White's recommendation she purchased fifty-one dollars' worth for herself, her husband, and two children.

Recently it was announced that he would spend a few hours in the store on a Thursday morning to autograph his Scrapbooks. After the personal appearance he returned to the studios suffering from a bad case of writers' cramp and impressed with the loyalty of his followers.

"Pioneer sage of the air and friendly philosopher", as he is known, Bob White is one of the true veterans of radio, having been associated with the industry for eleven years. He started with a series of lectures on "The Romance of Linen", broadcast from the Savoy Hill studios of 2LO, London. Since then he has been manager or educational director of WMBC, Detroit; WJR, Detroit; WTAM, Cleveland; and WBEN, Buffalo.

MORNING HOUR TO SELL SHOES

WNAC Proves to Coward Shoes Company That 7.30 a.m. Is Good Time to Sell Footwear

Q. Is 7.30 in the morning the right time to sell merchandise by radio?

A. (By Coward Shoe Company) Emphatically—Yes!

That sums up the experience of one sponsor with 7.30 a.m. time on WNAC, Boston, with Bob White's Scrapbook as the audience attraction.

White approached WNAC officials four months ago with the proposition of putting his "Scrapbook" program on the air six days a week as a sustaining feature in return for the advertising the book would receive. Listeners were invited to send in fifty cents for a copy of the Scrapbook, or a dollar for two copies—as Bob explained, it's easier to mail a dollar than fifty cents, and you can give the other copy to someone in the hospital.

Mail response from the start was heavy, and in the period it has been on the air the Scrapbook has been one of the most consistent attractions for heavy mail on the station in several years, with an average of well over 500 letters a week. A month ago Bob brought out a new Scrapbook selling for a dollar a copy—and the mail was as heavy or heavier than before.

Meanwhile, the Coward Shoe Company had become interested. Seven-thirty a.m. was certainly not an inviting hour for commercial sponsorship but in view of the impressive amount of mail, a test campaign was arranged. Results

Baseball Sponsor

WITH an exclusive agreement with the Cleveland Baseball Club and a sponsor definitely signed, WHK is planning its summer series of broadcasts of the Cleveland Indians' games. These will come directly from League Park to which the Club is returning after an unprofitable season in the Stadium.

Only home games, with Sundays and holidays excepted, are to go on the air. But adequate summaries of out-of-town contests will be heard over WHK.

The name of the sponsor and the product to be advertised will not be announced until after the baseball season has opened, although it is a beverage concern.

Radio in Italy

AN "Experimental Radioelectric Center" has been established in Rome by the Ministry of National Education, entrusted with researches of radioelectricity on radio communications, electromagnetic waves, for military, naval, air, and commercial applications, etc.

Broadcasting transmission from Rome will be held this year to illustrate the life of the capital in its various arts, sciences, etc.

The program of the Rural Radio Institute is in full development. Over 1,000 receiving sets have been already distributed to village schools. Owing to the exceptionally low price of the set, a five-tube superheterodyne, about half of market price, a great number have been personally required by teachers and farmers.

THE

PHANTOM MINSTREL

on WNEW

Six Nights Weekly at 10 p.m., E.S.T.

DIRECT MAIL

(Continued from page 12)

tion XYZ will increase sales for the Roe Department Store."

And in this fashion, we can trace the method of telling our entire coverage story. It gives us the right approach and the right strategy in presenting all our facts.

Generally speaking, the copy of our booklet must be sincere and straight from the shoulder. Readers are quick in discerning insincerity. It should neither be cold and distant, nor too familiar. It should be brief—but this does not mean short. Make the copy as long as necessary to tell the story well. No longer, no shorter. If telling the story well runs to thirty-six pages, all right. Providing it has been told interestingly and compellingly, it will be read.

Coherence Essential

Finally, all points of our message should be told in their logical order. Skipping back and forth from one point to another weakens the presentation. Also, where possible, there should be concrete examples to support the arguments. At the end, it is usually helpful to have a succinct summary, along with a conclusion of what Station XYZ recommends that the reader do. In our Station XYZ coverage booklet, we shall therefore print on the last page a review of all facts, supplemented by a brief statement to the effect that by using Station XYZ for a radio series the reader can reach and influence a market of etc.

So much for the copy. Now our booklet is ready for the printer. We have gone to a great deal of trouble in planning and preparing this piece so that it will accomplish its purpose. Quality production is essential, too, if this purpose is to be achieved.

The job must be competently printed—and this involves the choice of an able printer and such co-operation with him as may permit his service to become effective. It is sound business to buy as cheaply as possible, of course. But in the printing of our booklet we must not select any printer just because his price is a degree less, for that may mean the production of a vastly inferior job and, consequently, a complete sacrifice of effectiveness.

WSYR Denial

WSYR, Syracuse, has been denied permission to increase power from 250 to 500 watts and operate unlimited time on 570 kilocycles.

Tire Account Shifts

THE D'ARCY Agency, St. Louis, Mo., has just taken over the radio activities of the General Tires account, and now handles all advertising for the company. Prior to the shift, the Hays-MacFarland Agency in Chicago handled the radio advertising for General Tires.

Now 1000 Watts

THE Federal Radio Commission has granted the application of radio station WEVD, New York, for increase in power from 500 to 1,000 watts.

WGBI Power Increase

WGBI, Scranton, Pa., has applied for permission to increase power from 250 watts to one kilowatt and make changes in equipment. Station also is seeking extension of its authority to operate with 500 watts on an experimental basis.

WHAT TO KNOW ABOUT RESEARCH

Committee of Research of Four A's Releases Study of Methods of Appraising Data

"QUESTIONS to Ask in Appraising Market and Advertising Research" is the subject of a memorandum issued by the committee on research of the American Association of Advertising Agencies. These questions have been developed for the purpose of establishing simple standards that may be used in judging the soundness of research studies.

The memorandum consists of a check list of the most important points to be considered in quickly appraising a specific piece of research work.

The committee examined a number of important surveys issued during the past three years, attempting to find their weak spots, to detect fallacious trends, and to discover their real values. From its examination of these surveys and from the general experience of the members of the committee, this check list of questions was developed.

The committee consists of the following: Chairman: L. D. H. Weld, McCann-Erickson, Inc., New York; Kenneth A. Grubb, Daniel Starch & Staff, Cambridge, Mass.; D. E. Robinson, Federal Advertising Agency, Inc., New York; Chester E. Haring, Batten, Barton, Durstine & Osborn, Inc., New York; Richmond Watson, J. Walter Thompson Company, New York.

When the check list was in tentatively complete form, it was sent to thirty-six other research men connected with agencies, with publishers, with independent organizations, and with universities, seeking their critical comments and suggestions, many of which have been included in the final draft.

The committee intends to make further study of the "Questions to Ask" by applying them to new surveys as they are published, and plans to revise the "Questions" if necessary, in the light of this study.

Kenny's Seventh Renewal Story of Sales Success

C. D. Kenny Company, of Baltimore, Has Been on the Air with WBAL Since 1931 and Radio Continues to Deliver the Goods

STAY on the air if you want to keep your business stimulated and, also, the interest of the public at large in your product. The C. D. Kenny Company, one of the best known tea and coffee importers in the East, which has recently signed its seventh renewal with WBAL, Baltimore, has proved it is constant, steady plugging over the microphone that counts.

Since the fall of 1931, the C. D. Kenny Company has consistently and steadily broadcast two, and sometimes three, series of programs a year from Station WBAL. Sometimes the renewals have followed the program series immediately which merely extended the current broadcasts; then, perhaps, the company would allow a few months to elapse before coming back for another broadcasting series.

Features One Product

During its radio advertising drives, the Kenny Company has emphasized its Norwood Coffee. This has been done through attractive and varied programs which have kept listeners "coffee wise" while giving them at the same time stimulating entertainment. The Norwood programs have never stalled because the type of broadcast has been changed a number of times. The first couple of series, for instance, presented a large orchestra under the direction of Felice Iula, voted the most popular theatrical orchestra conductor in the entire country a few years ago; with this orchestra were several soloists—a soprano, a tenor, and a zylophonist. Light, popular music featured the broadcasts. When the company returned to the air in the fall of 1932, another type of program was inaugurated, called "Cruising with Captain Norwood."

Educational Entertainment

This change in program type was in line with a special campaign to acquaint the radio public with coffee in its native state. "Cruising with Captain Norwood" filled this advertising ambition very aptly. Broughton Tall, a well-known playwright and supervisor of WBAL's literary research department, wrote the continuity which had a real mystery plot and romance threading it. "Captain Norwood" (a fine baritone singer) sails on his good ship *Trade Wind* with his musical crew (Felice Iula's Orchestra) to tropical lands where coffee grows. Here the genial "Captain" and his crew are royally entertained on large coffee plantations in Brazil. Here, also, the "Captain" meets the lovely Spanish señorita, Inez (a concert soprano); of course, the music is in keeping with the warm Southern rhythms and songs. While they are landlubbing it with the rich coffee planters and their fair guests, the *Trade Wind* is shang-

haied and sailed to mysterious waters. How "Captain Norwood" traces his ship through the help of the beautiful native girl Inez provided very interesting story material while listeners automatically got thoroughly acquainted with Norwood Coffee.

Seasonal Changes

In putting over these radio campaigns, the C. D. Kenny Company made seasonal discrimination, the winter programs being devoted to Norwood Coffee while the summer broadcasts advertised the Parkway Orange Pekoe Tea, so "cooling and refreshing" and with which listeners were given the suggestion that they "beat the heat with a cold, sparkling glass of Parkway Tea."

Advertising copy presented during the broadcasts has always been held down to the minimum. The brief opening, mid-point, and closing announcements never exceed more than six or seven lines of copy which is simply and tersely presented.

At all times has the flamboyant type of advertising been avoided, sincerity and quality being the chief characteristics stressed. The broadcasting series is being linked with the company's newspaper ads, the station and time of the Norwood program being mentioned in the local printed advertising.

Following the "Cruising with Captain Norwood" programs, which ran from October, 1932, through April, 1933, the C. D. Kenny Company rebooked time over WBAL last October and has been continuously on the air since then, recently signing its seventh renewal with Maryland's only high power broadcaster. The current broadcasts present the Norwood band with Robert V. Lansinger, who is also conductor of the Baltimore Municipal Band, as its leader. This series is called "Norwood Nights Entertainment" and is on the air every Tuesday night from 7.30 to 8 o'clock E.S.T.

Fan mail indicates that the Norwood Band has many listeners in Canada and all along the Atlantic Seaboard; many of these inquire about getting Norwood Coffee in their immediate sections.

► Shadowgraphs ◀ Agencies, Sponsors and Stations

By M. E. L.

HEADS RADIO IN CHI

RUSSELL B. WILLIAMS has been appointed head of the radio department of Reincke-Ellis-Younggreen & Finn, Chicago. Mr. Williams returned to the agency after a period with Irwin, Wasey & Company, Chicago, where he was head of the radio department.

GET PAINT ACCOUNT

JEROME B. GRAY & Company, Philadelphia, are now handling the advertising for John Lucas & Company, makers of paints. An advertising campaign is planned which includes radio.

AIR FOR RUPPERT

THE Jacob Ruppert Brewery of New York will use radio and media in a forthcoming campaign. Kelly, Nason & Roosevelt, Inc., is the agency.

PLAN RADIO CAMPAIGN

POLORIS & COMPANY, makers of dental poultices, tablets, and other products, with headquarters in New York, are planning a campaign in which radio and other media will be used. William Irving Hamilton, Inc., is the agency.

TWO FOR RADIO

INGLE'S - ADVERTISING, of Boston, has been appointed to handle the account of the W. S. Quinby Company and John W. Murry, Inc. Radio and other media will be used to feature the productions of these companies, the first, La Touraine Coffee, and the second, women's accessories.

APPOINTS AGENCY

CADILLAC BREWING COMPANY, Detroit, has placed its advertising account with Brooke, Smith & French, Inc., Detroit.

PLANS RADIO CAMPAIGN

RADIO, newspapers, and other media will be used by the Superior Brewing Company through Hubbard Advertising, Inc., of Fort Worth, Texas. Hubbard has also been appointed to handle the advertising for the Fort Worth Macaroni Company, and the "Chandu Mystery Stories" will be broadcast over the Southwest Broadcasting Company. The broadcast campaign will be tied up with newspaper advertising and dealer helps.

HEADS CHI RADIO DEPT.

BASIL LOUGHANE, formerly with the National Broadcasting Company, has been placed in charge of program production at the Chicago offices of Lord & Thomas. M. Lewis Goodkind, who has been associated with the agency for some

time, is now in charge of station relations and publicity in the radio department.

FAIR TO ADVERTISING

BROADCASTING stations may expect to get a fair share of the \$500,000 appropriation for advertising and promoting the World's Fair in Chicago during 1934. More than \$100,000 has already been subscribed, and offices have been opened in the Conway Building. Brooks Beitlar is general secretary.

\$3,500 FOR RADIO

TWENTY-THOUSAND will be spent by the Michigan Tourist and Resort Association, Lansing, Mich., for radio, newspaper, and magazine advertising. \$100,000 has been appropriated, and of the total sum \$3,500 will be spent in broadcast advertising. A central office will be established in Lansing, but as yet no agency has been appointed to handle the campaign.

NURSERY USING RADIO

W. E. C. SPROAT & Company, Chicago, have been appointed to direct advertising for Leesley Nurseries, Libertyville, Ill. In addition to other media, a radio program has been launched over WJJD, Chicago.

TEST CAMPAIGN WINS

SPOT announcements over WHEC, Rochester, N. Y., as well as an extensive newspaper and radio campaign, were used as a test to introduce an antiseptic mouth wash by the Wildroot Company. The test campaign was satisfactory, according to the company, and a national drive will probably soon get under way. B.B.D. & O. is the agency handling the account.

CHANGES AGENCIES

ARMOUR & COMPANY has placed its advertising account with Lord & Thomas. The Armour Company for years has been a large broadcast advertiser.

SINGING REDHEADS

ARTHUR WARREN, whose rhythmic dance tempos are heard nightly over WNEW, New York, from the Club La Rue on Park Avenue, has sent out a call for a girl vocalist to sing regularly with his band. She must have a pleasing voice and personality. Redheads preferred.

WOR AUDITION BOARD

EVIDENCE of the increasing difficulty in getting on the air with mediocre programs and talent can be seen in the enlargement of

WOR'S program board to include nearly every executive on the station. Heretofore, the board organized the programs, supervised the first rehearsal and broadcast, and then delegated a production man to report on any lapses or let-downs of station standards.

In addition to the six members of the board, all the executives of the station will be required to give their opinions on program values, and these votes will determine whether a program will stand or fall.

Lewis Reid, program director of the board, will preside at weekly meetings and generally direct the new system. He will be assisted by Robert I. Wilder, program manager; George Shackley, music director; Philip Thorn, continuity editor; Adolph Opfinger, studio manager; and Joseph Harty, head of the copyright department.

CLARK WITH CHASE

DON CLARK, former director of continuity and drama at CBS, who has just completed the organization of the program department

of WNEW, has resigned to become program director of Cleveland B. Chase Company, 424 Madison Avenue, New York. Clark has a background of success in radio. He wrote, produced, and acted as master of ceremonies on the Paramount Publix hour; evolved the copy used on the Robert Burns program for three years prior to the Burns and Allen show. Other outstanding efforts of his at Columbia include Night Club Romances, which ran for fifty-two weeks, the Old Curiosity Shop, in which David Ross first appeared as the old shopkeeper, Story in a Song and Henry George.

WNEW will carry on without a program director, using instead a program board. The preliminary board, consisting of Miss Judis and Mr. Wilcox, will hear auditions daily by written appointment only. Every Monday night the executive board consists of the head of each department of the station. Thus it is expected that artists and ideas will be chosen with consideration given to every angle of the radio set-up.

AGENCY FORMED

WILLIAMS & REILLY is the name of a new advertising agency just formed by Lewis M. Williams, formerly with Williams & Cunningham, and John R. Reilly, well known in Chicago publishing and merchandising circles. Headquarters will be at 6 North Michigan Avenue, Chicago.

OFF THE PRESS THIS WEEK

CRASHING RADIO

By C. R. TIGHE, *Editor of Radio Art*

Every artist now on the air; every person ambitious to break into Broadcasting; managers, press agents, producing companies . . . in fact, anyone interested in promoting talent or selling program ideas should have this book.

CONTENTS covers the entire procedure in marketing talent . . . how to arrange for an audition at a radio station; whom to see; compensation . . . How to contact advertising agencies which are in the market for talent; whom to see; what to do; compensation . . . The build up; function of publicity; station publicity; agency publicity; press agents; cost of publicity . . . The manager, what he is supposed to accomplish; why certain agencies won't deal with managers; contracts with managers . . . Producing companies; how they use talent; how they operate . . . How transcription companies use talent; how to contact them and how much they pay . . . Schools of Radio Technique; how they operate . . . Is there a microphone technique? . . . Various Radio gyps and how to recognize them . . . Radio success and what it leads to . . . Continuity writing and marketing; examples of some of the most successful continuities that have been sponsored by advertisers.

List of radio stations in U. S., program directors and their addresses. List of the most important advertising agencies and their addresses.

100 pages packed with information that has never before been available to those whose careers have been retarded because they "didn't know what to do."

Pocket size
Price \$1.00

Send for

"Crashing Radio"

NOW

and be among the first to receive copies.

FILL IN THE COUPON

Crashing Radio,
c/o Radio Art,
501 Madison Ave., New York.

Gentlemen: Enclosed herewith is my remittance for \$1.00 for which please send me a copy of your book "Crashing Radio."

Name . . .

Street . . .

City . . . State . . .

RADIO ART

Thibault, Bennett to Star With Salter Orchestra and Choir

Two Half-hour Periods for Hudson Motor Car Company Take the Air March 31 and April 3

CONRAD THIBAULT, radio and concert baritone; Lois Bennett, popular soprano; and Harry Salter and his orchestra and choir will be featured on the Tuesday broadcasts of the new Hudson program which will be heard over National Broadcasting Company networks on Tuesdays and Saturdays.

A separate group of entertainers, unselected as RADIO ART went to press, was featured on the Saturday broadcasts, which were inaugurated over an NBC-WEAF network on March 31. Thibault, Miss Bennett, and Salter and his musicians and vocalists will be on the air over an NBC-WJZ network each Tuesday at 8.30 p.m., E.S.T., beginning April 3.

Both of the new programs will be broadcast from the NBC Radio City studios and will hold the air for half an hour under the auspices of the Hudson Motor Car Company, sponsor of the present Saturday Night Terraplane Party which the

two new half-hour programs will replace.

Harry Salter's orchestra and his choir, which will be united for the first time in the new Tuesday night series, are both well known to listeners and have been featured separately on numerous programs. The Salter choir, which was organized only a few months ago and has been augmented for the new program, contains Honey Dean, a blues singer; a girls' trio; and a group of mixed voices.

Conrad Thibault, who has been heard as the star of many outstanding NBC series, has sung with the Philadelphia Opera Company, for recordings and in concert.

Miss Bennett was leading lady for two years in Winthrop Ames's Gilbert and Sullivan revivals, and had toured extensively in vaudeville before she came to the microphone. Recently she has been featured on extensive NBC networks.

"Jake and Lena" Selling Razors

GENE and GLENN whose characters, "Jake and Lena", are familiar to millions of listeners, will return to National Broadcasting Company networks in a new five-a-week series on April 2.

In the Middle West, the popular pair will be heard in a repeat broadcast over an NBC-WEAF network at 10.15 p.m., C.S.T., each Monday, Tuesday, Wednesday, Thursday, and Friday. In the East, the program will be on the air at 5.45 p.m., C.S.T. After April 30, when daylight saving time will be in effect, the eastern broadcast will be heard half an hour later, at 6.15 p.m., C.S.T.

Gene and Glenn, who were scheduled as early morning broadcasters during their previous three series over NBC networks, will make their bow to an evening audience under the sponsorship of the Gillette Safety Razor Co.

Public Service

WHILE New York's dynamic Mayor LaGuardia explained the troubles of the nation's largest city over the radio, Mayor Arthur H. Wearn of Charlotte, N. C., was presenting in just as vital a manner the pressing problems of his own southern city.

Mayor Wearn has been taking

his government to the people over WBT, southern key station for the Columbia System, for months. He has a half hour each Wednesday in which he discusses for and with the taxpayers the affairs of city hall.

Recently, while LaGuardia was lashing into New York's "obstructive politicians", Wearn was answering his critics in Charlotte who objected to closed sessions of the city council. A spokesman appeared before the council to demand that all sessions be open to the public.

That night Mayor Wearn replied, over the 50,000-watt WBT, declaring that all sessions were "open" in that the minutes of what transpired were presented each Wednesday night over the radio.

Night Owl Program

BELIEVING that many thousands of radio listeners who stay up till the wee, sma' hours of Sunday morning are finding it too difficult to dial continuous dance music, L. B. Wilson, president of WCKY, Cincinnati, decided on a real service to "night owls."

WCKY has been remaining on the air until 1 a.m. Sunday with dance music from the NBC network. But starting Sunday morning, March 18, the Wilson station featured a "Dance Till Dawn Party" from 1 a.m. to 5 a.m. Dance rhythms are continuous during those four hours. Popular dance orchestras are featured through

Show Shifts

WITH the return of Daylight Saving in many sections of the country in April, important changes in the program set-up are being planned by many stations. Due to the change in time, some stations are on the air an hour longer. At any rate, in most cases there will be considerable shifting about of programs, with the tendency towards music and entertainment of a type in keeping with the season.

the new transcription service of the World Broadcasting System.

WCKY, with its record of mail from every state in the Union and foreign countries, expects to serve a large area of the United States with the new "Dance Till Dawn" program.

German Children's Program on WINS

THE Yorkville Children's program, the only one of its kind in the United States, according to Herbert F. Oettgen, producer of German broadcasts, is being presented on WINS, New York, Saturday mornings.

The program, which is in both German and English, is aimed to entertain the children of the German-American community in the metropolitan area and to encourage the young listeners in learning their parents' native language.

Oettgen says there is no other German language program that is presented for the amusement of children. Material for the broadcasts will be drawn from the folk and fairy tales for which Central Europe is famous: the Grimm Brothers' collection, the stories of Till Eulenspiegel and Baron Munchausen. The vast array of German nursery songs and amusing folk songs will provide melodic variety.

WMCA Mystery Girl

THE Mystery Girl, who started broadcasting at WMCA, New York, recently, is heard three times a week. A complete air of secrecy, even in the studios, is part of the stunt. Contract officially calls for the wearing of a black mask whenever she appears at the studio to broadcast her advice on everyday problems of the home which run the gamut from love to the culinary arts.

WSM Big Show

A RADIO production involving an augmented orchestra, two well-known vocal soloists, and a male chorus of eighteen voices, under the title of "Bright Pastures", is presented each Friday night by WSM, Nashville, Tenn.

Mikes in Court

in 'Frisco Trial

MICROPHONES have made their appearance for the first time in a San Francisco courtroom to broadcast the proceedings of a real trial.

These precedent-shattering programs were given over KJBS, three times weekly, from 10.30 to 11 a.m. during the latter part of February. City officials and court attachés hailed the experiment as a valuable educational work.

Municipal Judge George J. Steiger was the first to broadcast a court session and he found it to be a splendid opportunity to acquaint the citizens of San Francisco with the procedure of a criminal court trial.

Arrangements were completed for the broadcasts by Ralph Brunton, manager of KJBS, and Judge Steiger.

The broadcasts were not always on the side of the law; occasionally a defendant had a little to say in the matter of his own trial. Everything said, nevertheless, was closely watched by court attachés and radio officials.

Concerning the experiment, Judge Steiger said: "The hundreds of citizens who have never attended court were given an opportunity, by the broadcasts, of hearing how criminal procedure is carried out. In this way, much of the criticism of present-day jurisprudence may be eliminated; and at the same time, those factors which need correcting will be clearly put before the people."

Raffles Series

"RAFFLES, the Amateur Cracksman", fictional Robin Hood of present-day London revealed in the short story and on stage and screen, has come to radio.

He will be portrayed by the noted actor, Frederick Worlock, in a weekly dramatic series on the WABC-Columbia network. The first of the series was given on March 22.

The episodes are based on E. W. Hornung's original short stories revolving about exploits of the polished, drawing-room bandit. Charles Tazewell, CBS dramatist, is adapting the stories to radio. Throughout the series, the characters of Raffles, played by Worlock, and Bunny, his friend, played by Kirby Hawkes, will remain the same.

For the opening performance, the cast will include also Irby Marshall, Malcolm Dunn, Peter Donald, Wendy Atkins, and Stephen Fox.

The entire production will be under the supervision of Courtenay Savage and will be directed by Knowles Entriken.

Tooth Paste Sponsor for Merriwell Show

FRANK MERRIWELL, hero of millions of boys at the turn of the century, is coming back. The dauntless hero, who never failed his teammates or his readers, made his radio *début* over an NBC-WEAF network on March 26.

Frank Merriwell's Adventures, bringing the famous Frank Merriwell stories of "Burt L. Standish" up to date, will be broadcast from the Chicago studios under the sponsorship of the makers of Dr. West's tooth paste, for fifteen minutes each Monday, Wednesday, and Friday.

Gilbert Patten, straight and hearty as he nears seventy, and the original creator of Frank Merriwell, is the man who will bring the famous figure of the dime novel days to life again. Under the name of "Burt L. Standish", Patten wrote more than 270 Frank Merriwell stories between 1896 and 1914. In these eighteen years he saw his hero become one of the best-known fiction characters in the United States.

A cast of veteran radio performers will have the rôles in the new scripts.

"Liberty" on the Air

BEGINNING April 6, *Liberty* magazine will begin a series of inside "Stories That Must Be Told" broadcasts. Fulton Owsler, celebrated journalist, novelist, playwright, and editor of *Liberty* will speak for fifteen minutes each week.

Liberty is but one of a group of Macfadden publications which have been publicized over the air since 1928 and its new program is the second over the air. *True Story Magazine*, another Macfadden publication, is currently running over the NBC-WEAF network on Sunday evenings under the title "The True Story Court of Human Relations". *True Story Magazine* also has been on the radio before its present series—from July, 1931, to June, 1932, over an NBC network.

Start Spook Series

YAWNING graves, haunted houses, and other eerie phenomena of the ghost world provide the material for a new series of dramatized narratives by Elliott O'Donnell, to go on NBC each Wednesday beginning March 28.

Martin With WKBB

REGINALD "REGGIE" MARTIN has recently been appointed assistant manager in charge of operations of WKBB, Dubuque, Iowa.

Martin was for two years staff and feature announcer of WGN, Chicago. Since that time he has been associated with several mid-western stations including WKBF, Indianapolis.

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Chicago Wheat Pit To Be Aired Via CBS

FOR the first time, radio will invade one of the world's famous exchanges when a broadcast entitled "The Romance of the Wheat Pit," tracing the passage of grain from the fields to the consumer, will be heard over the WABC-Columbia network on Saturday, April 7. This special event will be made available to the broadcasting audience through the cooperation of the Chicago Board of Trade, the center of the nation's grain industry, and its president, Peter B. Carey.

Palmolive Back

COLGATE-PALMOLIVE-PEET returns to the air on April 3, over the NBC coast-to-coast network with a new program to be called "Palmolive Beauty Box Theater". Palmolive first used broadcasting in 1927 when "The Palmolive Hour" was sponsored.

The return to coast-to-coast broadcasting will be in operetta form *The Vagabond King*, starring Gladys Swarthout, Theodore Webb, and Frank McIntyre in the leading rôles.

Symphony of Strings

THE String Symphony concerts, which were a popular feature over NBC networks last summer, were resumed March 26, when a new series of half-hour programs of the world's finest music was inaugurated under the baton of Frank Black, music director.

Big CBS Hook-Up

"BITS of Broadway's Big Hits", an hour revue presenting musical stars from current stage productions, sponsored by General Mills, was heard over a WABC-Columbia nation-wide network of eighty-two stations March 24.

Peter the Great

"PETER THE GREAT", a new historical serial drama by Edward Lynn, author of the recently completed network dramatization, "Catherine the Great", will be presented over the WABC-Columbia chain every Saturday, from 11.30 to 12 midnight, E.S.T., starting Saturday, March 31. Each episode of the series, produced under the direction of Kenneth Niles, will originate in the studios of KHJ, Los Angeles.

"Mail Box"

UNCLE WIP'S Mail Box was broadcast for the first time over WIP, Philadelphia, Pa., March 26. The new program is heard daily except Sunday at 8.30 p.m. The conductor of the WIP children's activities answers questions received in his daily mail during the new feature.

Insurance Co. Adv. Confined to Radio

THE New World Life Insurance Company of Seattle is now sponsoring a new weekly NBC commercial program, "Pages from the Book of Life", originating from KOMO in Seattle. This program started March 11 and will run indefinitely every Sunday from 3.45 to 4 p.m. The hook-up includes KHQ, Spokane; KGW, Portland; KGO, Oakland; KFI, Los Angeles. The program contains music, philosophy, dramatic stories, and humor, and is directed by the writer of the program himself, Alton Phillips of Seattle. Ann Olander, who was formerly with the Columbia Don Lee System, is the supporting vocalist. This is the second use of KOMO by the New World Life Insurance Company, the former campaign being a great success. Unusual though it is for a life insurance company, in this instance radio received the only advertising appropriations "after the depression". This account is handled by Milne & Company in Seattle.

Uses German Discs

ONE of the few if not the only American station broadcasting the electrical recordings produced

by the famous German Telefunken Company, is WINS, New York Hearst station. These records are a feature of the Yorkville Hours and of the "Dream of Happiness" programs. They consist not only of the music usually recorded, but of actual German sound effects, such as trains and crowd noises which have a distinctive national character.

Sal Hepatica and Ipana Shows One

"THE Hour of Smiles" will be the name for the new combined show, lasting one hour each Wednesday night from 9 to 10 p.m., E.S.T., over an NBC-WEAF network. Formerly the show was split into two half-hour broadcasts—The Ipana Troubadours and Fred Allen's Sal Hepatica Revue. The merging of these two shows was decided upon by the sponsor, Bristol-Myers Company.

Disc Show Renews

BOB WHITE, sponsored by Skelly Oil in the Jimmy Allen skits, has been renewed for sixty-five weeks. A check on the program, in which pictures of Jimmy Allen were offered, brought 981,000 requests from December 28 to March 4.

New CBS Accounts

STERLING PRODUCTS, Inc., through Stack-Goble Advertising Agency, New York, has signed for WABC, only, Mondays, Tuesdays, and Thursdays, 12.30-12.45 p.m. Program featuring Wallace Butterworth in behalf of California Syrup of Figs began March 19. Through Newell-Emmett Company, Inc., New York, the Liggett & Meyers Tobacco Company in behalf of Chesterfield cigarettes have signed a revised contract of sixty-six CBS stations, coast to coast and Honolulu, starting April 2. Program to be heard Mondays, Wednesdays, and Saturdays, 9-9.30 p.m., features Rosa Ponselle, Monday, Nino Martini, Wednesday, and Grete Stueckgold, Saturday, with Andre Kostelanetz' orchestra and mixed chorus throughout. Lady Esther Company, through Stack-Goble Agency, Chicago, has signed for thirty-nine stations Sundays and Mondays, 10 to 10.30 p.m., starting April 15.

New Disc Accounts

WORLD BROADCASTING SYSTEM has placed the following new business: Provident Mutual Life Insurance Company of Philadelphia, four fifteen-minute electrical transcription programs, "The Stories Behind The Claims", one a week, commenced the week of March 18, on stations WHK, Cleveland, WRVA, Richmond, KYW,

Chicago, and WCAU, Philadelphia.

The Coleman Lamp and Stove Company, Wichita, Kans., through Potts-Turnbull Company, Kansas City, twenty-six electrically transcribed and dramatized one-minute announcements on fifteen stations commencing the week of April 1.

Niagara Hudson Power Corporation, New York, through Batten, Barten, Durstine & Osborn, Inc., New York, seventy-five fifteen minute electrical transcription programs "Little Jack Little and His Orchestra", three a week commencing the week of April 1, on seven stations.

NBC Accounts

THE General Foods Corporation has contracted through Benton & Bowles to continue the Maxwell House Showboat via WEAF and network Thursdays. Through Stack-Globe Advertising Agency, Macfadden Publications have signed for a series via WJZ and network Friday nights featuring Fulton Owsler in behalf of *Liberty* magazine. Through Neddham, Louis & Brorby, Bauer & Black have signed for a fifteen-minute series in behalf of Blue Jay corn plaster Tuesdays and Fridays via WJZ and network. Mohawk Carpet Mills have signed through Batten, Barton, Durstine & Osborn for a fifteen-minute series Tuesday and Thursday mornings via the red network and WLW.

RADIO ART

RADIO ART TALENT BUREAU

*A service for Advertising Agencies
Sponsors and Artists*



WAS organized to provide a central point for the registration and classifying of talent. Artists of known ability may register without the formality of an audition. For those who believe they have talent but who have never been on the air RADIO ART has provided audition facilities. Those who measure up satisfactorily will be registered with the Bureau. These facilities are open to all talent.

RADIO ART is not in the business of managing artists and there is no charge for registration

Advertising agencies and sponsors, as well as others seeking talent, are invited to make use of our Bureau. Information regarding talent will be passed along to responsible organizations without charge of any kind.



Broadcast Publishing Corporation
501 Madison Avenue, New York, N. Y.
Plaza 3-7156

► Artists' News ◀

Where They Are and What They are Doing

WCKY HONORS CLUB

A HALF-HOUR program was presented over WCKY, Cincinnati, recently as a special tribute to Cincinnati Tent No. 3, the Variety Club. The entire cast of *Happy Days in Dixie*, WCKY's weekly offering on the NBC network, took part. "Barker" Joe Kolling, one of the founders of the Cincinnati branch of Variety, spoke on the program, telling the history of the organization which is composed of members of every branch of the show business. Among its national members are Paul Whiteman, Joe Penner, Dave Rubinoff, Gus Van, and other radio favorites.

L. B. Wilson, president of WCKY, is one of the charter members of the Cincinnati Tent.

WCKY entertainers also appeared at a luncheon meeting of the Variety Club at the Netherland Plaza in Cincinnati. The artists included Dixie Dale, Lowell Baxter, Murdock Williams, the Martin Sisters, and Lola Bruce Smith.

LOMBARDO STAYS WEST

ALTHOUGH Guy Lombardo and his orchestra have ended their engagement at the Cocoanut Grove, Los Angeles, their sustaining dance programs over the Columbia network will continue with the band broadcasting from the Coast They'll continue their commercial with Burns and Allen from the same spot until they return east about April 15.

DRAW BIG ON KNX

THE Crockett Family sponsored over KNX, Hollywood, by the *Pathfinder Magazine*, pulled 6,335 letters in three programs.

Although the Crocketts are on for a full hour, *Pathfinder Magazine* purchased only half of that time.

CONTRACT EXTENDED

TITO GUIZAR'S weekly Midday Serenade series has been extended on the WABC-Columbia network effective March 25. Featured with Guizar are the Brillo Harps, played by Harriet Joyce, Samuel Amaro, and Imelda Georges.

JOY ON WNEW

LEONARD JOY, orchestra leader, has been selected musical director of WNEW, New York.

COFFEE SPONSOR

DUKE ELLINGTON began a series of weekly broadcasts for M.J.B. coffee on March 19 from KFI, Los Angeles, over the Pacific Coast NBC network.

JOLSON OFF AGAIN

AL JOLSON again fades from the air lanes on April 12, with the Paul Whiteman troupe han-

dling the complete assignment for that Thursday night cheese commercial.

ON THE ROAD

THE Landt Trio and White will appear at the Earle Theater, Washington, the week of April 13. They will maintain their daily NBC schedule through the Washington station, WRC.

NEW CONTRACT—NEW NET

CLARA, LU 'n' EM, Super Suds girls, have changed their network to the WEAF chain. This means that the girls will be heard over more stations than in the past. At the same time, they have signed a new contract with their sponsors which carries them through the end of this year.

JIM FETTIS WITH CBS

JIM FETTIS with his Philadelphia dance orchestra is the latest musical unit to be signed under the Columbia banner. The orchestra has been appearing at the La Casa Ballroom in Philadelphia.

KING'S SPOT DOUBLED

WAYNE KING'S ORCHESTRA will be heard twice weekly over a nation-wide WABC-Columbia network starting Sunday, April 15. Both periods are sponsored by the Lady Esther Company.

BESTOR TRIPLE THREAT

DON BESTOR and his orchestra open in the Manhattan Room of the Hotel Pennsylvania, April 5, succeeding George Olsen. Bestor will enlarge his orchestra to sixteen men and feature Neil Buckley, baritone; Florence Case, blues singer; a vocal trio, and an octet. He will have three NBC shots a week.

MARSHALL SIGNED

EVERETT MARSHALL, baritone star of the current Ziegfeld Follies, will be heard as featured soloist of "Broadway Melodies" over WABC and the Columbia network from 2 to 2.30 p.m., E.S.T., Sundays, beginning April 1. He will replace Helen Morgan, who left New York last Sunday to appear in a West Coast stage production.

Jean Sargent, star of several Broadway musical shows, will be heard as guest soloist with Marshall. She soon will start rehearsals for a rôle in a forthcoming Broadway musical comedy.

GENE AND GLENN DELAY

EXTENSION of facilities to make Gene and Glenn available to listeners all over the country will delay the start of the new program for three weeks, but when Gene and Glenn come to the microphone they will be heard from coast to coast instead of merely in the East and Mid-West as previously planned.

Adventures in Health on New NBC Schedule

HORLICK'S ADVENTURES in Health, featuring Dr. Herman N. Bundesen, president of the Chicago Board of Health and nationally known public health authority, was heard on a new schedule over National Broadcasting Company networks beginning Sunday, April 1.

Starting with the broadcast of that date, over an NBC-WJZ network from 9.45 to 10 p.m., E.S.T., Dr. Bundesen will be heard once each week instead of twice a week.

Dr. Bundesen, speaking under the sponsorship of the Horlick Malted Milk Company, gives advice on health problems of general public interest, with a cast of radio actors dramatizing episodes.

Since becoming Public Health Commissioner in 1922, Dr. Bundesen has made Chicago one of the healthiest cities in the world. The first man in Chicago's history to rise to that position from the ranks of the health department, he lowered infant mortality rates thirty-four percent in his first five years.

Coast Record Firm Gets Disc Contract

THE Knox Company, Kansas City, manufacturers and distributors of medical products, placed an order with the Radio Transcription Company of America for an additional series of thirteen transcriptions, "Cystex Newspaper Adventures."

Order was placed by Dillon & Kirk, Kansas City agency, and brings the series up to thirty-nine episodes of fifteen minutes each. Production will be handled at the Hollywood studios of the Radio Transcription Company.

Sideshow of Life

"THE Sideshow of Life", is the latest production at WBT, Charlotte, N. C. The program is sponsored by L. W. Driscoll, Inc., Charlotte distributor for G. E.

"The Sideshow of Life" will be exactly what the title suggests, a three-ringed circus of life with a trio of leather-lunged barkers announcing in stentorian tones the many fast-appearing, grotesque, mystifying, and strange facts of our everyday existence.

The show will be fast moving with a large orchestra and dramatic cast and will run on WBT Sundays between 5.30 and 6 p.m., for twenty-six consecutive weeks.

Strange facts of strange people of strange lands will be assembled and dramatized. Three announcers will be used, and sound effects will add realism to the production. Musical features also included will be the Hubbard Sisters, Marie Craig, and Jack Farr, soloists.

Script and production of the show will be handled by Lehman Wood. Campaign will feature the General Electric Refrigerator. Contract was placed direct and signed early last January.

CHICAGO DOINGS

STEVE TRUMBULL will be in charge of radio activities at the World's Fair this season Having made Chicago tango-conscious, Carlos Molina will give tango lessons while making P. A. at the Chicago Theater Al and Pete will roam the country for their new sponsor Lew Goodkind is in charge of publicity and stations relations, and Basil Loughran is production manager at Lord and Thomas

Currently at the Palace is Mae Questel The King's Jesters at the Chicago Paul Ash and gang, including Mary Jane Walsh, at the State-Lake and Benny Davis at the Oriental Milton Berle will come to the Oriental for two weeks Paul Ash remains four weeks at the State-Lake

Gene Dennis starts a program over WJJD and KYW the same day Billie Allen Hoff appears now with the two Doc's on KYW Ted Weems relinquishes the Real Silk show to Charles Previn Don Carlos plays luncheon music at the Terrace Gardens George Jessel will not come to the Chez Paree where Henri Busse is doing nicely and I am told that he just signed a commercial for Schlitz Beer Dell Coon with Marianne Mercer opened O'Henry Park successfully Frankie Masters had his contract at the College Inn again extended for six weeks

Seymour Simons goes into the Blackhawk when Hal Kemp tours Ace Brigode also leaves the Merry Gardens with no successor appointed It seems that Richard Cole is slated to leave the Palmer House in spite of rumors to the contrary Stanley Morner will remain The New Palmer House show with Ray Perkins, the "Old Topper", is excellent Billie Scott will leave the Chicago Theater and join WBBM Phil Levant is at the Congress Hotel Reports have it that Deane Janis, now on the Coast, will join Ted Fiorito's orchestra Clyde Lucas will not leave the Terrace Gardens

It seems that Danny Russo is getting a build-up from NBC, having three shots a week Alec (NBC) Robb is back on the job Hal (NBC) Totten will do baseball as usual this season so will Pat (CBS) Flannagan Wayne (WGN) King signed another Lady Esther program Bernie Cummins will substitute for both Wayne King and Jan Garber while they go vacationing.

SCRIPT A N D PRODUCTION

Current Radio Drama is Story from Fact Record

Script Writers are Advised to Watch Quickly-Changing Trend to New Cycles

CHANGES are taking place in programs that make it imperative for script writers to steer clear of ideas and types of continuity that were the best bets in the early part of the year. Radio programs run in cycles and, aside from the purely musical show, agencies and sponsors now are looking for material that differs radically from "air shows" that achieved their greatest popularity a few months ago.

This trend has manifested itself on a number of occasions recently, and it is now certain that by Fall the broadcasting picture will be materially changed.

Gags and gagsters have had their day on the air, at least for the time being. Of course, they will not be eliminated from the radio picture, but they will not dominate the airwaves as they have in the past and, consequently, the demand for this type of material will not be so great. The gagster is being replaced by the story teller and by the humorous situation wherein the gag may play an important part, but it is not the whole thing. This broadens the scope of opportunity for script writers who are adept at turning out "situation" copy.

In various broadcasting centers of the country the changing style in programs may differ somewhat in degree, but the coast-to-coast programs emanating from chain headquarters in New York and Chicago influence the rest of the country somewhat, so that a change of this kind soon sweeps the country.

In California, at the moment, there are a great number of variety shows on radio. Neither the writers nor the talent receive compensation for their work that is on a parity with Chicago and New York. There are several reasons for this, but the most important being that higher prices are paid for network shows for national sponsors.

Pay Is Limited

Local stations are not in a position to pay on an equal basis and, furthermore, the sponsors on these stations, where the show idea is

provided locally, are local accounts. The local sponsor also is not in a position to pay as high a rate. His advertising expenditure must be kept within reason. On the other hand, the national sponsor who covers the country via spot broadcasting can pay high rates because the writer of the script is doing the job for a multiplicity of stations.

At any rate it pays continuity writers to watch, very closely, which way the radio cat is going to jump. This is a rapidly changing business and the idea that may be a honey today is a perfect dud tomorrow.

Six-Shooters for NBC Sound Effects

WARDEN LAWES, who is appearing over NBC networks in a long series of dramas of criminal life, recently testified to the good characters and gentle dispositions of nine NBC sound experts who had applied for New York pistol permits.

It seems that in the interests of science and improved radio technique, Ray Kelly, head of the NBC sound effects department, decided that criminals and Indians would bite the dust more effectively to the bang! bang! of real guns instead of the alarm pistols which have been in use up to the present. The alarm pistols, for which no permits

are needed, shoot real cartridges, but sometimes they don't—that is, occasionally they fail to go off, which alarms the sound men no end, but has somewhat the opposite effect on the radio audience.

Having decided to play with grown-up toys, the nine he-men from the sound effects department applied for permits for six-guns, though strictly for studio use, sound effects not being necessary in the subway or the home. Character references are necessary in obtaining such permits, so the nine stalwarts named Warden Lawes, for whom they have burned much powder in the Radio City studios.

Programs Available

Written by
Helene Handin

The Two Troupers

Story of two girls trying to break into big-time vaudeville; one a sophisticated wisecracker, the other a dumb Dora type. Comedy with songs, each episode complete, but with story continued each episode. Song brought in logically.

Mazie the Manicurist

Story of a manicurist in a New York barber shop, with a different customer each episode. Heart interest is a breezy Westerner. Two transcriptions have been made as samples, can be heard any time.

The Truthful Trouper

A wisecracking monologue with songs, kidding self, public, topics of the day. Also includes burlesques and imitations of other radio programs and three songs, mostly comedy numbers. Program is the only one of its kind ever done by a woman on the radio.

"Aunt Minnie and Petty"

A series of skits (3 to 4 minutes) about a crying brat and her doting Aunt Minnie. On Gilmore Circus—KFI Los Angeles (headlined) 52 weeks.

The Neighbors

Story of two suburban women, one a typical club woman, the other a naive bride; undercurrent of humor. Children brought into script if desired. —Written and copyrighted by Helene Handin and Marcella Shields.

Kiddies Program

Consisting of black-out skits, mostly with kid characters. Inviting children to write in stories to be dramatized. —Written and copyrighted by Helene Handin and Marcella Shields.

HELENE HANDIN

2256 Cambridge St., Los Angeles, Calif.
Telephone, Rochester 4426

STEWART STERLING

Creator of

MANHUNTER MYSTERIES (Eno Crime Clues)

WJZ

Tuesdays and Wednesdays, 8 p. m.

and

MAVERICK JIM (Runkel Brothers)

WOR

Mondays, 7:30 p. m.

Control Studios

THE Department of State has ruled that studios located in the United States as adjuncts to Mexican stations shall be subjected to the same regulations as similar adjuncts of American stations under the Code Authority.

TIME BROKERS

(Continued from page 3)

newals unless they fall down on the job."

As this issue of RADIO ART goes to press, the situation has not reached the point where clear deductions can be drawn. The National Broadcasting Company is still in the process of organization and has not started operation on a large scale. Columbia has yet to disclose its plans one way or the other.

The sudden interest in spot broadcasting is in line with the reiterated predictions made by RADIO ART that 1934 would witness the greatest development of national spot advertising in the history of broadcasting.

NO NEWS GAG

(Continued from page 3)

Chairman of the House Committee on Interstate Commerce, and by myself, as Chairman of the Senate Committee on Interstate Commerce, simply writes into law the existing provisions relating to the control of the telephone and telegraph business now contained in the Interstate Commerce Act, and the provisions of the radio law as they relate to radio regulation now being enforced by the Federal Radio Commission. There are some few changes.

"I am sure it was never even in the thought of the President that anything should be done by the proposed communications commission, either now or in the future, that would in any way hamper or hinder anyone from sending anything he wants to send over the wires, or

over the radio in the radio common carrier service, and I should be as strongly opposed to any such proposal as any man outside of this body, in the newspaper business or otherwise.

"The purpose of the proposed legislation is to make effective the power now written into the Interstate Commerce Act of control of telephone and telegraph business in this country. The Interstate Commerce Commission has been so busy regulating the railroads that it has not had time to give real consideration to the problems in connection with rate regulation of telephones and telegraph, and it is only in recent years that the communications business has been big enough to demand the attention of those who use it from the standpoint of getting rate regulation.

"So I want to make it clear that there is not only nothing in the proposed bill but there is no idea of putting anything in the proposed law that would ever, in any way, interfere with the freedom of the press or the freedom of anybody to send news anywhere, any time, by any means of communication."

Sunoco Record

LOWELL THOMAS recently on his Sun Oil program via fifteen NBC stations made an all-time record for requested listener response. He offered listeners an opportunity to wire him free of charge via Western Union with the result that 265,567 replied from the United States and Canada and more than the usual sprinkling from Europe and South America. Most wires mentioned Sunoco products in conjunction with Lowell Thomas' name, proving the sponsor identification power of the program.

FORM THEATER OF AIR

(Continued from page 4)

have ability but who have not as yet mastered the technique of writing for the air will be encouraged and developed in the hope of uncovering new forms of radio entertainment.

"The sponsors, in developing the plan, were inspired by the growing fear expressed by radio experts that once the available radio talent has been exhausted it will become increasingly difficult to assemble worth-while programs. At the present time, the majority of radio names have their origin in vaudeville. And it is a well-known fact that vaudeville has met with such serious reverses in the past few years that it offers little hope as a recruiting field for future radio talent.

"The sponsors also propose to make it possible for the new radio talent they discover to further their careers by guiding them into such other departments of the amusement field as may appeal to them in addition to broadcasting.

An artists bureau will be established for the purpose.

"A further function of The Theater of The Air will be the recording of electrical transcriptions and sound track films of its programs which will be available for use by radio stations in all parts of the world. This service will be but another phase of the commercial possibilities in the plan designed to help business tell its story to the consumer.

"It is the consensus of opinion of the sponsors that The Theater of The Air shall do its part toward aiding the unemployed, and since it will become an integral part of the amusement world, its voluntary contribution will be in the form of a donation of a portion of its receipts to a theatrical charity.

"While the movement will be concentrated upon one theater for the time being, it is the intention of the sponsors to extend it to other key cities in the United States as soon as possible."

OPPOSE BILL BY McFADDEN

(Continued from page 8)

the entire communications problem by the proposed Commission. This study might well embrace the questions which have been brought out during this hearing."

Mr. Loucks was followed by Mr. M. H. Aylesworth, president of the National Broadcasting Company, who admitted that his company had barred Judge Rutherford from his network on the advice of the NBC Public Advisory Council. He explained in detail the policy of the NBC in accepting and rejecting religious and educational programs and in handling of political speeches.

"I am opposed to H. R. 7986 which is before this committee for discussion," Mr. Aylesworth said. "The entire world recognizes the American system of radio broadcasting as the most liberal from the standpoint of freedom of the air and I believe that the provisions offered in this proposed legislation, regardless of how well intended, will serve to restrict rather than to liberalize and will severely limit rather than broaden the use of radio in religion, governmental and public affairs, education, and public information."

"In the light of what we know about radio, its extraordinary development, and its future prospects, I am strongly of the opinion that it would be unwise for Congress to enact specific measures such as the present bill into permanent law at this time. Radio broadcasting, more than any other form of communication, needs the more flexible regulation which can only be given to it by a commission authorized to act under broad powers.

"The President has recently called for a consolidation of the communications activities of the Interstate Commerce Commission and the Federal Radio Commission to the end that departments of a unified regulatory body may deal with different forms of communication.

"I believe that this new unified commission, through its radio broadcasting division, will be in a better position to give consideration to problems such as we are discussing today and will be able to make sound recommendations to Congress for such specific amendments to statutes governing radio broadcasting as may be required in the light of the developments of the broadcasting industry since the formation of the Federal Radio Commission."

Henry A. Bellows, vice-president of the Columbia Broadcasting System, defended his company's action in denying Judge Rutherford time on his company's network and outlined to the committee his company's policy with respect to educational and religious broadcasts. He demanded that broadcasters be given the right to select and reject programs in the public interest, insisting that the exercise of this prerogative is not censorship. He explained that his company refused

facilities to Father Coughlin, just as NBC had refused facilities to the Detroit priest, because it was Columbia's policy not to accept religious programs on a commercial basis. He denied that his company had exercised any influence on its stations with respect to Judge Rutherford's programs.

Mr. Bellows said that his company would not permit attacks on any religion in broadcasts over CBS and that this rule had been carefully observed.

Henry L. Caravati, executive secretary of the National Council of Catholic Men, followed Mr. Bellows and stated that Judge Rutherford's broadcasts had offended Catholics. He expressed it as his belief that one religious group should not be given use of radio facilities to attack other religious groups. He presented testimony tending to show that signatures on petitions filed in Congress by Judge Rutherford were secured by misrepresentation and misunderstanding.

Frank C. Goodman, executive secretary of the Federal Council of Churches of Christ in America, said he favored the policies adopted by the major networks with respect to religious programs and criticized the addresses of Judge Rutherford for his unwarranted attacks upon the clergy. As did the previous witness, he opposed the bill before the committee.

Judge Eugene O. Sykes, chairman of the Federal Radio Commission, was the last witness to appear. He said the Commission was opposed to the bill and that, in his judgment, no such legislation was necessary. The bill, he said, is contrary to the way broadcasting has grown up in the United States and was repugnant to the Radio Act of 1927. He praised the American plan of broadcasting, saying that our programs are more diversified than those in other countries and suggested that the committee examine the report made by the Commission in response to the Couzens resolution on this point.

Passage of the McFadden bill would be the opening wedge to making broadcasters common carriers.

Judge Sykes said the Commission, after receiving thousands of complaints, had initiated an investigation into two of Judge Rutherford's broadcasts. This investigation, he said, was made in the usual way and stations were requested to submit copies of the address. He said the Commission was of the opinion that the sermons contained objectionable material but took no action against the stations. Licenses have been renewed since, he said.

Hearing April 15

THE hearing of KFAC, Los Angeles, on its request to operate full time on 1,300 kilocycles with one-kilowatt power instead of half time, is set for April 15.

RADIO ART

► Spot Radio Stations ◀

Directory for Agencies and Sponsors Interested in Concentrated Marketing Via Radio Advertising in Local Areas

WBT News Commentator Adds Fourth Sponsor

GRADY COLE, news commentator and radio columnist, who has been broadcasting for five years over WBT, Charlotte, N. C., has just been signed to present program for a fourth firm.

His sponsors now are: B. C. Headache Tablets, Stewart-Warner Radios, Cole Manufacturing Company (farm implements), and Willard Tablet Company (stomach tablets).

Grady has been running the B. C. Program, a sports review daily for nearly five years. His Stewart-Warner program goes on for fifteen minutes each Monday, Wednesday, and Friday, sponsored jointly by Shaws Inc., the Carolinas distributor for that line of radios. Cole Manufacturing (no relation) goes on for fifteen minutes on Tuesdays, Thursdays, and Saturdays. The latest addition to Grady's list, Willard Tablet Company, is for fifteen minutes on Mondays, Wednesdays, and Fridays.

The B.C. program is strictly sports. The other three are similar in nature, comprising daily market reports, current events, outstanding spot news of a local and state nature, and comments on these.

Time Sales Gain

THE approach of spring finds business at WFAS, White Plains, N. Y., at approximately twice the level of the corresponding period of last year. Particularly in the field of national and regional accounts is this upswing noticeable at the Westchester plant. The latest among national accounts to come under the WFAS banner is the Carter Medicine Company, who, through Spot Broadcasting, Inc. (New York) have just placed an order for 156 announcements, to be broadcast three weekly, beginning with Tuesday, March 13. Another major account placed with WFAS in the last week is American Gold Buying Service (New York). Broadcasts commence March 11, utilizing six fifteen-minute programs weekly.

WLS Accounts

OLSON RUG COMPANY, Chicago, has entered a continuation order on a till-forbid basis for 150-word announcements six days a week over WLS. The Olson Company also has entered a continuation order on till-forbid basis for a fifteen-minute musical program on Saturday at 9:15 p.m. Agencies Broadcasting Bureau of Chicago through Philip O. Palmer Company handled the account.

Riverdale Products Company,

Chicago, through Wade Advertising Agency, Chicago, has contracted for a series of two-minute announcements, three times a week, Tuesdays, Thursdays and Saturdays, over WLS, for Kod-O-Meet, a poultry food.

School Tie-Up for WGAL Local Sponsor

BRICKER BAKING COMPANY, Lancaster, Pa., has just completed a unique series of seventeen half-hour programs over WGAL. Seventeen local schools each conducted a contest sponsored by the "School Page" of the *Lancaster New Era* to determine by vote the living Lancastrian who has done the most for the civic and social betterment of his community. The winning citizen was then presented in a radio program conducted by the pupils of each school. The honored citizen was interviewed by a pupil and gave a three-minute talk. The baking company used no advertising copy, merely mentioning the fact that the Bricker Baking Company is presenting these programs "as another one of their services to the community".

Sponsors Safety

COOPERATING with a national campaign to cut down the alarming number of automobile accidents, WGAL, Lancaster, Pa., conducted a series of more than twenty broadcasts dedicated to street and highway safety. Campaign was conducted for one week in cooperation with the American Automobile Association and various local educational and civic organizations. The week is being followed with a weekly series along the same lines sponsored by various local garages, dealers, and service stations.

Aviation (Air) Club

CAPTAIN BOB'S Junior Aviation Club, a new program designed for young aviation enthusiasts, began over WNEW New York, March 14. This broadcast is heard on Mondays, Wednesdays and Fridays.

Captain Bob, a veteran aeronautical expert, will periodically bring to the microphone famous personages in the field of aeronautics. The latest developments in aviation and the newest in model aircraft will be related by Captain Bob on his program.

WHK Weather Reports

WHK has arranged with the Cleveland weather bureau to broadcast regularly the local weather

forecast for the day every morning and a forecast of the succeeding forty-eight hours every evening. Additional arrangements are also being made to broadcast forecasts for the lower lakes and storm warnings when issued.

KMAC Airs Shrine

KMAC, San Antonio, Texas, broadcast the annual convention of the Shrine Directors' Association of North America held in San Antonio, recently.

Seven thousand Nobles visited San Antonio for this convention from 159 Shrine Temples in the United States and Canada.

KMAC broadcast all the important events of the convention, including the initiation ceremonial. It was the first time in the history of the Shrine that any station had broadcast the ceremonial.

Williams at WLW

MARC WILLIAMS, singer and authority on Western folk songs, is the latest addition to the WLW artists staff. Williams is a native of Texas and well known as a singer of cowboy songs.

New Station

FRANK M. KING, Mobile, Ala., has applied for permission to erect a station to operate on 1380 kilocycles with power of 500 watts and requested facilities of WODX.

WINS Expands

THE growth of WINS, New York, which has been evident in the merit of its programs for a long time, will find physical expression about April 1 when the station takes over the first floor of the studio building, 114 East 58th Street. The new space is being equipped to provide rehearsal facilities.

Taking over the ground floor of the studio building will give WINS the use of three complete floors. The second floor is devoted to studios; the third floor to offices.

In recent months the great number of new attractions arranged by Vincent Sorey, musical director, and Henriette Harrison, acting program director, taxed facilities for broadcasting and rehearsals and necessitated scheduling some programs from the Roxy Theater studio.

The growth of WINS during the two years under the American Radio News Corporation is shown by comparison of its quarters. When the station was taken over it was housed in four rooms of the Lincoln Hotel; the present modern quarters were ready in July 1932; in less than twenty months it has outgrown these commodious quarters.

WOKO

ALBANY, NEW YORK
Basic Columbia Station

—
DEPRESSION-FREE —
Business Going on as Usual
in New York
State's Capital District

• WOV •
PUBLIC SERVICE STATION

1130 Kilocycles 1000 Watts

ATTENTION ADVERTISERS !
Is your firm getting its share of
increased sales through new business?
Get more than your share
by a carefully planned broadcast
campaign over a channel with a
reputation for RESULTS. Our
time is 85% sold! A few choice
periods remain.

16 E. 42nd St., New York 8 a.m. to 6 p.m.

• WOV •

WCKY

THE VOICE OF CINCINNATI

5000 WATTS N. B. C. ASSOCIATE

IS DOING
THE REAL JOB
FOR
THE ADVERTISER

L. B. WILSON, INC.

Opportunity!

CURTAILED advertising appropriations spell the expansion of spot broadcasting.

The local stations best known to agencies and sponsors; who have proved coverage in their individual areas and who can deliver "listener interest" will get the business.

That is why your advertising should appear regularly in this section of RADIO ART. It gives you more circulation among advertising agencies and sponsors at lower cost than you ever received before. Write for prices.

► SHOW BUSINESS

By
Harry Hoff

WBT MAY TAKE OVER "THEATER"

Demand for Admission to Pure
Oil Dixie Minstrels and Good
Will Angle May Force Move

WITH the Pure Oil Dixie Minstrels being equipped with blue and white costumes and side color effects, speculation is again rife at the studios of WBT, Charlotte, N. C., as to how soon the 50,000-watt southern key station for the Columbia System will consider arrangements for a radio playhouse in Charlotte.

Increasing demand for tickets of admission to the studios and a feeling on the part of the Pure Oil Company, sponsors, that most of those seeking admittance to the show must be accommodated, for fear the good will purpose of the program is in part defeated, add to the pressure looking toward a radio theater.

The Dixie Minstrel, a twenty-two man half-hour show, is the station's most elaborate program now. A system for numbering tickets for the performances, and issuing them up to the capacity of the studio, has been adopted. Requests coming after the issue is exhausted are turned down.

Along with talk of presentation from a radio theater, plans are being laid for taking the minstrel on the road, playing a full-length show. Pure Oil would plug its products at each stand, in connection with the show. The company for the road will be larger than the radio company, but using the same principals and band.

Clair Shadwell and Lee Everett are the producers.

Test Air-Stage for Paying Audiences

A TEST of radio-program appeal for paying audiences is to be conducted at the original Roxy Theater, New York, featuring as the first of a weekly series of WOR presentations a show of proven popularity on the air over a long

period, "Footlight Echoes." It is to go on the stage there every Tuesday evening, from 7:30 to 8 o'clock, and also to be broadcast. It began March 27. The "Footlight Echoes" programs consist of eight singers, guest artists, and a twenty-five-piece orchestra.

WLS Barn Dance Two Years in the Theater

THE WLS National Barn Dance was broadcast from the stage of the Eighth Street Theater in Chicago for the 105th consecutive Saturday night, March 17.

The production, which was moved to the theater when studio accommodations proved too limited for the Saturday night crowds, has filled the theater for two shows each week for two consecutive years. George Biggar, WLS program director, points out that the Barn Dance is still built first and foremost as an air production and is a theater presentation only incidentally.

Roxy Signs for Tour

S. L. (Roxy) ROTHAFEL, has been engaged by Paramount Theaters for a nation-wide personal appearance tour. The theater engagement, for which negotiations have been in progress ever since "Roxy" resigned as director of the Radio City Music Hall, is said to involve more money than any ever negotiated between an individual performer and a chain of theaters. Roxy and his gang opened at the Metropolitan Theater, Boston, on March 30. The act will play the New York Paramount on April 6.

Packing 'em In

DOUGLAS STANBURY, radio and stage star, has been packing houses in Toronto at the Imperial Theater.

Dates Delayed

BING CROSBY'S Monday night show via CBS from Los Angeles has been extended to May 28, delaying Crosby's theater appearances until June, and the sponsor regards his orchestra problems as finally solved with the definite assignment of Jimmie Grier's band to continue on the program. The Mills Brothers drop out to fulfil theater contracts which will swing them back to New York in time to sail for their London engagements the latter part of April.

Ellington's Dates

HIS work in the two Paramount pictures, Earl Carroll's *Murder at the Vanities* and Mae West's *It Ain't No Sin*, was completed March 24, and Duke Ellington and

his orchestra opened at the Paramount Theater in Los Angeles on March 29, with Ivie Anderson and Earl "Snake-hips" Tucker as featured acts.

On April 5, Ellington and his men will make their *début* at Frank Sebastian's Cotton Club in Culver City, Calif. After three or four weeks in this rendezvous, they will play a week of one-night dance stands and begin a theater tour in San Francisco.

WMCA CLOSES AIR THEATER

Claims Studio Audience Resent-
ed by Listeners-in—Pioneer
Theater Given up to Make
Performers Concentrate
on Microphone

OUTMODED by popular resentment, WMCA, New York, takes the first step in eliminating studio audiences and has abandoned the "Little Theater of the Air". The Theater was the forerunner of the popular pastime at radio stations where famous stars were broadcasting.

It was established by Donald Flamm in 1927 to accommodate the growing demand of the unseen audience for a view of their favorites. The "Little Theater" accommodated approximately three hundred guests at a performance. It established the precedent that led the big chains as well as WMCA to take over large theaters seating a thousand or more people at a performance.

"The demand for passes to view performances became so great that radio performers forgot that the primary interest was radio and started playing to the visible audience," declares a statement from WMCA. "The buffoonery, asides, and antics were performed at the expense of the radio audience, whose resentment at the howls and shrieks that crept into the microphone from those enjoying the performance became a matter of great concern with the broadcasters."

Many outstanding programs have been spoiled by the star's efforts to play to his audience across the footlights. WMCA has taken the first step to put radio back in its own plane and take it out of the realm of the theater.

The space formerly occupied by the "Little Theater of the Air" will be turned into offices for the enlarged staff of the Federal Broadcasting Corporation.

KFWB ARTISTS CRASH FILMS

Success on Radio Opened Way
to Films and Stage

SINCE movie headliners have been making endless appearances on innumerable radio shows, filmland is a much easier place for radio stars to invade.

Other celebrities are proving to movie stars that "what's good for the goose is good for the gander" and they are indulging in some of the milk and honey offered by producers.

Latest air act to "crash" the film temple is "Radio's Royal Quartet, The King's Men" heard nightly over radio station KFWB.

The boys' novel arrangements and mellow voices were brought to the attention of Wesley Ruggles, director of the Bing Crosby picture, *We're Not Dressing*. A test followed, and the quartet was signed for two songs in the Crosby film, singing with Ethel Merman, New York musical comedy favorite. Their work was so excellent that the Great Crooner asked to have them sing a tune with him in the picture.

One picture has led to another and now "The King's Men" are hard at work in *Hollywood Party*, a many star production at M-G-M. Following this film they return to Paramount for another picture.

While working on the *We're Not Dressing* set at Paramount, Ken Darby, director of the quartet, wrote a song especially for Carole Lombard, feminine lead in the picture, which will soon be heard throughout the nation. The title is "My Lovely Celia."

Carlile's Dates

THE demand of the public to see and hear Charles Carlile before the footlights, in addition to listening to him at the loudspeaker, continues apace. After only a brief respite, the Columbia tenor resumed his tour of the Loew circuit on March 23rd, opening that week at Loew's State in Newark. The week of March 30th will find him at Loew's State on Broadway, while the week of April 13th calls for his appearance at Loew's Jersey City Theater, Jersey City.

Davies With Group

ROBERT A. DAVIES, JR., for over two years New York representative for KMBC, Kansas City, has moved to the Chrysler Building with Group Broadcasters, Inc., with which KMBC is associated as a basic member station.

RADIO ART

Last Call!

TRANSCRIPTIONS

VITAPHONE ORCHESTRA
HAROLD LEVY AND ORCHESTRA
LOU KATZMAN AND ORCHESTRA
GEORGE SHACKLEY AND ORCHESTRA
RED NICHOLS AND HIS HOT MUSIC . . .

MACY AND SMALL
DICK ROBERTSON
NORMAN BROKENSHIRE
LARRY ADLER . . . ETC.

KNOCKOUT RILEY
HAWAIIAN SKETCHES
MIRTH QUAKERS
IRRESISTIBLE IMPS
HEARTHSTONE HARMONISTS
STARDUST
RADIO SWEETHEARTS . . .

FOR LOCAL STATIONS—LOCAL SPONSORS

THE greatest offer ever made in radio! All types of programs—from comedy to opera. Everything in music—from a mouth organ to a symphony orchestra. Radio's finest talent. Perfect electrical recordings. Complete series of from one to twenty-six programs. Suitable for every kind of product and audience. Ideal for spot broadcasting, both for national and local accounts. Ready to put on the air!

For Lists, Prices, Etc., Write, Wire or Phone

RADIOCASTING SERVICE, INC.

1780 Broadway, New York

Circle 7-1831

COAST YACHTS RADIO EQUIPPED

Prominent Radio Figures Start Movement Which is Rapidly Spreading

ADDED impetus has been given to private broadcast from Southern California yachts in the announcement that Ben McGlashan, owner of the yacht *El Perrido*, and also of KGFJ, has installed a new short-wave private transmitter aboard the craft.

It was originally installed to pick up broadcasts from the recent Los Angeles harbor regatta, and thence to both KHJ and KGFJ for rebroadcast on their regular frequencies.

But the installation will be kept aboard the craft for communication between other boats. In the meantime, Freeman Lang, Hollywood transcription producer and film premier master of ceremonies, has installed similar equipment aboard his power cruiser, the *Deirdre*, and is awaiting official call letters from the Radio Commission.

Victor Dalton, owner of KMTR, has equipped his yacht, the *Gloria D*, with similar apparatus, as has Tay Garnett, film director.

It is expected that the movement will spread to other Southern California boats, of which number many are owned by radio people, including Don Lee's *Melody* (KHJ), Clarence Juneau's cruiser (KMT), and others.

In the meantime, KUO, owned by the Southern California Telephone Company, has long been ready for operation as a land station for communication with vessels. It has never been in actual operation because of the lack of patronage.

If sufficient business is forthcoming from yachts and other ocean-going craft, it is probable that KUO will get into operation for the ship-to-shore communications.

It will then be possible, not only for the craft to communicate with one another, but also with KUO, and, through them, via land wires, to any part of the world through the regular telephone communications systems. Added to the regular communication facilities for private messages will be the safety factor when under way on the ocean.

Both Freeman Lang and Ben McGlashan have long been pioneers in radio of the Southwest.

Sales Gain on WFAS

WFAS, White Plains, N. Y., announces a contract by Selwyn Studios, Inc., furriers, for six fifteen-minute programs weekly,

utilizing discs by Dan Russo and his Oriole Orchestra.

Because of popular request, the programs of Musical Souvenirs broadcast by Crazy Water Crystals Company have been reinstated, replacing the alternate feature provided by Shorty's Hillbillies. Many listeners communicated their regret at the conclusion of the Souvenirs series some weeks ago. Programs consist of an ensemble of grand organ, vibraphone, and Hawaiian guitar, with a tenor soloist. They are broadcast at present during all four of Crazy Water Crystals Company's evening periods over WFAS.

Liberty Theater, Covington, Ky., during the week of April 8, when the public and contest judges will select eight girls from among whom the judges will pick Miss Radio. The judges will be nationally known Cincinnati artists and experts on feminine pulchritude.

Byrd Gets Medal

—Presented by CBS

EAR ADMIRAL Richard E. Byrd, whose second expedition to the Antarctic has revealed a new page in the history of communications, was presented with the Columbia Broadcasting System Medal for Distinguished Contribution to Radio. Presentation was made during the expedition's broadcast to the United States over the Columbia network on March 31.

Only five other persons have previously been awarded the medal. They are Colonel Charles Lindbergh; Sir John A. Reith, director general of the British Broadcasting Corporation; Leopold Stokowski, conductor of the Philadelphia Orchestra; Amelia Earhart; and Nino Martini, Metropolitan Opera tenor.

Presentation of the medal was made by Henry Adams Bellows, CBS vice-president, before an invited audience in the Radio Playhouse, New York. Both Bellows' address and Admiral Byrd's acceptance speech, coming from station KFZ, Little America, were carried over the network.

WCKY to Stage Unique Contest

STATION WCKY, Cincinnati, is attempting to find the girl within range of its voice who measures up most nearly to 100 per cent in beauty, personality, and charm.

The winner of this contest will be awarded a free trip to Miami, Fla. with a companion. In addition, she will be given \$100 for expense money. Any girl, sixteen or older, is eligible to apply for entry in the Miss Radio Contest. Application must be made to the Miss Radio Contest Manager of WCKY before April 5. Those selected to compete will appear on the stage of the

SPOT BROADCASTING

By National Advertisers is Increasing

BUT

NATIONAL ADVERTISERS and Advertising Agencies will select those stations which THEY KNOW are progressive and have coverage and audience interest. RADIO ART covers the important agencies who buy broadcast time and talent. The most economical way to tell your story is through the advertising columns of the only publication in the broadcast field designed to interest advertising agencies.

Write for details

Ask for special rates for small space insertion
in the SPOT Station Section of RADIO ART

RADIO ART (The Blue Book of the Air)

» » »

501 Madison Ave., New York, N. Y.

How Conoco Merchandises Its Network Advertising

(Continued from page 11)

in case the entertainment secured from the radio programs doesn't happen to furnish sufficient incentive. Our broadcasts were likely to lead listeners into a number of different paths of action, therefore, but the methods used dovetail so perfectly that all of them should eventually result in sales.

Employee Cooperation

To encourage all employees, and those connected with dealers and jobbers, to make the most of the first burst of enthusiasm, the programs were described in detail to them in a special issue of the *Red Triangle Magazine*, company sales publication. They were asked to phone all customers and prospects. It was even suggested that they organize special radio parties in their homes and invite large numbers of friends to listen in with them. Reports coming in from the field indicate that hundreds of these parties were held and much benefit derived from them.

As an additional precaution, colored posters were printed and placed in all service station display windows. These not only attracted attention from customers, but also served to increase the interest and anticipation of the salesmen themselves.

At least two weeks before the first, or February 14, program, everyone connected with the company was informed that additional

interest would be supplied through a talk given by Tony Sarg, creator of the newspaper advertising which had already stirred up so much enthusiasm. During this program, mention was also made of a special free booklet for children, containing the Sarg advertising illustrations and available to those who filled out request cards at Conoco service stations. These booklets are printed on high grade paper so that youngsters can color them with crayons, and carry the title "Tony Sarg's Bird's-Eye Views of Conocoland." To date, more than 210,000 of these booklets have been mailed, and requests for them are coming in at the rate of around 5,000 per day. The "Bird's-Eye View" booklets, as has been mentioned, are largely juvenile in appeal, but Conoco believes that if the youngsters become enthusiastic, the parents are likely to feel the same way.

So you might say that this year's merchandising is pegged to a central radio theme; with radio, in turn, referring back to all of the many phases of our sales activities.

We believe that "Conoco Tourist Adventures" carry a tremendous appeal for the average radio listener. And with this much to assist us—plus more and better merchandising—we're sure to make last year's successes seem but a prelude to real achievement.

TIME SALES BOOM

(Continued from page 14)

The Armand Company, over KJR, two announcements.

LOCAL BUSINESS: F. S. Lang Manufacturing Company, one quarter-hour program over KJR, began March 6, to run five and one half months. Ben Tipp, started March 4th over KOMO for indefinite time a quarter-hour program every evening. The Bon Marche, three thirty— evening announcements over KOMO, started March 10. J. E. Drain, one quarter-hour every evening, started March 5 over KJR, to run indefinitely. Baxter's, Inc., two 120-word announcements every evening, started March 10 over KJR, to run indefinitely. Lundquist-Lilly Company, two quarter-hour programs over both KJR and KOMO. Western Apparel, one 120-word announcement over KOMO. Seattle Gilmore Dealers Association, one half-hour program over KJR.

POLITICAL BUSINESS: Mayor John F. Dore, quarter-hour talks over KJR, for one week. Charles L. Smith, one ten-minutes during the day, and one twenty-minute evening program over KOMO and KJR, started March 9. John A.

Early, three evening talks over KJR, started March 8. Evergreen State Amusement Company, miscellaneous talks during evenings for one week over KOMO and KJR. Frank Fitts, over KOMO, two fifty-word announcements.

WEEK of March 11 to March 17 inclusive:

NBC COMMERCIAL: New World Life Insurance Company, quarter-hour weekly program, started March 11, to run indefinitely over KOMO.

NATIONAL BUSINESS: Hempill Diesel Engineering Schools, five-minute program, electrical transcription, over KJR.

LOCAL BUSINESS: Griffith-Brown & Jordan, Inc., two fifteen-minute programs over KJR weekly, began March 19, to run four weeks.

Adds to Staff

EUGENE BRAZEAU has joined the sales staff of Jean V. Grombach, Inc., New York, producers of radio programs and electrical transcriptions.

Mr. Brazeau was for several years with the National Broadcasting Company and has been identified with radio advertising in many capacities for years.

Make Sure of Every Copy of RADIO ART

Subscribe Now

IF— you are an advertising executive

you are a station manager

you are a program director

you are a continuity writer

you are interested in professional radio

RADIO ART is devoted to the professional end of radio—it will keep you in close touch with all that is going on in broadcasting.

It will give you advance dope on new programs, auditions, new accounts to go on the air, truthful criticism of programs now on the air, as well as the performances of the talent on those programs.

It will keep you posted on new ideas for programs, continuity writing and all professional activities.

It is the first and only magazine devoted to the radio profession—covering talent, broadcasting, technical, television, in fact every phase of the GREATEST SHOW ON EARTH. RADIO ART is produced on the 1st and 15th of each month.

FILL IN AND MAIL THIS BLANK NOW!

Date.....

RADIO ART,
501 Madison Ave., New York, N. Y.

Please enter my subscription for.....year to RADIO ART to begin with the current issue. I am enclosing remittance for same.

Name

Street

City..... State.....

RADIO ART is issued semi-monthly—twenty-four times a year.
Subscription price \$4.00 per year in U.S. Two years \$6.00.
Canada (1 year) \$5.00. Foreign (1 year) \$5.50.

1000
Watts

WFAB

New
York

**Use the Largest
Exclusively Foreign Language
Station in the U. S. A.
in the Largest Foreign Language
Market in the U. S. A.***



JEWISH HOUR

High type folk songs, interspersed with the sacred songs of the Hebrews, accompanied by a very versatile ensemble, keeps the dials tuned in to this hour. The result is a vast audience, especially women, to whom an advertiser's message is brought right into the home with consequent sales following.

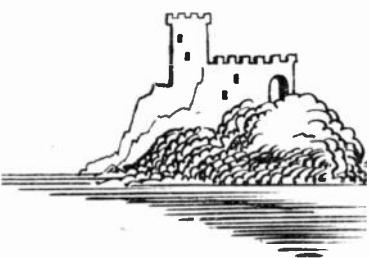
*Approximately 2,000,000 Jews
in Metropolitan Area

ITALIAN HOUR

Without a doubt, the most popular Italian program on the air. An ideal time to reach the housewife before purchasing foodstuffs for the day. Musical ensemble and comedy sketches combine to make this hour one that holds listeners from beginning to end.



*Approximately 1,250,000 Italians in Metropolitan Area



GERMAN HOUR

So popular has this hour become that it is almost always commercially sponsored to the extent of 75% of its time. Here is the one sure way to the German market in the metropolitan area. Contract renewals run as high as 80%.

*Approximately 750,000 Germans in New York Area

POLISH HOUR

Good program building has built this hour to its present great popularity. There is hardly a Pole in the metropolitan area who does not listen in to WFAB's Polish Hour. The best talent available, nicely balanced, and presented in a high-class manner has brought results for advertisers.



*Approximately 400,000 Poles in
Metropolitan Area

**NATIONAL ADVERTISING IS 40% DEFICIENT IN
THE METROPOLITAN AREA WITHOUT FOREIGN
LANGUAGE ADVERTISING**

**WFAB
REACHES THAT 40% DEFICIENCY**

Wire facilities with WPEN and WRAX, Philadelphia; WTNJ, Trenton. Reasonable rates for hook-up.

Fifth Avenue Broadcasting Corporation

CARNEGIE HALL BUILDING

154 West 57th Street

JOSEPH LANG, DIRECTOR

New York, N. Y.

PHONE, CIRCLE 7-2610

RADIO ART

BLUE BOOK OF THE AIR

C. R. TIGHE, Editor and Publisher

Associate Editors
PERRY CHARLES
H. W. HOFF, JR.

Western Manager
SCOTT KINGWILL
333 No. Michigan Ave., Chicago

Business Department
MRS. C. BROWN
F. UMBACH

Pacific Coast
W. L. GLEESON
1803 Franklin St., Oakland, Calif.

Editorials

What Price Ignorance?

MANY advertisers who in past years tried broadcasting have become "soured" on radio. Some of them had elaborate programs; that is, elaborate from the standpoint of "names" and cost.

They must have felt that they were not getting an adequate return per dollar of advertising expenditure or they would still be on the air.

The only sound reason for sponsoring a program is to increase business—boost sales, do a more effective marketing job, break down resistance to the product locally and nationally. If the program does not produce, it is a failure and the story is vividly painted in red or black in the offices of the sponsor company.

Certainly, the failure to produce is not the fault of broadcasting. Networks and local stations have coverage commensurate with the prices they charge for time—and compared with price per thousand of newspaper and magazine circulation advertising, rates of radio stations are ridiculously low.

The failure in most instances can be placed at the door of the advertising agency handling the account. Many agencies, today, after years of broadcasting, know little or nothing about this advertising medium. They have not yet realized that this is a specialized medium and they are not equipped to do a radio advertising job.

Many months ago RADIO ART sounded a note of warning to sponsors to place their radio advertising appropriations in the hands of agencies capable of staging an intelligent broadcast advertising campaign. Radio-minded agencies have been responsible for merchandising results via radio. These agencies keep abreast of what is happening in the rapidly changing picture.

If broadcast advertising consisted merely of buying time, any agency could handle it; but time is far from being the most important element involved. Time does not build a listener following. Time does not make the brief advertising blurb effective as a business builder. It takes men and women experienced in the intricacies of broadcast advertising to prepare selling "copy". It takes advertising brains plus radio showmanship, and of these two the latter is of paramount importance.

REPORTS from local stations from all parts of the country indicate consistent gains in both national and local business. While a drop may be expected as usual this summer, unquestionably it will not be as drastic as in other years. The broadcast industry is on a sounder basis today than ever before.

RADIO ART, Vol. 4, No. 1. Published semi-monthly by the Broadcast Publishing Corp., 501 Madison Ave., New York, N. Y. Business staff: C. R. Tighe, Business Manager; Western Manager, Scott Kingwell, 333 N. Michigan Ave., Chicago, Telephone: State 1266; Pacific Coast Representative, W. L. Gleeson & Co., Ltd., 1803 Franklin St., Oakland; Telephone: Glencourt 6774; W. L. Gleeson & Co., 1008 W. 8th Street, Los Angeles, Calif. Barrenechea, Gleeson Y Cia, Edificio Borda, Modero Y Bolivar, Mexico, D. F. Subscription rates, yearly: \$4.00 in U.S.A.; \$5.00 in Canada; \$5.50 in all other Foreign Countries.

ADVERTISING AGENCIES—ARTISTS—SPONSORS RECORD YOUR PROGRAMS

No living person can hear his or her speaking or singing voice as others do without having it recorded.



Jack Arthur

HOW DO YOU STAND?

RECENT surveys made by a major broadcasting network disclose that the listening public is dissatisfied with the material presented on radio programs, for they tune in on only 5% of the daily radio programs. "Is your broadcast one of them?"

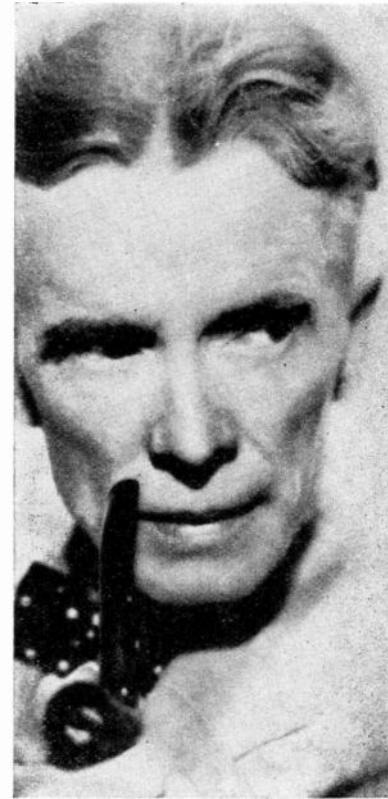
Broadcast sponsors employ radio artists to entertain radio listeners, thereby creating goodwill and in turn selling their wares. No artist can expect a contract if he fails to entertain the public.

Perfect broadcast programs are possible when the producers and artists realize that their friends, studio and control engineers cannot help them with their snap-judgment approval after hearing the broadcast by means of the excellent station equipment. By spending \$5.00 for your 15-minute broadcast you will be able to correct your endeavors for its best entertainment value.

WHY NOT HAVE YOUR NEXT BROADCAST RECORDED?

Write or phone today

No broadcast program reaches the listening public with the same quality and exactness as heard in the studio.



Tom Howard

Broadcast Producers Oct. 23, '33

Gentlemen:
Just to advise you that I received the records of my broadcast on the Rudy Vallee hour. I get a lot of valuable aid from your recordings, as they are the only honest reactions one has to go by.

By listening to the records it is easy to see where I could have been better, or where I could have brought out a certain point more clearly; this I improve on in my next broadcast. Your records are worth a great deal more to me than the small price of the recordings.

I also want to congratulate you on the records themselves for clarity of tone and smoothness. They are all that could be desired. Wishing you continued success.

(Signed) Tom Howard.

Broadcast Producers Oct. 16, '33
Dear Mr. Dan Junas:
In behalf of the Phantom Strings and myself, accept our congratulations on your reproduction of our broadcasts. We find your records useful, lasting and true in tone.
(Signed) Aldo Ricci.



Aldo Ricci

BROADCAST PRODUCERS of N. Y., Inc.

Telephone: MURray Hill 2-9745

501 Madison Ave., NEW YORK CITY



Is Your Program "Clicking"?

•

THERE IS A WAY TO FIND OUT

•

The Research Division of the UTPS has 400 check-up men and women covering the country, ready to report to you within 24 to 36 hours just what's what with that new program. You have spent many days of care and a great deal of money to get the program on the air and it is essential that you have answers to the above questions at the outset. The UTPS RESEARCH division is the most reliable source in the country to give you the accurate and immediate check-up you require. And by "immediate" we mean 24 to 36 hours following broadcast of your program.

It becomes simple and relatively inexpensive when our research division undertakes to find out for you. Ten cities or 300, one reporter to check up in a city or ten to a city—it's all the same to us.

LET US CONSULT WITH YOU

UNIVERSAL TRADE PRESS SYNDICATE
598 Madison Avenue, New York City



RADIO PROMOTIONAL PIECES

BY

FRANCIS C. BARTON, JR.

SECRETARY

H. W. AYER & SON, INC.
NEW YORK

printed in Radio Act

April 1934

RADIO PROMOTIONAL PIECES

The "blue sky" era of radio selling is over and with its passing should also go the promotional material of broadcasting's early years. Pictures, usually prosaic, meaningless blurbs about 'unexcelled program facilities', words of greeting from station executives — such items compiled into brochures, some simple, some elaborate, have pretended to solicit business during the past.

Of course, some radio time may be bought casually. In the early days undoubtedly considerable of it was, but we, and I believe most of the other important houses and advertisers also, regard radio as a serious A-grade advertising medium which must be studied carefully and used properly, if the results necessitated by its cost are to be forthcoming.

Radio is expensive and is becoming more and more so as bigger and better talent is being placed on the air over larger and larger groups of stations in the competi-

tion for the listener's ear. Commercial firms are not interested in entertaining the public per se. Therefore, these large radio expenditures must produce definite results. This being so, radio cannot be bought lightly. A radio campaign must be worked out in full detail. After the markets to be worked are selected, the radio stations to carry the message to those markets must be studied from all angles.

To this end, pictures of radio announcers, mail sacks, photographs of studio interiors and transmitting towers, quotations from the local Chamber of Commerce, long dissertations on the 'unexcelled facilities' of the stations' Program Department — none of these things supply useful facts from which a hard-pressed time buyer can evaluate the radio station.

In considering the problem of selling radio time through printed presentation, stations should start with the premise that time buyers are engaged in the business of knowing as much about radio stations as possible. We must and do read or at least look through with considerable care, all the material, — good, bad, and indifferent — which the stations send us. A few years ago about 90% of this material was useless. Today the trend has very definitely turned and much of it is very helpful.

A picture of Willie Doaks, chief announcer, may be of great interest to the housewives of Cranberry Corners, and if printed in the local paper with an article would probably be fine publicity for the station, but we cannot hear Mr. Doaks in New York, so his picture is meaningless. If a day comes when a local program is indicated for his station, someone must go to Cranberry Corners and listen, for talent can only be judged by hearing it.

Previous to the time of actually visiting Cranberry Corners, it is necessary to know a great many things about the station or there never will be a visit.

A radio station has only one thing to sell — its Effectiveness — and this is a combination of its audience and its standing with that audience. No advertiser is interested in broadcasting a magnificent program or a twenty-five word announcement out into the air. He wants to broadcast to listeners. Hence, the most important information desired when considering any station is — the audience that it can deliver — and then the influence of that station with that audience.

At the present time it is not possible to tabulate these listeners and say that Station A has an audience of 615,711. However, this problem can be approached from a number of angles and light shed on this subject.

One factor which is very much in the limelight at the present time is that of field strength surveys. Such surveys are good and provide a valuable guidepost to the possible audience of the station. However, field strength surveys show station coverage which is a thing sharply differentiated from "Audience." Coverage is that area over which a station sends an adequate signal, whereas, audience is the number of sets tuned to the station. Hence, the coverage area as shown by a field strength survey tells where the station might be expected to have an audience and so provides a valuable first step towards evaluating the station. We must, however, go further in order to find out what kind of an audience the station enjoys in the territory where its physical signal makes this possible.

Many stations attempt to show their audience by mail returns. There have been instances where the mail received by a station has been so intelligently analyzed as to indicate the audience of the station in a fairly meaningful fashion

but, generally speaking, mere mail returns in a station promotional piece are valueless largely because most of the stations in the country are constantly boasting of their mail.

Another of the old radio illusions frequently played up in promotional pieces but which is really only an incidental contributing factor is - Power. How some stations talk about Power! And the magnificent pictures, maps, etc. that they present through the mail! Power, of course, is valuable, but again, it is only a contributing factor to this thing called "Audience." There are too many examples of low-powered stations enjoying larger followings than high-powered stations to make one give ear to the "Power" argument alone.

Then there are surveys. Every station has one or two and some can even boast a half dozen. These are interesting and if intelligently done, shed further light on the question of audience. Peculiarly, however, every station seems to come out first in its own survey. Hence, after awhile a time buyer becomes a bit wary of station surveys no matter how unbiased they may seem to be, for as

soon as the call letters of the station making the survey are seen, the answer on the last page is known.

And yet we must somehow translate field strength, power, mail returns, etc., all of which are indications, into audience. In many cases this cannot be done or has not been done and the indications must be evaluated in and of themselves.

Here at N. W. Ayer & Son, Inc. we are not completely dependent upon the stations for this information inasmuch as beginning in 1931 we have been making our own audience studies covering the entire country. This work we keep constantly revising, hence, our findings, together with the information which the stations provide, affords us a very complete picture.

After audience comes effectiveness — any special factors which make for prestige or preference or responsiveness — those programs, or connections, or activities that make for real and continued listener interest — the merchandising work that keeps the station and its advertisers in the consciousness of the trade. Such things are peculiar to each station and are of great importance in establishing it as a really important element in the lives of the community or communities which it serves. Hence, information as

to these factors goes far toward enabling the time buyer to judge whether a station is really doing a job or is merely another set of call letters.

In this connection perhaps the most valuable information which any station can submit is definite proof of results obtained for its advertisers. This is the hardest kind of information to obtain, but, if Station A sells 10,000 boxes of goods for Advertiser B over a thirteen-week period, definite evidence is provided that that station has an audience and has influence with that audience. Now time buyers, of course, know markets. Therefore, it is easy to determine whether 10,000 boxes of merchandise was a large or a small sale for the territory, and so get a real picture of the station's pulling power.

In the event of the unavailability of such facts as these, contract renewals and re-renewals are *prima-facie* evidence that the advertisers at least think they are getting results. If a list of advertisers that have renewed is given, the time buyer again can draw definite conclusions.

I have mentioned Chamber of Commerce information and market data. Generally speaking, this sort of material

in a station promotional piece is superfluous and often gives the impression that it has been put in as padding because the station did not have enough factual information about itself. Most of us in this end of the business have filing cabinets full of market data. It is received and collected from all sorts of sources. Hence, unless the station can first definitely establish the areas in which it enjoys a very appreciable audience and give the market information for its own audience areas, such data is superfluous. Market information as to the state, trading centers, or what-you-will is certainly meaningless unless it is first established that the station is influential over the entire state or trading center.

In summation, time buyers want to know as much about a station as possible but we want real facts. Basically, we are interested in two things — the audience which a station enjoys, and the effectiveness of the station with that audience.

The elaborateness or simplicity with which this material is put up is not terribly important so long as the material itself is right, free from exaggerations, free from excess verbiage and arranged so that the important facts may

be clearly perceived and re-located when necessary. Of course, fancy covers, nice paper stock, interesting captions, etc. all add to the display value and perhaps to memory value. It should always be remembered that most of this promotional material is read by busy men and women — people whose time is at a premium; people, who while they must read, must read rapidly and, therefore, will perforce skip long-winded dissertations. Hence, the more staccato the presentation can be, the more chance the facts presented have of being thoroughly grasped and remembered and, after all, it is the facts remembered that count.

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