"What's to do about it?... Let's turn out the lights and go to sleep!"

So goes the chorus of Tin Pan Alley's recent song sensation. The melody lingers... but the philosophy is wrong. This is no time to turn out lights and go to sleep! THIS IS 1933!

Radio never sleeps... it works night and day.

Here in New York... serving a potential consumer-audience of 12,055,187 persons... WMCA is always on the job. Day and night WMCA is creating good will for many clients... WMCA is selling merchandise for them.

WMCA NEVER TURNS OUT THE LIGHTS AND GOES TO SLEEP!

WMCA KNOWS WHAT TO DO ABOUT IT!

America's Premier Regional Station

WMCA

NEW YORK CITY

Donald Flamm President

KNICKERBOCKER BROADCASTING CO. Inc.

WMCA BUILDING

NEW YORK CITY

WMCA NEw YORK CITY

CHICAGO OFFICE

FREE & SLEININGER

180 N. MICHIGAN AVE.

CHICAGO ILL.

New WMCA transmission plant at Flushing, L.I.
Superior quality and performance with Western Electric 50 KW Transmitters

These ten nationally known broadcasting stations chose Western Electric 50 kilowatt transmitters because they knew that Western Electric equipment would give highest quality, utmost dependability. Long experience in making telephones and other sound transmission apparatus has made Western Electric the recognized leader in the electrical communication field.

More than 175 stations are now Western Electric equipped. These range in power from 50 watts to 50 kilowatts—an indication of the wide selection Western Electric offers to broadcasting stations. In addition to transmitters, there are Western Electric Speech Input Equipments, Tubes and Pick-up Apparatus.

Whatever your broadcasting needs, rely on the leader—Western Electric!
Let us tell about YOUR product, too!

As fast as the flight of time are new heights of success being attained by KMOX. Not only success for our station but successful results for our advertisers for on those results only can we predicate our story. Right now we're doing a real, workmanlike selling job for some 105 manufacturers and our renewal ratio of 64.3 indicates nothing less than the producing of sales.

We'd like an opportunity to tackle the job of increasing sales for other manufacturers. We have some very definite thoughts on what would constitute a good plan for advertising and merchandising baking powder—or breakfast food—or socks—or lipstick. If you make these or any of the dozens of other things people use regularly, our millions of listeners throughout the entire Mississippi Valley would like to hear more about them—and in the way we can tell them!

KMOX
St. Louis

Key station of the Columbia Broadcasting System
50,000 Watts • 1090 Kilocycles • 275.1 Meters

Studios and Offices: Mart Building, St. Louis, Mo.
Transmitter: Baumgartner Road, St. Louis County

January 15, 1933 • Broadcasting
If You Sell » » » »

TIME
UBES
TALENT
TRANSMITTERS
TRANSCRIPTIONS

In Fact—If You Have a Sales Message
To the Radio Industry . . . .

PUT IT IN PRINT

In

BROADCASTING

THE NEWS MAGAZINE OF THE FIFTH ESTATE

Our Complete Coverage of the Broadcast Industry Is Your Assurance of Reaching the Largest Number of Points of Sale

NATIONAL PRESS BLDG. WASHINGTON, D. C.
Changes In Advertising Media, 1929-1932

By Howard Henderson
J. Walter Thompson Co., Advertising

Radio Made Steady Gains, While Newspapers, Magazines, Billboards and Car Cards Bowed To Depression

The word medium as applied to advertising has always troubled me. It implies that the advertiser lives in one world, the consumer in another, with no communications possible until the advertiser has put the consumer into a trance. Perhaps some of our depression advertising justifies this notion. But that is another story.

As a matter of practice an advertising medium is a way to catch the consumer off his guard. He settles down to read his newspaper. No sooner has he finished the comics than he is interrupted by advice on what to smoke. Even in his taxi the advertising is so adroitly arranged that he cannot help but trip over it in finishing his story. Worry, too, plays to the country in his automobile; posters pursue him. He tries the street car, and his tired eyes shift from the passengers opposite to a flashy row of car cards. On the rubbish cans, express wagons, taxi-cabs, busses, everywhere, his eyes meet advertising.

Then Came Radio

And now—anno domini 1932—he rushes home to ease his nerves with soft music or jazz and his ears are assailed with radio advertising. No more peace, no more privacy. The media have caught him, broken down his guard, penetrated his soul, and he buys somewhere a cash register rings triumphantly, and a sales curve struggles upward.

All these methods of catching the consumer off his guard are owned and operated as separate enterprises. And they have had strange experiences in these years of depression. All in the last five years have suffered heavy losses except one—that boisterous upstart, radio. How it all came about and why, is the subject of this paper.

Media Trends 1929-31

From 1929 through 1931, according to the U. S. Department of Commerce Yearbook 1932, newspapers lost $55,000,000 in advertising revenue; magazines, $37,000,000; outdoor advertising, $30,000,000; and car cards, $15,000,000.

And while this battle royal for the consumer's attention was going on, radio broadcasting slipped into the ring. Exhilarated by $10,000,000 of revenue in 1928, it added another $9,000,000 in 1929, and by the end of 1931 had captured $36,000,000 of the precious advertising revenue, or a gain of 89% from 1929.

Selecting Media in 1926

Expressed in figures alone, this terrific struggle for a share of the diminishing U. S. advertising dollar is hard to evaluate. In an attempt to reduce it to human terms, imagine yourself an advertiser of a product having national distribution in 1926. How can your advertising dollar be best spent in each of the four major media?

You are most concerned about gaining ground in the principal market centers. You want to support your dealers, each in his own community. You want a medium that is flexible, that can be shifted on short notice to meet changes in competitive conditions, that can tie up your product directly, perhaps, with the name of the local distributor. What better way than with newspapers? And so you decide to invest 49 cents of your dollar in newspaper advertising.

In addition, you want a strong background of advertising in a medium that will stay on the library table more than a single day, that can illustrate your product in a fine-screen plate, or perhaps in color. You want something that will tell your story to selected prospects, omitting most of those who have no money to buy your product. Perhaps you want to expose your coupon to readers for at least a week or a month, in the hope that it will bring an inquiry. With these points in mind, you decide to spend 35 cents of your advertising dollar in magazines.

Having provided for telling your story completely in newspapers and magazines, you recognize the need for reminder advertising. You want to catch those who do not read carefully their newspapers, or their magazines, and impress upon them a very brief message about your product—inadvertently, while they are motoring to and from the city, or walking, or taking a street car. And so you decide to spend 13 cents of your dollar in outdoor advertising and 8 cents in street car cards.

And in 1931!

As a matter of record, this is exactly the way Mr. Average Advertising Manager spent his advertising dollar in the rosy-fingered year of mounting prosperity, 1929.

In contrast, the advertiser in 1931, when every eye was strained in vain toward that mythical corner where prosperity was that brand he was mentioned to.

"I have 11 per cent less to spend this year than in 1929," he said. "Newspapers are still most important, but I'll cut them to 46 cents. Magazines are essential, too; I'll give them 35 cents of my shrinking advertising dollar; less in total than in 1926, but more in proportion. Our sales are off; we need some extra pressure. Radio did well last year on a nickel, so I'll raise it this year to 8 cents. That will leave 1 cent for outdoor advertising and 1 cent for street cars."

Reasons for Radio Gains

In 1932, the Columbia Broadcasting System set out to answer the question: Does radio sell goods? By using a disinterested authority to conduct the investigation, the network arrived at results which hold good equally for the National Broadcasting Company as well. Prof. Robert F. Elder of the Massachusetts Institute of Technology, made the survey. It is recognized among advertising people as an outstanding achievement, free from the inevitable misinterpretations so common to the usual survey in the field of market research.

From about 14,000 homes of telephone subscribers, a list of the branded products used was analyzed and the homes divided according to those with radios and those without. Roughly speaking, Prof. Elder took as 100 a number of times more of a given brand was mentioned in non-radio homes. Then the number of times more in radio homes, indicated its greater popularity. All other factors be-
ing equal, this increased popularity must have been due to radio advertising. As a result, the brands using radio advertising showed a 29.3% greater popularity in radio homes than in non-radio homes.

Elder's Conclusions
TO CHECK this, he made the same analysis of products not advertised by radio. The results confirmed the original findings; products not advertised by radio were less popular and only 27.5%—the same homes which had found radio-advertised products more popular.

The conclusions as taken from page 32 of the published report were three:
1. That radio-advertised products show a measurable increase in use in radio-homes.
2. That this increase in use broadly parallels the length of listening-time. In other words, 'The more they listen, the more they buy what they listen to.'
3. That radio-advertising is able to increase sales of goods at remarkably low cost.

"In sum, that Radio Does Sell Goods."

The results of this survey are further confirmed by the case analyses of the three competitive products. In Washington, D.C., the radio audience is only a small part of the population, and the expenditures of ten leading advertisers of convenience goods, whose sales depend directly on advertising, are increasing. These examples showed that in actual practice radio can and does increase sales (Continued on page 32).

How Can Radio Advertising Be Improved? . . .

LISTENERS' answers to the query, "How can advertising over the radio be improved?" are presented in the following winning essays in a contest just concluded by the General Electric Radio Corporation in connection with its programs featuring Heywood Broun on the NBC WEAF network. Prizes, placed valuation at $1,000, were awarded for the best letters each week for four weeks. Four entries each week were selected, and these were featured in successive weeks, viz., the Hotpoint range division, refrigerator, appliances and lamps, General Electric, General Electric Appliances Co., Dorset & Osborn, New York, handled the contest. The winning essay in the Hotpoint range divisions contest, written by Marshall Ward, of Fairfield, Conn., follows:

Good Will Held Good

"RADIO PROGRAMS should be used for no other purpose than to build good will. Unnecessary repetition of advertising talks produces in the listener a feeling of irritation and annoyance which persists even where the balance of the program is good. A good program is not too much to say that every potential customer of General Electric understands the significance of "the home" for General Electric. The company has spent much money in acquainting the radio audience with products in which its management has faith and audience are most likely to be interested. If General Electric were to confine its future radio advertising to the occasional mention of the name or initials no advertising value would be lost and attention building would become an accomplished fact."

"The sentiment situation of the listener is like that of the child who is offered a dose of caster oil and a piece of candy at the same time. He will refuse the medicine for the newcomers, carry just enough identification to let the listener know what is being done for his recreation or amusement, the radio millennium will be at hand. (Heaven, speed the day!)"

Intimacy Stressed

THE WINNING essay in the refrigeration division, by William E. Curtis, Worcester, Mass., follows:

"The most important element in advertising over the radio, is, to my mind, to create the illusion that the announcer is speaking directly and personally to the listener. The announcer who can produce this effect on an audience is the one who commands the greatest attention. A sales talk into the microphone should be as simple and pleasing as possible, so as not to appear to be.impromptu—
not as if a salesman were reciting his part by memory. A gentle voice with an air of personal contact is the kind that produces the best results. The announcer should never speak directly into the microphone, as if it were his best friend with whom he was in intimate conversation."

Winner in the appliance division was Mrs. Chester A. Crapper, of Chicago, 8th. Her essay follows:

Oposes Goat-Getting

"RADIO ADVERTISING can be improved when sponsors realize that their interest is as keen today as the listener's attention does not mean getting his goat. They should remember that they have a large number of programs, and are unconsciously making mental notes on those we hear being advertised, but we want to know whether it is what it does and what it costs, not glorified election speeches."

"High-pressure salesmanship is at all times very annoying but on the air especially."

"Constant repetition is fatal. Right now I could deliver the beauty talk of a woman who each week gushes the same tiresome thing. Certainly sponsors are justified in making a better effort on the part of their goods, but a brief one would suffice."

"When an announcer tries to carry on as if telling some movie star says it is swell, I get mad! I am an individual and want to be talked to as one, not as a constituent of the movie-worshiping public."

"Some programs lack that ring of sincerity when their sales talk. To me, a man is absurd extolling the virtues of a cream or lotion about which he knows nothing. The same goes for a woman recommending a mild cigar."

First prize in the lamp division essay went to Craig L. Brown, of Canton, S. D. His essay follows:

Wants Pleasing Program

"ANY BREAK in the smooth order of a program is not only unnecessary but unwise as it arouses a feeling of dissatisfaction in the minds of those who make up the audience. let the advertising state-ments be carefully prepared, and the conclusion of the program, shielding such advertising tactfully so that it does not dominate the enter-tainment value of the program. Above all—a pleasing and entertaining program is the better advertisement, helps to build faith in the public the likes the program, good will is spread and the mission is completed."

The NEW turntable for broadcast purposes, which will reproduce lateral-cut records and transcription at either 78 or 33 1/3 r.p.m., is announced by RCA Victor Co. for outright sale to stations. Capable of accepting records 7, 10, and 12 inches in diameter, the apparatus is said to incorporate many new features, notably a self-contained constant-speed synchronous motor of torque sufficient to prevent "wows," a ball-bearing speed-regulator, and a self-lubricating, non-slip plastic pick-up, inertia-type suspension arm, shockproof mounting and a pair of double-throw relays.

The apparatus was developed for NBC and has been ordered by all NBC-operated stations. Deliveries can be made within 16 days.

Full information regarding the apparatus and price can be obtained from RCA Victor Co., Camden, N. J. The equipment bears the designation "Type UZ-4210, and is described in RAC-Victor Bulletin No. 27.

Handles CBS Spot

RADIO SALES, Inc., has been formed as a subsidiary of CBS to handle national spot business for stations operated by that network. Roger L. Vernon is in charge in Chicago, New York offices of CBS, and Robert E. Stephenson is in charge in Chicago.

RCA Victor Places Turntable on Market

Karl Knipe Is Appointed Sales Manager of CBS

KARL KNIFE, formerly of J. Walter Thompson Co. and until recently executive assistant of the Reuben H. Donnelley Corp., Chicago publishers, has been appointed sales manager of CBS, according to announcement by H. K. Boice, CBS vice president in charge of finance and advertising.

Mr. Knipe began his career on the editorial staff of the PHILADELPHIA EVENING BULLETIN but soon switched to advertising. He was sales promotion manager of Coleman's Weekly for two years and then with the J. Walter Thompson Co. for four and a half years, during which time he directed its Paris office.

Radio At Ad Club

THE FIRST of the series of discussions before the radio group of the New York Advertising Club being arranged by Walter Neff, assistant manager, Newark, will take place Wednesday noon, Jan. 25, and will feature a talk by E. Caldwell, editor of ELECTRONICS, and former Federal Radio Commissioner, on "New Things Up Radio's Sleeve for Advertising Men."

Page 6

BROADCASTING • January 15, 1933

www.americanradiohistory.com
"Tarzan": A Modern Radio Success Story

By BARTON A. STEBBINS
President, Logan & Stebbins Agency
Los Angeles

Transcription Has Five Sponsors, Sustaining for Others; Unique Technique

THE RAPIDITY with which the radio serial "Tarzan of the Apes" has achieved popularity within only a few months stands out as one of the most sensational instances of sure-fire success in the history of broadcasting.

"Tarzan's" popularity over the air already rivals his following in book form (though more than ten million copies have been sold), in newspaper strip and in motion pictures. Besides having five sponsors in scattered sections of the country, the transcription feature is carried on three NBC-owned stations in the northwest as a sustaining program.

Sponsorship of this unique program in any territory is given to responsible advertisers who are in a position to utilize the program and properly a five-times-a-week broadcast, 15 minutes in length, in some what the same market in newspapers are selected or permitted to run the Tarzan strip.

Strategically Placed

IN THE FORM of electrical transcriptions the program can be presented at times most strategic in competition with local or network broadcasts and in scattered territories where certain advertising is most needed.

Among the sponsors of the program to date, together with the stations used, are:

Signal Oil Co., Los Angeles—KFWB, Los Angeles; KQO, San Francisco; KGB, San Diego; KDB, Santa Barbara; KMJ, Fresno; KERN, Bakersfield; KFXM, San Bernardino.

Foulds Milling Co., New York, (m a c a r o n i) — WBBM, Chicago; CKOK, Windsor-Detroit; WCAH, Columbus, O.; WSPD, Toledo; WCAE, Pittsburgh; WKR, Cincinnati; WFBM, Indianapolis.

Crete Mills, Crete, Neb.—KFAB, Lincoln, Neb.


Hoyland Flour Mills Co., Kansas City—WDAF, Kansas City; KOMA, Oklahoma City; KPH, Phoenix.

NBC-owned stations, as sustaining program—KGR, Seattle; KGA, Spokane; KEX, Portland, Ore.

New Technique

"TARZAN" produces in transcriptions effects that will always be utterly impossible in live production before the microphone. Thus it exploits a great new field which offers almost unlimited opportunity for the imagination and technique of the developers of radio programs.

SOUND EFFECTS are synchronized to a degree that could never be achieved before the studio microphone. All the birds and beasts of the jungle appear in their own voices. Sound equipment is taken to zoos in all parts of the country where suitable animals are available. There the operator waits hours and days recording the voices of tiny birds, lions or trumpeting elephants in all of their various moods. A tremendous collection of these sounds has been assembled and appropriate portions are synchronized on the transcription with the practiced exactitude and with emotional quality that fits the story. "Tarzan" on the air is the jungle made audible.

Numerous Rehearsals

IN ONE of the programs cannibals were stealing a man's soul, according to primitive Swahili ritual. Whole libraries of ethnology and exploration were searched until the actual ritual was found and recorded in the Swahili language. Drums were made according to the specifications of explorers. Twenty colored people, some of them perhaps actually descended from Swahili ancestors, were taught the ritual and the rhythm of the drums. They were rehearsed for days to make a four-minute program which could be fitted into its proper place in the transcription.

In another program characters are in a deep cave. A cave was built in the studio complete with low resonance until they reached the microphone.

Such sound effects demanding perfect synchronization are impossible except in transcription where every necessary component of the program can be assembled in its proper place, although made miles apart. When there is a full time director, a trained radio writer devotes his entire time to producing the script from the original Tarzan story. Edgar Rice Burroughs, Tarzan's famous author, devotes five to three hours revising each script. And with "Tarzan" on the air five days each week, this means practically several hours each day. Two sound men are employed on full time. An average of four hours of rehearsal is necessary for each program of fifteen minutes.

When this is compared with the quick production of live drama before the microphone, requiring little rehearsal, no apparatus and no permanent staff, it becomes more clear how different is the "Tarzan" technique.

This means, of course, that "Tarzan" requires great investment. It is undoubtedly the most expensive transcription produced. By the same token it is expensive for the advertiser, not simply because of its popularity, but because of time and capital investment.

Merchandising plans specially adapted to the programs have been in effect for some time until "Tarzan" on the air is becoming as well known a feature as it has ever been in books and newspapers or motion pictures.

That the program has secured results for each of its sponsors there can be no doubt. It was our privilege to find with Signal Oil Co. that it was a "direct action"—a get-sales-today medium as well as a builder of publicity and good-will. Foulds Milling Co., after spending for distribution through 1,520 new retail outlets in the COKO area alone. Hoyland Flour Mills liked "Tarzan" so well that it added Wichita and Oklahoma City to its audience after a short trial over WDAF. To our knowledge it is the outstandingly successful spot features of all time.

Political Parties Report

Sums Still Owing Radio From Election Campaign

ALTHOUGH final figures are not yet available on expenditures by the political parties for radio programs purchased during the recent presidential campaign, financial statements of the parties as of Dec. 31 disclose they have spent approximately $2,000,000 spent during the campaign for time over networks and independent stations.

The Democratic National Committee, according to the Dec. 31 report, was obligated to NBC to the extent of $107,571.71. It had an unpaid balance of $47,650.50 with CBS, and owed World Broadcast $3,886.25.

The report of the Republican Committee did not show exact radio obligations, but stated that accounts payable for "radio and other expenses" amounted to $124,971.84. The bulk of this total is believed to be radio obligations.

Dramatizing Credits

A DRAMATIZED sponsor's message utilizing four dramatic stars was introduced by the Pepsodent Company in its "Amos 'n' Andy" program Jan. 2 on NBC. The dramatized credits presented at the opening of the programs run about three minutes, and are used in three programs weekly. The material is suggested by dentists. The William Wrigley, Jr., Co., has dramatized their well known "Myrt and Marge" cast as well as stars of other sponsors' programs on CBS for dramatized credits.
Schuette Sees Move to Boost Transcriptions As Steps are Taken to Buck Publishers

THE NEWLY imposed ban on the broadcasting of phonograph recordings by unlicensed and unregistered record companies, is illegal and cannot be enforced either by the phonograph companies or the copyright owners.

Leading phonograph companies now are inscribing their records with the term "not licensed for radio broadcast." The restriction is understood to be fostered by the Music Publishers' Protective Association, counterpart of the American Society of Composers, Authors & Publishers, in the record field.

"Affiliation" is the word used in the Royalty Act. "Affiliation" and record royalties have never been a term of record. They are one and the same thing, as the word "record" means the sound of sound, whether on your phonograph or in newspaper columns. It is a misnomer to say "record royalty" and "copyright royalty" as if they were two different things. They are the same thing.

Legal Action Aims

FOR SOME MONTHS attention has been given by advertisers and broadcasters to the royalties on transcriptions. The new ban on records intensifies the issue. The American Association of Advertising Agencies, vitally affected by the transcription royalty to MPPA, has been studying the case and may institute legal action. Stations, it is pointed out, pay to ASCAP a royalty for the right to use popular music. Legal action here might result in a situation where this license should cover phonograph records and transcriptions as well.

Collection of the royalties on recorded numbers therefore results in "double assessment" on the same composition. It is a new legal avenue.

Although ASCAP has consistently refuted it, the charge has been made that MPPA actually is its affiliate. The "affiliate" is a well-known term in the collection of copyright royalties. The organizations occupy practically adjoining suites in the Paramount building, New York, and many of the publisher members of the ASCAP board make up the board of MPPA.

Beyond the illustration that records are not licensed for broadcast use there is no explanation of the general public. It is understood whether stations will be asked to pay additional royalties to broadcasters. in the matter of transcription is suggested, however, apparently means that the companies will not permit stations to broadcast records under any circumstances.

MPPA counsel explains

AFTER RECEIPT of numerous inquiries, E. C. Mills, general manager, said that as a matter of service to broadcasters he had consulted the Columbia Phonograph Co. and had received a statement from A. E. Garmaise, its counsel. Mr. Mills informed the stations that ASCAP, which regulates the restriction and did not care how the music in its catalogue is performed.

The statement by Mr. Garmaise said that the notice on the records was based on the recognition by the law of property rights. The labor and skill developed and employed over a period of years at great cost in searching out and properly composing the constituents forming records and in impressing upon the records the work of high-priced artists and orchestras combined to make the property right, he claimed. He continued:

"The broadcast of our records places the responsibility of licencing the labor, skill and money invested above described for the sole benefit of the broadcast, so that the broadcast of our records is a use of our property rights without our consent for the benefit of someone else without any compensation accruing to us, the owners of the property right. Broadcasting stations probably are not aware that they are violating our rights by the broadcast of our records, so that in order to give them notice we reserve our rights and do not desire them to be violated, we have placed on the labels of our records the notice "not licensed for radio broadcast."

Free Music Issued

IN A SPECIAL bulletin to all stations on Dec. 31 Mr. Schuette took the initiative to test out the plan adopted at the St. Louis convention of the NAB for the creation of a "free music" pool. The plan was designed ultimately to provide a supply of new and popular music controlled by the industry. A cooperating phonograph music publishers, Chicago, titled "Just Like Your Shadow," composed by E. C. Mills and A. E. Garmaise. The Stept, was sent to all stations for performance without payment of a fee. The same arrangement was made with the publishers for a second number, titled "The Last Mile is the Longest," by Benny Davis and Abner Silver.

Mr. Schuette said he has been approached by many independent composers and publishers who want to cooperate with broadcasters; a step which they have found impossible to do in the past because of the exclusive nature of ASCAP licenses. He said the purpose of the present test is to find out how successful this method is in creating popularity for a composition, on the one hand, and in laying the foundation for future cooperation between stations and independent composers and publishers, on the other. He reported that results thus far have been gratifying.

Railroads Use Radio

FIVE RAILROADS with terminals in Chicago jointly announced over KWW, Chicago, calling attention to advertisements on holiday excursion rates printed the same or following day in Chicago newspapers from Dec. 4 to 27. The railroads were Chicago, Milwaukee, St. Paul & Pacific; Chicago & North Western; Illinois Central; Chicago, Rock Island and Pacific; and Chicago, Burlington & Quincy.

Petry Expands

ANNOUNCEMENT has been made of the organization of Edward Petry & Co., headed by Edward Petry, former manager of the Bulova radio account, as exclusive national representatives. Offices are in the Chanin Bldg., New York, 219 Madison Ave., New York; Wrigley Bldg., Chicago, Edward Voinow, manager, and Russ Bldg., San Francisco, J. R. Doig, manager.

Official Canadian Radio Count Made

770,436 Sets are Recorded; Census is Broken Down

The FIRST official radio census of Canada, showing the number of radio set owners as of June 1, 1931, has just been announced by the Dominion Bureau of Statistics. Like the 1930 U. S. radio census, the report compares these figures with population, and breaks them down by urban and rural, and farm and non-farm classifications and by cities, towns and villages of 5,000 population or over. The report apparently has nothing to do with the counts of licensed radios, on which set owners pay their government a $2 per annum tax. The latest figure for these is 592,886 for all provinces during the first nine months of 1932.

The June 1, 1931, report was compiled by the census and vital statistics branch and published under the supervision of H. A. Schwegman, Minister of Trade and Commerce, Ottawa. Complete copies may be procured from the office. It shows that as of that date Canada's population, not including the North-West Territories, was 10,367,063, of which 5,070,964 were rural population. In all Canada there were 770,436 radios, 560,956 (or 98.7 per cent) of these being in cities and towns of 5,000 population or over, the remainder being in rural homes.

The census, besides distinguishing between rural farm and rural non-farm homes, is also broken down on a basis of number of radios and population and over, 5,000, 10,000, and 20,000, for purposes here only the figures for each province are shown. They follow:

<table>
<thead>
<tr>
<th>Province</th>
<th>Population Radios</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prince Edw.</td>
<td>8,038</td>
</tr>
<tr>
<td>Nova Scotia</td>
<td>512,846</td>
</tr>
<tr>
<td>Quebec</td>
<td>406,219</td>
</tr>
<tr>
<td>Canadian</td>
<td>2,874,266</td>
</tr>
<tr>
<td>Manitoba</td>
<td>700,139</td>
</tr>
<tr>
<td>Saskatchewan</td>
<td>921,795</td>
</tr>
<tr>
<td>British Columbia</td>
<td>694,263</td>
</tr>
<tr>
<td>Ontario</td>
<td>1,300,030</td>
</tr>
<tr>
<td>Total Canada</td>
<td>10,367,063</td>
</tr>
</tbody>
</table>

Table II of the report breaks the figures down by counties or census divisions, and Table III shows radio sets by cities, towns and villages of 5,000 and over. The latter table is particularly significant to those in charge of calculating potential markets in placing accounts on Canadian radio stations in the larger cities of the Dominions. The leading cities are shown:

<table>
<thead>
<tr>
<th>City</th>
<th>Population</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Montreal</td>
<td>851,777</td>
<td>91,164</td>
</tr>
<tr>
<td>Toronto</td>
<td>631,207</td>
<td>91,565</td>
</tr>
<tr>
<td>Vancouver</td>
<td>246,593</td>
<td>28,261</td>
</tr>
<tr>
<td>Winnipeg</td>
<td>187,478</td>
<td>13,201</td>
</tr>
<tr>
<td>Hamilton</td>
<td>155,647</td>
<td>22,456</td>
</tr>
<tr>
<td>City of Brantford</td>
<td>25,050</td>
<td></td>
</tr>
<tr>
<td>Ottawa</td>
<td>126,872</td>
<td>12,885</td>
</tr>
<tr>
<td>Calgary</td>
<td>103,761</td>
<td>7,849</td>
</tr>
<tr>
<td>Edmonton</td>
<td>124,562</td>
<td>9,569</td>
</tr>
<tr>
<td>London</td>
<td>114,178</td>
<td>10,319</td>
</tr>
<tr>
<td>Windsor</td>
<td>65,108</td>
<td>5,315</td>
</tr>
<tr>
<td>Toronto</td>
<td>69,707</td>
<td>4,707</td>
</tr>
<tr>
<td>Halifax</td>
<td>59,275</td>
<td>5,188</td>
</tr>
<tr>
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In and Out—Radio Sells for This Store

By J. V. HOPKINS

Sales Promotion Manager
Jones Store Co., Kansas City, Mo.

Revue Draws 1400 Daily to Sponsor's Own Auditorium; Manufacturers Share Cost; Press Display Uncut

ANYONE who has been sales promotion or advertising manager of a great department store knows that it's unwise for a moment by any alluring proposition the advertising breeze brings. That is why The Jones Store, largest department store in Kansas City, spent several months analyzing and testing radio's appeal before it finally signed a contract for a daily broadcast over WHB. The Jones Store “looked before it leaped”, but, when it finally leaped, it more than covered the territory!

The first consideration was to obtain the right sort of station connection—a problem which resolved itself into knowing which of Kansas City's broadcasters had the greatest appeal during the daytime period. Spot announcements were used over WHB and other Kansas City stations during two important sales, and the results obtained led to the decision to make more extensive use of the radio.

Three-fold Purpose

FROM the very day that the radio station could be made to kill a number of birds. We wanted to give entertainment to our patrons, first of all, simply as a good will measure. This was not enough, however. We wanted to bring people to our store so that they could see the merchandise which they were hearing about. Thirdly, supplementing the purpose just mentioned, we wanted to get over an effective sales appeal to both the audience in the store and the vaster audience seated before loud speakers in their homes. For a sufficient number of items on one program, radio is ideal as a medium to “put across” a terse word-picture with pictures.

Despite our plan to go into radio, we did not consider for one moment the abandoning of the newspaper—and perhaps this is an answer to newspaper critics of radio broadcasting. The Jones Store has been for years the largest newspaper advertiser in Kansas City, and our newspaper budget has not been cut one whit to carry on our radio campaign.

Manufacturers Cooperate

OUR ADVERTISING by radio is on a 50-50 basis. Manufacturers cooperate with us by sponsoring all or part of each daily broadcast. Four commercials are scheduled each day, and almost invariably some of these spots are taken advantage of by other companies.

As an additional “sales-maker,” a platform has been constructed in the radio auditorium upon which the merchandise advertised on each day's program is displayed. Thus the prospective buyer in the store's audience sees the merchandise and hears about it at the same time. If he is not “sold” on the spot, he will be impressed by the appearance of the merchandise, and will be a potential buyer for the future.

The Kansas City market includes the metropolitan area and the rich rural trading areas. Thus, it was no small question to decide what sort of program should be given here. Our program, when asked whether he wanted cake or pie for dessert, said "both!"; we at length decided to appeal with a rural flavor. We decided to appeal with a rural flavor and then to throw in a rural flavor for good measure.

WHB agreed to present its long-established "Farmers Hour" featuring Rex Kelly, popular cowboy singer, in our auditorium from 12:30 o'clock weekday. Of course, the station gives its name and the character of the program to the store.

The Program

THE JONES Radio Revue is a follower of the Ed Wynn-Lucky Strike-Jack Benny school of program formation, which holds more than just music, more than just gags, more than just soloists are necessary. Accordingly, under the able supervision of Allen Franklin, former program director of WFBG, Baltimore, all of these elements are woven together. Franklin knows stage and screen as well as radio, and back in the old days of moving pictures—1910-1914—he had Klieg-light fever in California, and he barnstormed from one set of footlights to another. His acting experience culminated with two weeks during the Christmas season in the Blue Ghost" (1929).

To avoid monotony, the program presentation was changed every two weeks with the exception of the headliner during the first two months. A second headliner, perhaps this a month's program, was added to the schedule for December. The Christmas crowd was so great that we were turned away.

In conclusion, there are a few more comments which might be made on our radio venture:

(1) The "Jones Radio Revue" was on the air for a week from WHB's studios, opening "cold" on the second Monday with only radio plugs; nevertheless, there were crowds from the first.

(2) The pulpit room, located near the theater starting wanks in 1917, he barnstormed from one set of footlights to another. His acting experience culminated with two weeks during the Christmas season in the Blue Ghost" (1929).

(3) The acts are all strong local units, with a big local following—days the audience to see and hear their favorites.

Our audience seems to show no tendency whatever toward dropouts, as we can see by the “take-up” I think I am safe in saying that The Jones Store is on the air to stay!
Established Artists Used on Program For Quick Results

Household Product Advertiser Explains Use of Radio

By E. I. BAYNES
San Francisco Manager
Wesson Oil and Snowdrift Sales Co.

WESSON Oil and Snowdrift Sales Co. decided to use radio on the West Coast because we believed we could influence a large number of persons to buy our products by carrying a 30-second ad directly into the homes of listeners. If we surrounded this message with a program of genuine appeal, we were confident that an additional class of listeners would buy our products out of appreciation for the entertainment given them.

The next question was the kind of program to use. It was our desire to reach a broad audience which would include as many users of Wesson Oil and Snowdrift, including the trade. We also wanted a program that would have an immediate acceptance and would not require several weeks or months of building up, before becoming popular. That meant we should not experiment with some untried novelty.

Obtains Stellar Talent

AN ALL-STAR program made up of the most popular artists on the NBC roster, supported by a large orchestra conducted by the most popular direction as the solution of this question, for it gave us not only the best talent available on the air but also the individual following of each of these artists.

The next consideration was the name of the program, and the manner in which the entertainment would be presented. Wesson Oil has been accepted by housewives on the Pacific coast for many years as a fine product. Snowdrift is a shortening made of the same oil we use in making Wesson Oil. These investigations showed that many housewives who have been constant users of Wesson Oil did not realize that Snowdrift was made from the same ingredients. We therefore decided to direct our advertising message to this outgroup of the program.

Leading Artists

SINE the inauguration of "Team Mates" we have not changed the general format of the program. What changes in talent have been made were effected with the idea of featuring the most popular artists of NBC. NAB staff member Willson, one of the most brilliant young conductors in the country, directs our orchestra. Edward Jones leads the Snowdrift Quartet.

Radio Munich-Stadelheim's Wooden Towers

THAT broadcasting towers constructed of wood offer real advantages, technical as well as economical, is the claim made by the National Lumber Manufacturers Association, Washington. New chief engineer, Frank Cartwright, offers this photo as proof of their effectiveness.

The 250-foot wooden towers of Munich-Stadelheim, in fact, replaced steel towers because the latter were said to be too much antenna energy, and it is reported that radiation from the 10 kw. transmitter increased threefold when the change was made.

"Wood towers," said Mr. Cartwright, "do not require insulation, and with the application of recently secured information on the holding power of bolts in timber, their design has been made much simpler and more economical, enabling them to compete with other materials for the purpose.

The use of very high grades of timber is recommended as economical for this type of structure in that it reduces the necessary sizes of members, and consequently the wind loads which must be carried by the structure. The towers up to 400 feet in height have been erected on the continent, and it is said the first radio broadcasting tower erected on Cape Cod by the M. C. Company for experimental purposes was 210 feet in height and built of timber. The new designs employed by the Lumber Association engineering service utilize many of the features of the continental towers, and by employing relatively small sizes of timber, the material may be thoroughly treated against decay."

WIBO Occupies NBC's Former Chicago Studios

NEW QUARTERS were occupied by WIBO, Chicago, Jan. 10, when it took a five-year lease on the studios of NBC at 180 North Michigan Ave. To the original 5,200 feet of floor space formerly occupied by NBC, WIBO is adding more than 1,700 feet for business offices and a new 22x16 foot studio to be devoted exclusively to broadcasts. This is in addition to the two existing studios.

Adapted by A. E. Nelson, manager, refinements in technical equipment and expanded quarters for studios, artists and offices make this one of the largest radio stations in the Chicago district. Technical equipment is being installed on a special plan devised by WIBO engineers, providing control from three points. The organ room has a 3-manual Kilgan organ.

Full Time Urged

FULL TIME for WIL, St. Louis, through deletion of KFWF, also of that city, was recommended to the Radio Commission for the second time by Examiner Pratt Jan. 4. The case originally was heard last April. After the Preliminary Hearing, deletion of KFWF, operated by the St. Louis Truth Center, because of alleged violation of rates and rates, made second time interest. The case was reopened Dec. 9 for further testimony and Mr. Pratt found that "the case exhibits an extraordinary number of objections to the facts." He thereupon resubmitted his original findings and recommendations. The stations now share 1200 kc.

BROADCASTING • January 15, 1933
The Same Program for Ten Years
Weekly Sponsorship of Gilbert and Sullivan Operas
Has Steadily Maintained Popularity, Made Sales

By EMIL BRISACHER
President, Emil Brisacher and Staff, San Francisco

IMAGINE, if you can, a program which has its origin for improvements in radio technique is the same as that first broad-
December, 1922, over KPO, S. Francisco.

Mr. Brisacher
Since that first broadcast, not a single week has passed without the Caswell Coffee radio program (George W. Caswell & Co., San Francisco) and the 1933 New Year's program has been selling well. This year marks the tenth anniversary of the program, which, to the best of available information, is the oldest continues radio program for the commercial use of Pacific coast radio popularity has shown that the Caswell Coffee program has increased listeners than all other programs combined, which are on the air at the same period.

Change in Announcements

THE CONTENTS of this program are nothing seemingly extraordinary in conception, but are time-proven successes, namely, selections from the Gilbert and Sullivan light operas, which have from the outset been played by a full orchestra with the accompaniment of a sextette of male and female voices.

In the early days of the radio the advertising announcements used to occupy 10 minutes out of the 60 in a historical description of the program. No facts about coffee by a staff mem-
ber of Emil Brisacher and Staff, the sponsor's advertising agency, which has handled the Caswell advertising for more than a decade. Today's announcements occupy almost the entire minute at the opening and closing.

The consistency of the bro-
cast is further shown by the fact that today's announcements always start with a sentence or two of historical facts about coffee before the reassurance for the recommended use of Caswell's National Crest Coffee is given. The announcements themselves are, in general, without superlatives are ever used—the coffee is not described as the "world's finest or freshest," but is conservatively recommended as an excellent product that will satisfy.

The restraint of these adver-
sing announcements is increas-
ally met with the announcements being refreshing from today's vogue of meaningless and sometimes almost nauseating claims.

Aside from the announcements at the beginning and ending of the program, there are no interrupting commercial announcements, and the listener has a full period of enjoyable light opera and a week's program being restricted to selections from a single opera.

A free coffee measure is offered to any listener who will write or telephone to the stations on the network or direct to the company, and these inquiries are a direct check upon the program's popu-

larity. The offer of this coffee measure is in its third year, and there has been no noticeable falling off in requests.

The attractive feature of the Gilbert and Sullivan light opera type of music is that it has universal appeal—the lover of grand opera considers it in good taste and the masses who prefer lighter music consider it pleasant entertain-
tainment because it is not too high-

brow. The combination of quality entertainment and restrained an-
nouncements has given the general impression that the product is quite spectacular in quality. After all, it isn't so much what you say as how you say it, and the proper musical background is quite important.

In addition to the weekly program, two weekly 20-minute commercials are utilized on the same NBC-KGO network, both programs being on the period known as "The Coffee Makers' Magazine of the Air," and in both of these programs the free coffee measure is also featured. A continuity is maintained between the music of the morning programs and the night program.

The Caswell Company is closer to its customers than are most advertisers, because since the formation of the business in 1884 the company has dealt direct with housewives by means of their house-to-house representatives, who are scattered throughout the eleven western states. Caswell's Coffee is not sold in any retail store. The company's sales representatives report that they not only secure many new customers when they deliver the free coffee measures that have been distributed, but this selling is made far easier because of the prospects' appreciation of the radio programs.

Every product and its representatives by the advertising lifts these salesmen out of the ranks of mere solicitors, and many a sales' talk that would otherwise have been cut off at its very beginning winds up with audience impressed.

Old Customers Held

THESE REPRESENTATIVES also feel that their present customers, too, are retained by the radio advertising, as evidenced by the fact that many of them voluntarily express appreciation of the programs.

It would be gratifying to be able to state that every dollar invested in radio advertising has produced a definite return in money of sales, but once again we are con-
fronted with the many intangible elements that go to create sales and the company's past advertising expendi-
tures in newspapers, billboards and radio aggregate many millions of dollars, it has always been impossible to trace a specific medium or advertising theme that is directly responsible for increased sales. Happily, the direct response to radio advertising is more evident than that from other media, but must also be justified by faith in the value of intangibles.

The article is not intended to give the impression that the average radio program can be continued indefinitely with no effect on sales. There are programs that are obviously only destined for a short duration. But the success of the Caswell program is to prove that a well-conceived program that has been hitched to a theme which is interesting in itself and to which past generations can be continued indefinitely with no more altera-
tion or modernization than is given to any other media.

But consistency, alas, is a rare jewel—particularly among advertisers and advertising men!
An Announcer Defends His Fraternity

Thorough Familiarity With Product Held Unnecessary; Personality Placed Ahead of Mere Salesmanship

By DAVID ROSS
CBS Announcer

I AM GLAD Tony Wons tempered his recent remarks about announcers in this issue, as he admits, that, in the last analysis, the announcers are not to blame. He is taking responsibility for the insinuating talk being projected over the air. But I certainly wish to take issue with him on some of his statements.

Laymen labor under the delusion that announcers make up their own copy--which is a hanging by their ears. Usually, he never sees the man who writes his scripts. He is not permitted to change a single syllable in a commercial announcement. In spite of this handicap, and despite the fact that very often he knows little about the product, the announcer must make his presentation reflect the articles of the world about the product in glowing terms, as if he means it.

Announcer is Sincere

IS THE Announcer therefore a hypocrite? No indeed. He takes for granted the good reports of the advertiser. He knows the sponsor would not be expending vast sums for radio promotion unless the product has genuine merit. Therefore, he speaks with sincerity, conviction and enthusiasm.

Undoubtedly, the announcer's part in a program is very important. The entertainment may sell the product indirectly and by inuendo, but it devolves upon the announcer to do the actual selling. No matter how good the entertainment, if the announcer is deficient, the best elements of sincerity, enthusiasm and charm, the program's effectiveness in selling the goods, is lost in the shuffle.

Written vs. Spoken Words

WHO WRITES the commercial announcements for the advertising agency usually delegates a copy writer to this task. Sometimes an executive of the company going on the air will write it. Result: Very often a script handed to the announcer is difficult to articulate clearly. The writer may have a flair for alliteration. There are some "s" in a line that the professional announcer is unable to pronounce and syllables that trip the tongue. If the sponsor makes the lot of alliteration, the announcer is a very difficult one.

Continuity writers often neglect to distinguish between the written word and the spoken word. Alliteration or brilliant rhetorical passages may look convincing on paper, but they don't sell the product when air to a simple message that can be read without faltering and be understood.

Tony Wons stated that the man who gives the advertising message over the air should be a "salesman" rather than an announcer. This is merely a difference in terminology. The salesman may be more familiar with the product, but mere technical knowledge does not qualify him as an "air salesman." He cannot use the same technique through the microphone that he uses in man-to-man presentation. The nation is heterogeneous. Various sections have their own dialects and vernaculars. Imagine a salesman with a distinct New York inflection spouting before a microphone on the merits of a toothpaste, while New England, Kentucky and Montana listen aghast.

It is well known that the greatest poets usually cannot properly read their own works. They know every phrase, measure and nuance of their poetry. It is flesh of their flesh and blood of their blood. No one, obviously, is better qualified to read it with proper effect. Yet, an impediment of speech, a gutural tone of voice, self-consciousness, or a lack of vocal fluency will render their delivery of their own pitch. In advertising this is more true.

It remains for some one else to read the poem aloud, some one who is able to interpret the writer's mood and express it vocally.

Likened to Actor

BY THE SAME token, it is not necessary for the announcer to become a part of the product he advertises. It is not necessary to go through the sponsor's plant, take the product apart to see how it works and become thoroughly familiar with it.

A capable announcer has several of the qualities of an actor. He can absorb the selling points quickly, synthesize them in his mind. He then lends to the script his own personality, his own personal interpretation.

Mr. Wons is correct in saying that ability to sell supersedes the art of elocution. I believe he is correct in saying that ability to sell supersedes the art of elocution. The announcer must use standard English that will be understood by all. He must be able to interpret the sales message. He must transmit incandescent warmth to the sales talk. He must pitch his voice so that he is not overly aggressive, yet not too ingratiating.

As was expected, Tony Wons' criticism of radio announcing carried in our December 15 issue, stirred up a rebuttal in defense of the announcers. And who could be better able to make reply than David Ross, veteran CBS announcer who was the 1932 recipient of the radio diction award. Having delivered the sales messages of some of the nation's largest radio advertisers, he knows whereof he speaks. Messrs. Ross and Wons are in accord, however, in their objections to some of the stiff and formal written messages which announcers are forced to read verbatim.

Mr. Ross

He must not sound like a circus Barker or a flamboyant politician. He directs his talk not to a million listeners but to the small family group, who have courteously invited him into their living room. Certainly he should not violate their hospitality by being bor ing or ill mannered. If he tries that, he will be summarily ejected by a turn of the dial. And no one realizes this more fully than the announcer.

More than Salesmanship

HIS VOICE must express sincerity. It must be cheerful too. It must reflect humanness. He must take cold words and transmute them with warmth and color. So you see, the announcer does not merely read his lines. He concentrates all his ability, personality and talent into "putting over." This is a job that cannot be tackled by a mere "salesman," un familiar with the psychology of words and the art of speaking with enthusiasm.

Advertisers could obtain more satisfactory results, I am sure, by working hand in hand with the announcer who is to read their message. With his experience and instinct, he is able to advise them on the language which will sound best over the air. Most network announcers are college graduates and have had enriching experience in the world of men and affairs and in the profession of radio.

Identic Plans to Extend 'Black and Blue' Feature

TO CONFER with Earnshaw-Young, Inc., Los Angeles agency, on extension of the "Adventures of Detective Black and Blue" feature to commercial stations, J. W. Kane, general manager of the Identic Chemical Co., Detroit, and Warren Steely,星期.. were in Los Angeles this month. Mr. Steely, who was responsible for the joint venture of Identic toothpaste and Agfa films in their famous "smile" contest, announced that the sales-building success of this transcription feature is leading Identic to abandon all other radio programs for 1933 and devote its appreciation to "Black and Blue." A Pacific coast network is also being considered.

Flour Sack Labels Used in Church Choir Contest

RADIO is a particularly effective medium to sell flour as well as other commodities, according to J. L. Van Volkenburg, director of sales for KMOX of St. Louis, who bases this conclusion on a recent contest sponsored by the Southwestern Milling Co. that not only established a new institutional good will.

Twenty-six choirs in St. Louis and neighboring territory were entered in a 13-week contest. Singing organizations of various churches were featured on a half-hour program over KMOX each Sunday. Votes for the various choirs consisted of labels from sacks of Aristar flour. More than 200 sacks were cast for the winning church. An award of $300 was made to the first choir; the second prize was valued at $100, the third at $50. A five-pound sack label to 400 for a 98-pound sack.

Publishers Own Stock

TO THE LIST of newspaper-owned and affiliated broadcasting stations published in the Dec. 15 issue of BROADCASTING the stations of KGMF, Corpus Christi, Tex., which is 11.11 per cent owned by Gray Television Corp., and KXRM, Corpus Christi Caller-Times and WCOD, Harrisburg, Pa., 75 per cent owned by the National Telegraph. The list should also include KGNU, Dodge City, Kan., which is 46.4 per cent owned by J. C. Denious, publisher of the Dodge City Globe.

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BROADCASTING • January 15, 1933
Evolution of a Successful Radio Theater

By GLENN SNYDER
Manager, WLS, Chicago

WLS Barn Dance Program Draws Overflow Crowds, Giving Sponsors Evidence of Station’s Appeal

AN INNOVATION in show business that started out as an idea for a WLS sponsored Barn Dance program, is now being carried on in Chicago, and from all indications it will continue as a huge success! For the past nine months, WLS has broadcast the National Barn Dance program which every Saturday night plays to two packed houses of paid admissions. The opening of the theater, removed from the station studios, was made necessary by the overwhelming demands of listeners to see the stars of the 7-year-old feature. Started as an experimental last spring, the radio vaudeville proved so popular that it continued throughout the summer, despite the lack of an air conditioning system, and now promises to remain indefinitely.

Mr. Snyder, WLS has been broadcasting each Saturday night from the stage of a theatre, and the public support has been phenomenal. The interest is genuine and enthusiastic, and necessary to station guards approval. Nothing could speak more eloquently of this response than the fact that this experiment began only a few weeks before most theatres were closing for the summer and continued through a hot summer—despite the lack of an air conditioning system.

Turning this evening broadcast into a theatre performance was not attempted in the spirit of research or pioneering—though it could possibly be termed both. No, this public broadcast was almost an necessity. Every Saturday night for seven years WLS has broadcast the National Barn Dance. Distinctly and distinctlyly WLS feature, it has reached such portions of popularity that widespread comment has classed it as a national institution. Letters have poured in from every state in the Union, from Canada, from Mexico, even from other continents.

Studio Space Inadequate

Until this spring it was the custom to admit visitors to a large observation space to watch the broadcast. This was called the Little Theatre, and may have been the nucleus of that inspiration which carried the broadcast to a theatre. While more than a hundred could crowd into this space, fewer than half could be seated, and fully a third of the guests could see only a small portion of the large studio.

The crowds increased weekly. It became necessary to station guards at the street door of the studio to notify late guests that the Little Theatre had been filled and that there was no more room. This was not pleasant to the management. These people came because of interest in the station and because they admired the radio entertainers. Many came from great distances. This statement is no exaggeration. On a desk in the Little Theatre is a visitor’s register, and a host or hostess was on hand to include the station in their visitors’ list, make a record of their visit by writing name and address in this book. This tells a vivid story of the many miles that have been traveled to see the "Barn Dance Folks!"

Pass System Fails

To prevent such weekly overflows and the disappointment of those who could not get in, the station began issuing passes to its performers to enable them to see the Little Theatre comfortably. An announcement was made of this on the air. Then letters flooded in asking for passes. By March 1, 1933, 735,000 passes had been issued as far ahead as August—and we had a thousand such requests had accumulated.

Something had to be done! WLS is owned by Prairie Farmers, America’s oldest farm journal. It is known as the “friendly station”. The station staff and listeners alike—the big WLS family. Provision must be made to accommodate these friends and fans who wanted to see the broadcast; so we conceived the idea of broadcasting from a theatre—a theatre that would let every one see and hear comfortably. Arrangements were made, and on March 19 the WLS National Barn Dance was “radiographed” from the stage of the Eighth Street Theatre, just out of Chicago’s Loop. Because the evening’s broadcast was too continuous performance, it was divided into two periods, and made into two shows. At the end of the first show, the theatre is emptied, and a new crowd goes in for the second performance.

Still Turning Away

When this venture was announced, there were many who prophesied failure and said it couldn’t be done. But it was done, and apparently will continue to be done. The theatre holds 1260, meaning that the two shows each Saturday night play to a combined audience of 2520. If any further proof of fans’ deep and continued interest were necessary, it would be found in the fact that as many as 500 or 600 in an evening are turned away from the two performances. To those more statistically minded, it may sound more imposing to give totals. In the first 31 weeks 74,646 actual admissions were paid. In the nine months up to the New Year, the show has played to a visible audience of 95,850 persons.

The broadcast at the theatre is run as a vaudeville show. At each performance the same artists take part although the features and musical selections are varied to furnish continuous entertainment for the vastly larger audience that gets the program by radio. The same entertainers appear at both shows, and both audiences see performances that are equal.

Of course, staging a broadcast in a theatre involves a new expense, such as rent, costumes, scenery, engineering, line charges, and so forth, this expenses for adults and 35 cents for children is charged. In return, the patrons are given a 2 1/2-hour vaudeville performance by nationally known radio stars.

No Schedule Conflicts

The majority of the WLS staff members—and at these large cast and frequently guest artists are included. Some of the well-known groups and personalities that help attract customers are the Cumberland Ridge Runners; Rube Trotton and his Texas Cowboys; the Maple City Orchestra; Annapolis; Woodchopper; Three Little Maids; Gene Austry; Mac and Bob; William Vickland; Three Contraltos; Ralph Emerson, organist; John Brown, pianist; Grace Wilson; a ten-piece musical aggregation known as the WLS Concert Orchestra; He O’Holloran and Jack Holden as announcers and masters of ceremonies. When a commercial program must go on from the studio, or when WLS joins the NBC chain, the theatre performance goes on without interruption. In fact, several commercials are broadcast direct from the stage.

The majority of entertainment on WLS sponsored programs is furnished by these same staff artists and their established features—a fact which may account in large measure for the confidence and responsiveness of this station’s great audience. The response in 1931 was the result of nearly 735,000 letters. What more conclusive answer could be given to the great stir about the objection to radio advertising copy? Most of the response is to commercial programs, and the response isn’t only mail. Listeners have actually built business by going to dealers and asking for advertised products—some of these advertised only by radio. Perhaps people unconsciously buy what they hear mentioned on the air, and that is how the station gives them confidence in the product.

Commercial Opportunities

The continued success of this theatre broadcast challenges our interest. To many, it may seem impossible to capitalize on the heat of mid-summer—that one show should prove such a lasting, constant attraction. Perhaps this eagerness to hear by radio the theatre audience roar at the antics of the broad-

(Continued on page 30)
CONFIRMING the conclusion of the Radio Commission in its report to Congress that educational broadcasting can be safely left to commercial stations, late night statistics disclose a steady decline in the number of exclusively educational stations brought about by transfers to commercial ownership, changes from non-commercial to commercial operation and deletions. This also is true of stations originated by persons or institutions.

Commission records show that there are now only 39 stations licensed for commercial operation, of which 12 are known to be selling time.

In 1927, when the Commission was created, there were 95 such educational stations, most of which were voluntarily transferred to commercial ownership, with the result that the number of educational stations for listener interest has declined from 95 to 39 stations voluntarily assigned their licenses to commercial enterprises, 18 were rejected by reason of voluntary abandonment, and about a dozen were deleted for cause.

Religious Stations

RECORDS show that of the 22 religious stations now on the roster, seven sell time, seven have transferred to commercial operation, and five have been deleted by reason of voluntary abandonment, and about a dozen were deleted for cause.

ATTACKING RACKET VIA RADIO

Civic Agency WAMS Housewives and Business Men Against Current Promotion Schemes

By ALVIN E. GILLET

Mr. Gillett, Secretary, Association of Commerce, Madison, Wis.

THE ASSOCIATION of Commerce at Madison, Wis., has inaugurated a scheme of giving information via wireless on current rackets promoted in that city. The association, which was started because the association was flooded with demands from housewives to get back money which they had given to solicitors who posed as authorized representatives of reputable companies, under the promise of the products which were advertised.

A typical complaint: "I gave $4 to a young man who claimed to be working his way through college and asked me to vote for him for a scholarship. He was to send me a magazine in two weeks. It is nearly six weeks and I have not had any magazine."

Refunds Expected

ALL THE duped housewives seemed to know that the boy in question was tall and thin and had blue eyes. Many times they did not even have a receipt or if they had, they received only an indelible card, sometimes written in triplicate.

The housewives seemed to think that all she had to do was to call the Association of Commerce and through its officers she would be able to get her money back without any difficulty.

As a result of many calls which came to the Association of Commerce, almost daily, was from housewives who thought they were getting oil paintings of their faces for a price, without cost. After signing name and address on the card, they found they had agreed to buy a picture frame. These picture frames proved to be cheap, gilt framed affairs, which could be purchased anywhere for a nominal sum. The housewife was required to pay from $5 up, and we know of one maid who paid $15 to get her price. This photograph back.

After listening to twelve or fifteen of these complaints daily for a week or two months, the Better Business Bureau committee of the Association of Commerce decided that it would be a good thing to keep the public informed of the current rackets and promotion schemes.

Business Men Warned

A SERIES of broadcasts was prepared. At the start two of these were given each week for six weeks. One 15-minute period during the forenoon was used for housewives; another period was for business men. The latter was devoted to an open forum for any woman promoter who might call with a woman from some local church, advertising for a church. Every dollar of the business man's money went to the promoter, and the only benefit the local community got was a woman from the local church organization received $3 a day for going along with the promoter and the church. It was permitted to sell the cook-books and keep the proceeds.

The broadcasting was all done over WIBA, which has excellent coverage in this vicinity, and the publicity secured from the broadcasts did much to stop the rackets. Complaints to the association office dropped off from an average of twenty to one a day or two a day.

Press Becomes Interested

THE BROADCASTING campaign was so successful that WIBA asked the association to continue the (Continued on page 27)

WEHC, Emory, Va.—Emory and Henry College.
WFL, Atlanta—Oglethorpe University.
WFFA, Dallas—Southern Methodist University.
WHAD, Milwaukee—Marquette University.

Not Selling Time

THESE EDUCATIONAL stations listed as not selling time include:

WCAD, Canton, N. Y.—St. Lawrence University.
WGG, Grove City, Pa.—Grove City College.
WKLW, Decorah, Ia.—Luther College (negotiating for assignment to commercial operation).
RFMX, Northfield, Minn.—Carleton College.
WCAL, Northfield, Minn.—St. Olaf College.
WEM, St. Louis—St. Louis University.
WACM, Athens, Ga.—University of Georgia (negotiating for sale to commercial ownership).
WACO, Waco, Texas—Connecticut Agricultural College.
WBRY, N. Y.—Geneva Vocational High School.
WKAR, Lansing, Mich.—Michigan State College.
WSAO, Columbus, Ohio—Ohio State University.
WNAD, Normal, Ohio—Ohio University.
WTSU, College Station, Texas—Agricultural and Mechanical College.
WILL, Ithaca, N. Y.—University of Illinois.
WIW, Ames, Ia.—Iowa State College of Agriculture and Mechanical Arts.
WSHI, Iowa City, Ia.—State University of Iowa.
WFRU, Lawrence, Kan.—University of Kansas.
KSAG, Manhattan, Kan.—Kansas State University, Agriculture and Applied Science.
WLS-WGNS, Minneapolis—University of Minnesota.
KBLG, Des Moines, S. D.—South Dakota State College.
WCAT, Rapid City, S. D.—South Dakota State College.
KUSD, Vermillion, S. D.—University of South Dakota.
WHQ, Madison, Wis.—University of Wisconsin.
KOAC, Corvallis, Ore.—Oregon State Agricultural College.
KBPS, Portland, Ore.—Benson Polytechnic Institute.
WKSC, Pullman, Wash.—State College of Washington.

Religious Stations

RECREATIONAL stations listed as not selling time include:

WAZ, Zarephath, N. J.—Pilgrim Fire Church.
WBBL, Richmond, Va.—Grace Covenant Presbyterian Church.
WBBJ, Brooklyn, N. Y.—Pulpit Association.
WDO, Wilmette, Ill.—Wilbur Glenn Voliva.
WLCI, Ithaca, N. Y.—Lutheran Association of America.
WMEI, Chicago—Bible Institute.
WHER, Milwaukee—First Methodist Protestant Church.
WPPC, Chicago—North Shore Church.
ERFG, Boone, Ia.—Boone Biblical College.
WEGO, Owego, N. Y.—Echo Park Evangelistic Association.
WMCS, Chicago—Evangelical Lutheran Synod.
WKFW, St. Louis—St. Louis Truth Center.
WPOF, Denver, Col. —Pilgrim Church.
WBOF, New York—Pilgrim First Presbyterian Church.
WJRE, Wash.—First Presbyterian Church.

New Producer

BROADCASTING Records of America, Inc., is the name of a newly formed concern in New York which plans to produce recorded programs for radio. Dr. W. H. Voeller, formerly with Paramount Publix, is its president, with offices at 1500 Broadway.
Why the Larger Twin City Advertisers Select WCCO

1. COVERAGE —
WCCO is the only Twin City radio station which, in addition to an intensive coverage in Saint Paul and Minneapolis, can be depended upon for reliable service to the listeners in the entire state of Minnesota, western Wisconsin, northern Iowa, South Dakota and North Dakota.

2. PRESTIGE —
With a nationally cleared wave length, high power, the most modern equipment and its high standard for both commercial and sustaining programs, WCCO has earned the unique position of a prophet with honor in his own country.

3. SERVICE —
An efficient staff of program builders and merchandisers enables WCCO to present programs which both attract listeners and sell the advertisers’ products.

AND THAT’S WHY

WCCO
GETS RESULTS

January 15, 1933 • BROADCASTING
Can't Blame Radio

THE FACT that radio's gain of $17,000,000 in the period between 1929 and 1931 (evidently gauged by network returns) represented only 13 per cent of the losses suffered by newspapers, magazines, billboards and car cards, ought to be proof sufficient that the depression and not the inroads of radio is responsible for the condition of these media. To the conclusions of Mr. Henderson of the J. Walter Thompson Co. in his enlightening article in this issue, we would add that it is unsound to measure the condition of any medium on the basis of its losses.

With Mr. Henderson's conclusion that radio entered as a "new, quick-action medium" that "enticed advertising dollars into circulation that might otherwise have been withheld, there can be no dispute. His tribute to Prof. Elder's findings that radio does sell goods, reported by us in earlier issues, is also a gratifying reaction from an advertising executive to a survey that was fair, impartial and utterly conclusive.

Radio's steady progress, even through the depression, is attributable to its fundamental soundness as an advertising medium, especially when supplementing other media. Newspapers and magazines, blotted out, can not possibly attribute more than a minor proportion of their losses to radio, on the basis of figures available. It is idle for them to expect to maintain or gain peaks of 1929 in the face of economic conditions the country and world over. But they must find something to blame, apparently, so they bawl at the moon, which smiles back at them benignly—and continues its steady way around its orbit.

The Fittest Survive

THAT EDUCATIONAL stations, by and large, are misfits in American broadcasting, commanding little financial support from their own institutions and having negligible listener appeal, is reflected in the official records of the Radio Commission. They reveal an amazing drop in the number of those stations that are voluntarily licensed or leased to commercial groups or through natural elimination. To a lesser degree, this also is true of religious stations.

How can Joe Elmer Morgan, professional reformer, and his group of misguided pedagogues justify their silly demand for more wave lengths for educational stations when the number of such stations has dropped from 95 in 1927 to 39 today? How can they have the audacity to oppose commercial broadcasting when some 50 educational stations have sold out—voluntarily—to commercial groups, and when a dozen of the 39 remaining stations are selling time to maintain themselves and, like any other private stations, to earn profits?

Last June the Radio Commission informed the Senate, in response to the Couzens-Dill resolution, that it was satisfied that educational programs can be left to the "voluntary gift" of commercial stations, and backed that up with commitments from stations that they would broadcast such programs free, if properly arranged. The result is that many informal educational programs arerique organizations are taking advantage of the offer and are broadcasting worthwhile educational programs over networks and independent stations.

It is one thing to present well-organized educational programs over commercial stations which have the audience. It is another to attempt to cram education down the public's throat over more stations that have no listener appeal, as is proposed by Mr. Morgan's National Committee on Education by Radio.

Coolidge And Radio

TO THE LATE Calvin Coolidge, the broadcasting fraternity owed a real debt of gratitude. It was during his administration that the Radio Act of 1927 was enacted and the Radio Commission established to bring order out of the chaos that followed the breakdown of the old wireless law. True, his Secretary of Commerce, Mr. Hoover, was the prime mover in the regulatory scheme, but it was President Coolidge who selected the original Commission, whose membership to a man was in doubt about my official course, I get out the law itself, and I read it all through again.
EDWIN MATTIS SCPasce

"OFFICIAL HOST of Broadcast- ing" or "Mayor of Radio" are titles that aptly fit Edwin Mattis Spence, the genial vice president and general manager of WPG, Atlantic City. For "Ed" Spence probably knows personally and has feted more broadcasters than any other individual in the industry. Because of his gracious personality, undoubtedly has won appointment as perpetual general chairman of all NAB conventions. Then, too, as the head of the station at the country's biggest resort, he meets and greets almost daily the host of microphone folk who flock to the seashore.

By this we don't want to infer that Ed Spence's main business is pleasure. It is only natural that when a broadcaster hears the name of Spence he couples it with fun, just as when he hears the name of Radio Commission," his mind conjures up troubles. There's the "other side" to both.

Ed Spence is really one of the pioners of radio. Back in 1921— even before broadcasting observed its first birthday—he saw WPG go into operation by dint of his own initiative. He foresaw the possibili- ties of radio as a medium for exploiting the charms and attrac- tions of Atlantic City, which depends in large measure upon publicity and advertising for its patronage.

Always interested in Atlantic City's civic affairs, he interviewed members of the Chamber of Commerce, Rotary, Kiwanis and Lion's clubs, and inspired them with the glowing picture of radio he painted. There was skepticism about this new-fangled fad, but he suc- ceeded in selling his first "radio account" to the city government, which appropriated funds for the purchase and operation of a sta- tion. WPG, which means "World's Premier Gateway," is owned by the municipality, though operated since 1930 under lease by CBS.

After the station's installation, Mr. Spence was asked to run it. His many business affiliations did not allow full time for that purpose, but as radio grew and the station's increasing importance became evident, he was weaned away from his other pursuits. The city-appropriated more money for the station, and the original 500-watt transmitter was replaced by a 5 kw., unit, and began clear channel operation. Mr. Spence brought to the station a keen sense of show- manship, with the result that much of radio's most novel and original broadcasts were broadcast. His outstanding stunt was the first broadcast from the bottom of the sea.

The home of WPG is one of the show-places of the industry. Elab- orate studies and offices are located in the Atlantic City Auditorium, the largest structure of its kind in the world, on the famous Boardwalk. With 16 remote controls, various hotels, piers and other points the station serves as key for the CBS network during the tourist season for a number of regularly scheduled features.

Because of his broad knowledge of radio, Mr. Spence has been prominent in the affairs of the NAB since its organization. A charter member of the board of directors, he was vice president during 1930 and 1931. He has acted as general chairman of the convention committee for the last three annual sessions.

This month—on Jan. 19—Mr. Spence reaches his forty-sixth birth- day. Born in Chester, Pa., he moved to Camden, N. J., at an early age, and later to Millville, N. J. Thirty-five years ago he settled in Atlantic City with his par- ents, and attended the local schools. Upon graduation he became asso- ciated with his father in the furniture business. This business is still operating, Mr. Spence having served first as bookkeeper and advertising manager and later as general manager.

Though he has been one of At- lantic City's leading citizens for more than a generation, Mr. Spence has never had political ambitions and has never run for public office. But he is a member of the Chamber of Commerce, an organ- izer of the Kiwanis Club, a past board member of the Masonic Order, a member of the Grand Midland Order of the Ancient Order of the United Templers, a member of the Kiwanis Club and the local fraternal orders. He is married, and has one daughter, a senior in the Atlantic City High School. During his spare moments, he resides directly on Atlantic City's famous beach, he hasn't been surf-bathing in a dozen years.

RONALD COLETT NORMAN, for- mer chairman of the London County Council, has been appointed chairman of the National Council of Social Service in England, has been appointed governor and vice chairman of the British Broadcasting Corp. Vice-count BRIDGER, long prominent in public affairs, and Mrs. Agnes Hamilton, for- mer Labor member of Parliament, have been made ordinary governors.

SENIOR WALLACE WHITE, Jr., President of the Section of the International Committee on Radio. Presiding over the nominating committee to pick a slate of officers for 1933: Laurens E. Whiteman, A. T. & T. office of Mr. A. Edward Le- Roy, Washington attorney, and Lynne M. Lamm, newspaper correspondent.

W. C. ROUX, former assistant to the managing manager of WBBM, Chicago's, has joined the sales promotion staff of NBC in New York.

BEHIND THE MICROPHONE

ALMA GOOYER and her "Radio Music Shop" is a new feature of the 1933 Miss Good- year, a graduate of the Cincinnati Conservatory of Music and a soloist at the biggest Hollywood Festivals, writes her own continuity and conducts the entire program.

WINNIE FIELDS MOORE, who does news over KFL, Los An- geles, has done three test recordings as according. In Hollywood, they will be sent to eastern stations as a "feeler" for a series of transcription shows.

FRANKLIN SCOTT, formerly with WAG, New York, is now with WAAM, Newark, as chief announcer.

GWEN L. COOK, who has returned to radio with a twice weekly program over KFAC, Los Angeles, with her string trio. She wrote the Trojan Marching Song, of- ficial theme of the University of Southern California.

THE ENGAGEMENT of O. Victor Caille, staff organist and pianist for WDEL and WLIM, Wilmington, Del., and Joseph D. Milik of Black- bird, Del., was announced Christmas day. The couple will hold their first performance at George Washington Chapel, at Valley Forge, in the near future.

LAL CHAND MEHRA, who talks on the telephone, is scheduled to publish the series under the title, "The Story of India." The first number is due in mid-March.

GEORGE F. OTTER, jr., program director at WOT, York, Pa., was recently married to Miss Frances Mun- nan, of York.

JAMES McGRATH, former manager of WJZV, Alexandria, Va., before it joined the CBS, has been named as the WMAL, Washington, as announcer, succeeding Warren Sweeney, now with WJZV.

PAUL SULLIVAN, announcer at KMOX, St. Louis, has joined WTOP, Springfield, Ill., being succeeded by veteran Charlie Brown. Gene Guerin, former KMOX office boy, has been pro- moted to assistant in the program pro- duction department.

THE PRAIRIE RAMBLERS (Jack Taylor, Chick Hurt, Salty Holmes and Tex Atkinson), formerly with WHO- AM, Des Moines, have joined the staff of the WLS, Chicago, Artie Bureau.

DR. HAROLD DAVIS EMERSON, di- rector of the WLS, has launched for prod- uctive radio for various New York stations for the last four years. He is a son of the famous "Lud to the Octo- ber of the Air" to WAAM, Newark and on Jan. 12 presented "The Bitter Tea of General Ver."
IN THE CONTROL ROOM

ENGINEERS at WOR, Newark, have develop a convenient system that takes in three cities—Newark, Kenilworth, and New York. Every Monday at 4:30 p.m. in New York, R. P. Pierce, station engineer of the station, sitting at his desk in the New York branch studios, can, by manipulation of switches, control the sound of any of the other WOR studios, regardless of the city and speak, through a microphone. Wires and broadcast engineers carry his voice into the other studios to which is equipped with similar equipment. Routine orders, announcements, and suggestions are now sent out by the new equipment.

Audiometer tests are currently being held for members of the CBS studio engineer staff in New York under the supervision of A. C. G. Curtiss, who has been assigned to the job. The purpose is to determine the sound-frequency range that each man can hear and to report on his conditions if he is found to be deficient in hearing high frequencies or if he cannot detect the overtones of a violin passage; while, if one were deficient on low frequencies, he would have difficulty in hearing the bass instruments were coming through too loudly.


VETERAN WIRELESS OPERATORS


AMATEUR radio is the subject of a new weekly program being presented during the fall and winter months by the WZB-WBZA, Boston-Springfield, and their short wave adjunct, WIXAZ, with Mr. W. E. Burkholder of the field representative of the American Radio Relay League, as speaker on amateur activities. Program also features an original play by the WZB players directed by W. H. Latham on Saturday nights.

WJZ and KXA Are To Duplicate Channel

AUTHORITY to repeat experimental operation on the 760 kc. clear channel assigned to WJZ, New York, has been granted NBC and KXA, Seattle, Jan. 13 by the Radio Commission. NBC would use the same time of the day as WJZ, and given experimental authorization to change its power from 30 kw. to 50 kw. experimentally. KXA was granted a change in hours from limited time to unlimited time on the same frequency, with the same power. The Federal Commission has been given experimental authorization to change its power from 30 kw. to 50 kw. experimentally. It has been licensed for 500 watts on 760 kc. and unlimited time.

The applications follow the experimental operation of these stations on such an arrangement during the winter broadcast season. Application returns last November. KXA then received special authorization to operate full time on WJZ's wave, with the New York station increasing its power to 50 kw. Technical studies of the operation were made by the Federal station and measurements, and the request for the new authority is understood to be a desire to continue the studies.

Widest Networks

GENERAL MOTORS' current Pontiac series over CBS, with 66 stations, is reported to have the largest network of any network. This addition of six more outlets for the Vick Chemical Company's "Romantic Bachelor" series on CBS—namely, WKBH, WISN, WCCO, KSCJ, WMV and WNAK—that concern's network becomes the second largest, with 65 stations. Chesterfield, with 64, ranks third.

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BROADCASTING • January 15, 1933
WMAQ—

for that Added Punch

Many network advertisers have found it desirable to take advantage of special market conditions by presenting over local stations programs which are separate and distinct from network programs.

In view of the great market which WMAQ serves, various network advertisers have found it highly advantageous to give an added punch to their advertising campaigns in the Chicago area, by using station WMAQ.

"A Word to the Wise Is Sufficient"

670 Kilocycles
Cleared Channel

WMAQ

MERCHANDISE
MART
CHICAGO, ILL.
STATION ACCOUNTS

NEW ACCOUNTS on WOR, Newark, N.J., include a daily afternoon and evening 15-minute program starting late Friday afternoon and continuing through Sunday morning; “Comfort Hour,” which started in September under the sponsorship of Junior Roberts, Bath, Me., and is being handled by William F. Donahue, New York. The program is being heard by 8,000 customers daily through some 60 daily stations and from an early hour on WOR for many years the program is now being heard in the Midwest, where it is known as “Bath Hour.”

Lowell, Mass.: George A. Hormel & Co., Austin, Minn., has taken over the advertising in the Lowell, Mass., station, which is handled by Howard Bowen, New York. The station is being sold to a group of investors in the city, who will continue to operate it.


WESTERN LOWN & BUILDING Co., Salt Lake City, largest financial institution in the Intermountain area, on Dec. 25 began its Sunday half-hour series featuring male chorus and guest artists on KSL Salt Lake City.

MUSTEROLE Co., Cleveland (ointment), also a network sponsor, on Jan. 3 started a series of 15-minute transcriptions, twice weekly, featuring Whispertell Jack Sp&tikh and orchestra, on KPO, San Francisco, for 13 weeks. World Broadcasting System handles account. KPO has also signed “Eno Crime Club” transcription series, starting Jan. 31, for 104 Tuesday and Wednesday half-hour programs, handled by N. W. Ayer & Son, New York.

DAIRYMEN’S LEAGUE Co.-Operative Ass’n, Inc., New York (U.S. Milk), on Jan. 28 will stage a single half-hour program on WOR, New York, direct to WTMJ, Milwaukee; and WJJD, Chicago, direct to WRGB, Binghamton, N.Y., and also a network handle to a number of stations.

BULOVA WATCH Co., Chicago, has continued its series of half-hour programs, handled by McCann-Erickson, Chicago.

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CATHOLIC Extension Society of the United States (Chicago headquarters) will sponsor a half-hour dramatic program each Sunday afternoon for 13 weeks, over WBBN, Chicago. Shows will dramatize incidents in the growth of the Catholic movement. The program is being produced and directed by Sister Mary Alphonse, former organist at the Vatican City, and will be organized for series. Account handled by Paul J. Heyer, Chicago.

WBO, Chicago, reports signing International Chemical Co., Chicago, to a 13-week half-hour program, with production by Mrs. Ethel Shuck, Chicago. Account handled by J. L. Sugden, Chicago.

UNITED REMEDIES Co., Chicago, has signed 13-week contract for half-hour program, with production by Mrs. Ethel Shuck, Chicago. Account handled by J. L. Sugden, Chicago.

CAMPANA Corp., Batavia, Ill. (Italian Balm) has spoted a program six afternoons in the week. The program空气 air will be sponsored by the Chicago Tribune and handled by McCann-Erickson, Chicago. WJJD reports also signing its third series with the Chicago Tribune, a 13-week half hour program of musical recordings Sunday mornings and two announcements per week. Account handled by Goble & Ass’ns, Chicago.

CAMPBELL CEREAL Co., Chicago, has renewed with KFBC, San Francisco, for three weekly broadcasts of 15 minutes each. The program is a continuation of its previous program on the station, which has been carried for years.

LANGENDORF UNITED BAKERS, San Francisco, on Jan. 25, started a series of five weekly morning newscasts handled by R. S. Koo, San Francisco, and sponsored by the flour company, for 25 weeks. J. W. Thompson, San Francisco, handles account.

BRISTOL-MYERS Co., New York (Inca), has been using a half-hour series of programming, including one in the form of a serial, for many weeks. The series is being carried by KVOO, Oklahoma City, for 13 weeks. N. W. Ayer & Son, New York, handles account.

PHILLIPS 66 FLYERS program originating on KMOX, St. Louis, six nights a week draws more than 12,000 letters from readers. The series is a test of the new “Georgie Porgie Boys,” hill-billy singers, on WIB, Kansas City. They are being sponsored by the “Tall, Darker-Leatherneck” of WLS, WMAQ and NBC, and Ray Bennett, who was C. O. M. Art M. N. Smith, Chicago.

PENNCOIL Co., Oil City, Pa., on Jan. 5, started a 15-minute series of “Penna-Deer” weekly series, handled by the station, in clear time on WBBN, Chicago, and which is being handled by the station, in clear time on WBBN, Chicago, and which is being handled by the station.

TRANSCRIPTION FOR HEARST—Photo shows making of Hearst’s “Child’s Hour” weekly series, now being placed on many stations, in studio of World Broadcasting System. Bert Lynett at microphone is facing Elizabeth Day and Howard Smith, with Ruth Fallows at his side. Directing, scribbling in handle, while Ed Johnson, production engineer, sits on piano stool checking episode’s action with stop watch. Through control room glass, Program Director Marko is advising Griffin how voices come over while Production Engineer Charles Hancox regulates controls.

THE BUSINESS OF BROADCASTING

Current News About Schedules, Pending Transcriptions, Representatives and Appuratus; Notes from the Stations
The results of HISQUICK advertising in New York have been very encouraging although we have no basis of comparison between New York and other markets simply because there is no market comparable with New York.

- and similar results are the regular experience of WOR advertisers -

Bamberger Broadcasting Service, Inc.,
Newark, New Jersey

New York Office: 1440 Broadway
New York City
UNION OIL Co. Los Angeles, has taken on sponsorship for the Sunday night KJH Merrymakers Frolic. Initial program under the new sponsorship was broadcast Jan. 8. The Don-Lee CBS network will carry the program weekly, with the addition of KOY, Phoenix. Ben Bard, of stage and screen, has been signed as master of ceremonies. Other talent will include usual Merrymakers cast. Union Oil, through the Los Angeles office of Lord & Thomas, discontinued sponsorship of the weekly Domino Club broadcast over KFI and Pacific coast-NBC network to take over on the new series.

GENERAL BAKING Co., New York, on Jan. 15 renews Julia Sanderson and Frank Crumit on 26 CBS stations, Fridays, 10:15-10:45 a.m., 52 weeks. Batten, Barton, Durstine & Osborn, New York, handles accounts.

GENERAL FOODS Corp., New York, on Jan. 5 changed “Cape Diamond Light” program time to Thursdays, 9-9:30 p.m., on NBC-WJZ network.

PROSPECTS
CRAMER CLINIC, 425 E. Ohio St., Chicago, Illinois, is planning an exclusive radio advertising campaign, beginning at once, introducing their new pharmaceutical product, Morro. A popular daily studio feature on KMOX, Kansas City, inaugurates the campaign. They intend to place daily features on many stations, and frequently on all stations. All advertising is placed and handled by Dr. W. R. Cramer, of the Clinic.

H and H CLEANER Co., 134 E. Locust St., Des Moines, (H and H Cleaner for carpets and upholstery) will make up lists in February, including radio. J. H. Chenueture is president, in charge of advertising. Account handled by Coolidge Advertising Co., Des Moines.

Radio Research Company, Inc.

RADIO FEATURES Syndicate, 540 Eleventh Ave., New York, announces that it has completed the first of a series of musical programs for stations, with Harry Saltzer, conducting orchestra of William Coty, tenor, and the Personality Quartet. Adolph Gobel, Inc., New York, (meat products) and Mid- ford Garter Co. are sponsors of its offerings, being placed on various stations.

STANLEY TOBIN, formerly a member of the advertising staff of ELECTRIC REFRIGERATION CO., Ltd., and New York, advertising agency, has joined the publicity department of Brooke, Smith & French, Inc., of Detroit. Before entering the advertising field, Mr. Tobin was connected with a number of newspapers, among them the Ex- QUIER, and the COMMERCIAL-TRIBUNE, Cincinnati; the TRIBUNE, Chicago, and the HERALD-POST, Louisville; the FREE PRESS, Detroit, and the HERALD, Miami, Fla.

GENERAL TIMBER SERVICE, Inc., St. Paul, Minnesota, announces the appointment of Needham, Louis and Bro rby, Inc., Chicago, as advertising and merchandising counsel for the lumber division of the Weyerhaeuser industries. The work of the agency will include the development of a campaign of trade-marked and improved lumber, marketed under the 4-SQUARE trademark, in cooperation with other affiliated products.

LEE ANDERSON Advertising Co., Detroit, Mich., advertisers, Inc., now handles the account of the Chrysler Sales Corp., Detroit, which uses radio with WDFM, Detroit, as a part of the agency; Lee Anderson, president; Burt A. McDonald, vice president; and Edgar M. Sleininger, secretary. LEE ANDERSON, Inc., has been executive vice president of the United States Advertising Corp., Chicago.

KWK, Kansas City, has appointed Free & Kleininger, Inc., at its Chicago representative, according to an announcement by David Enslow. WOODY KLOSE, former program and production manager of KMOX, St. Louis, and a graduate of the Philadelphia Institute of Radio, was taken into the KLOSE organization.

ARTHUR H. ASHLEY, formerly in charge of radio for William Morris, theatrical agency, has joined Alfred J. Silverstein, New York agency, as radio director.

CARRY SALT Co., Hutchinson, Kan., makes up lists during January and July, including radio. R. G. Streeter is advertising manager. Potts-Turner, Inc., 360 E. 42d St., Bldg., Kansas City, handles account.

MINNESOTA VALLEY CANNING Co., Le Sueur, Minn., (Del Malt canned products) will make up lists during February, including radio. Fred Patterson is advertising manager. Account handled by Erwin, Wasey & Co., Chicago.

H. D. MORGAN Laboratories, Ltd., 5846 Waring Ave., Hollywood, Calif., (Burn-Aide, Ess-Up, Telkitini Tan Lahoni) makes up lists during Feb- ruary, March and April, including radio. A. F. Mackey is advertising manager. Account handled by Emil Brinscher & Staff, Crocker Bldg., San Francisco.

CLEMSONS, Inc., New York, (retail clothes) will use radio in a campaign to be handled by W. I. Tracy, Inc., New York.

Radio Dealers of New Orleans have combined to raise a fund to carry an advertising campaign over three local stations.

AGENCIES AND REPRESENTATIVES
EDWARD E. VOYNOV, former Chicago manager for the Chicago Press Co., newly formed organization for station representative. His offices are in the Wrigley Bldg., Chicago. George Kercher, former radio editor of the CHICAGO EVENING POST and later in publicity work for NBC and Chicago, will be associated with Mr. Voynov.

JOHN H. WEISER has been transferred from the Pittsburgh office of Botford-Constan- tine & Gardner, Portland, Ore., to take charge of the radio department of

MODULATION METER
Designed from the viewpoint of the operating engineer

COMPLETE ACCURATE COMPACT

PERFORMANCE HIGHLIGHTS

- This modulation meter indicates simultaneously both positive and negative peaks.
- High accuracy is achieved as a by product.
- Percentages as low as 1% and over 100% may be read directly.
- New filter design permits accurate readings to be taken over the whole radio spectrum at any modulation frequency in the audio range.
- After a rapid preliminary adjustment there is nothing to do but watch the meter.
- Works equally well on 5 watts or 500,000 watts.

Send for descriptive pamphlet.

RADIO RESEARCH COMPANY, Inc.

1204 Irving Street, N. E.

WASHINGTON, D. C.

Good Programs Deserve EFFECTIVE MERCHANDISING

KMPW

Offers Both

ASK FOR INFORMATION ON PROGRAMS, MERCHANDISING, AND AUDIENCE AREAS

MIDLAND BROADCASTING CO.

Kansas City, Missouri

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www.americanradiohistory.com
EVIDENCE that the broadcasting of wrestling matches over WNAC, Boston, actually boosted gate receipts is offered in a letter written by Lee McPherson, wrestling promoter, to John Sheehan, III, president of the Yankee Network. Crowds at the matches grew from as much as 10,000 within a few weeks, and Mr. McPherson gives chief credit to radio.

THE MOST powerful television transmitter, the WHER operated by the Don Lee Broadcasting System, Los Angeles, began regular operation Dec. 23 and is now on the air from 6 to 7 p.m. daily except Sundays and holidays. Its power of 11,000 watts, with 4,000 watts maximum, and operates on a frequency of 2150 kc.

NEARLY 3,000 underprivileged children at Schenectady discovered there was a Santa Claus Christmas when Kolin Hager, manager of WGY, and Herbert Began, of RKO Proctor's Theatre, jointly sponsored a Christmas party, Saturday morning Dec. 23, at the RKO Theatre. The children were admitted by ticket only, tickets having been distributed by teachers in public and parochial schools by school nurses and by members of Parent-Teacher Associations. Each child was given a bag of presents donated by Schenectady merchants and by sponsors of WGY programs.

A NEW RECORD has been set on the cost and inquisitive basis for 15-minute broadcast from one station by “The Vagabonds” of WSM, Nashville. The boys received a check as a reward of one program for the Morton Salt Co. over WSM. In addition, they are averaging 5,000 pieces of mail a week on five other programs. They have appeared on NBC from Chicago and CBS from St. Louis and have been with WSM about a year.

A NEW FEATURE of WCKY, Inc., Cleveland, Ky., the Radio Reporter, each Monday at 6:15 p.m. The Radio Reporter interviews some celebrity of the stage, screen or business world visiting in Cincinnati. The Radio Reporter is Elmer H. Dressman, newspaperman of 16 years' experience, who recently joined the WCKY staff as continuity writer.

ONE ANNOUNCEMENT in a recent broadcast of “Today’s Children” program over WMAQ, Chicago, caught the attention of many a young letter writing to ticket aces to attend a Christmas party broadcast on Dec. 23 in the NBC Chicago studios. Letters came from within a 200-mile radius of Chicago.

SAFEWAY Stores, Southern California's grocery chain, is issuing song sheets for free distribution each Saturday, its store sheets list the songs of the Safeway broadcasts over KFI, Los Angeles, twice weekly, together with words and music of one old-fashioned song. A contest is to be staged weekly to select a name for the song sheets, to be changed weekly. H. C. Bernstein Advertising Agency, Los Angeles, handles the account.

“CALIFORNIA Melodies,” which goes out of KKH, Los Angeles, eastward via CBS each Tuesday night, carries a preview of a talking picture, “Hypnotized,” during a Dec. 27 program. The dialogue and music were released to radio before professional reviewers heard it. Though Southern California stations have given bits of talkies over the air, this is believed to be the first time that an entire preview reached the radio audience.

A SERIES of five-minute programs under the title, “Radio Forum,” has recently been inaugurated by WDEW, WILM, Wilmington, Del. The feature is devoted to brief but snappy sketches of various entertainers who appear before the microphone during the week. At the same time a poll will be taken to determine the type of programs which meet with the greatest favor.

ANOTHER example of the new trend in radio introduced by CBS in “The March of Time” was afforded by the “Forward March” broadcast over WJR, Detroit, the night following the election of Franklin D. Roosevelt. With roll of drums and stirring martial music, WJR dramatized the impetus given national affairs by the choice of a new president. Interest in the program was further heightened by addresses by leading Detroit business executives, including E. W. Ham- mond, publisher of the DETROIT TIMES: Charles F. Kettering, vice-president of General Motors, and others. Lee Fitzpatrick, vice-president and general manager of WJR, sounded the keynote for the “Forward March” program in a tribute, to “Dynamic Mrs. Roosevelt” for her part in the election.

THE FIRST of a series of “salute” programs broadcast by WIOD, Miami, Fla., under the sponsorship of the International Tourist Association, was paid tribute to Atlanta, WSY and the Atlanta Journal. Lambdin Kay, director of WSB, was praised for his pioneer work in radio entertainment.

CHICAGO as a city of accomplishments, is being publicized daily by WMAQ, Chicago, during station-break periods. Brief announcements of 25 words or less calling attention to little known but important facts about the city are being used. Business concerns and civic organizations are invited to contribute information for the announcement of activities.

“A UNIQUE MEDIUM for spot announcements is the ‘WDAS Sightseeing Bus,’ which goes on the air from WDAS, Philadelphia every morning from 10 to 11 o’clock. Commercial announcements are introduced through characters aboard the ether bus as the tourists use the city.

THE FACE of general lowered buying power, indications point to a greater sale this year of the new WLS Family Album than last year, it was stated by WLS officials. Selling upwards of 40,000 copies at 50 cents apiece last year, it is believed this year’s edition will easily surpass that figure. Containing 45 pages, the booklet is replete with illustrations of the station’s stars and features, including pictures of the crowds attending the station’s nighttime events. A “Night at the Station” contest is planned.

BOB FIDLAR, chief announcer of WSKO, Kalamasoo, Mich., and his “Nit Wits” troupe of hill-billies and wise-crackers have proved so highly popular over the station that they are in constant demand for local theater appearances.

RAYBOO COFFEE Co. last month celebrated ten continuous years on the air over NBC, San Francisco. The concern has been on the air since 1922, which is believed to be a record for consecutive weeks of air advertising.

OPEN FOR SPONSORSHIP
March 1, 1933
CECIL & SALLY
Scheduled nightly except Sunday at 6:45.
This is the most popular program over KGIR according to recent listener survey.

CECIL & SALLY have been heard on KGIR for the last three years.

“K GIR "The Voice of Montana at Butte.”

Mouse Traps...

Once they believed that if a man made a better mouse trap, the world would beat a path to his door

Today We Know

that no matter how fine your mousetrap, no matter how excellent your product, the world comes to your door only at your bidding.

Your Station

may be the best in its class, the finest in its community, the most effective medium for selling mousetraps or whatnots

Yet

account executives, space buyers, national advertising managers won’t beat a path to your door, either because they don’t know you or they are otherwise far too busily occupied.

That Means

that you must take your superior radio station, like any good commodity, to market.

How To Do It?

Advertise your station just as you would have the makers of mousetraps advertise over your station. The national field is interested in your station, its market, its coverage—and the national field reads broadcasting.

Tell Them

your story in your advertising columns. Keep the agencies and advertisers aware of the service you are rendering, the results you are getting, by advertising yourself so that your station will be included in national schedules now in the making.

Our Circulation

offers comprehensive coverage of advertising agencies and national radio advertisers. Advertising in broadcasting is economical.

Rates and details upon request

BROADCASTING
NATIONAL PRESS BUILDING, WASHINGTON, D. C.
THE NEWS MAGAZINE OF THE FIFTH ESTATE

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www.americanradiohistory.com
LISTENER reaction forced General Petroleum Corp. to go back to its "Memory Lane" program over the NBC-KGO network last month after it had dropped sponsorship of the program in favor of a Newreel feature. Hundreds of listeners protested the change, noting the result that the "Memory Lane" feature, which has been on the air since 1927 but sponsored by the oil company only during the last year, was restored.

MORE THAN 200 faculty members and students at the University of Kansas took part in the 35th anniversary program of KFU, Dec. 15. Although the program had never been rehearsed in its entirety, each number was presented as scheduled, and all were present except Governor-alias Alf M. Landon, whose address was read by his secretary. The last half of the program was devoted to a dramatic presentation of the history of KFU and its representative programs.

A RECORD-breaking total of 1,021,208 pieces of mail was received by WLS, Chicago, during 1932, it was reported by Glenn Snyder, manager of the station. This record, it was pointed out was made in the face of six months of a 3-cent postal rate, and is exclusive of the mail sent direct to program sponsors. The previous record was 784,000 pieces of mail in 1931. This mail came from every state and 19 foreign countries.

KMOX, St. Louis, reports that it has signed Interstate Nursery Co., which authorizes the use of its name under any other advertising than its catalogue.

EQUIPMENT

REVISED SHEETS containing up to date technical data on six RCA transmitting radiotrons has been issued by RCA. The four affected are RCA-843, RCA-850, UV-202, RCA-851, UV-207A and UV-217C. Prices remain unchanged.

UNIVERSAL MICROPHONE Co., Ingledow, Cal., is now producing a new control panel with 20 pounds, encased in black enamel and portable. It is a one-stage microphone amplifier with tone control for use in low or high impedance pick-up for broadcasting purposes. Others used include phone-mike mixing panels for a. systems, remote control microphone amplifier and a pair of phonograph pick-up or telephone to control-line with monitor headphones.

A NEW edition of its Faradon microphone catalog with special consideration given to listing standard mic capacitance specifications so that capacitors may be conveniently selected, has been just issued by RCA Victor Co., Camden, N. J., and may be secured by broadcasters upon request.

so that each letter seemed very personal. After being answered, the letters were turned over to the store for follow-up purposes. Since the children were asked to include their telephone numbers in their letters, Montgomery Ward had an unusually excellent mail and telephone list at the conclusion of the series.

7500 Letters Received

SANTA'S LETTER brought to the child, and in practically every case the parents, to the store, where the sales force had an opportunity to display and sell its merchandise. The program was designed specifically for toy promotion, but its effects were felt in all departments by very reason of the fact that after the letter came into the store and had to pass many other departments before Toyland was reached.

The first program was broadcast for Montgomery Ward on Thanksgiving Day. In two weeks time approximately 4,000 letters were received, considerably more than double the amount Montgomery Ward manager asked for as evidence that he had a real audience for his advertising. By the end of the series, before Christmas, more than 7500 letters had come addressed to Santa Claus, and that at least 7500 children with 7500 parents visited Montgomery Ward's store as a direct result of radio is obvious. Every day since the store went on the air, the toy department has been crowded, and the manager, John J. Denn, gave radio the credit. Saturday, Dec. 5, a little more than a week after the start of the program, Montgomery Ward's toy department returned its largest sales since the store was opened. At 5 o'clock on that day 50 extra clerks were hired to serve the crowds.

Although it is rather outside the scope of radio merchandising, the human interest element has been brought forth. Aside from the thousands of letters received from youngsters, a great many pathetic stories of needy families came to light.

Around one pathetic case, a human interest story was written by our continuity department and read over the air with all names omitted. The next day a number of listeners volunteered to take care of some worthy family if we would let them help some of the most needy cases. All remaining cases were turned over to the commissioner of charities so that this campaign not only a means of business promotion for Montgomery Ward & Company but was a direct means of giving a merry Christmas to many who might otherwise have been forgotten.

This department store has been convinced that other department store executives when it is considered that the Albemarle store of Montgomery Ward & Company is not only the largest, but the most successful of the 553 retail stores of this chain.

Suit Threatens Station For Alleged Violation Of Turntable License

LITIGATION may grow out of the leasing of turntables of Electrical Products, Inc., to broadcasting stations, according to L. C. G., president of Western Electric, Washington. Mr. Mark stated Jan. 5 that ERPi has threatened suit against his station on alleged violation of its contract for use of Western Electric turntables.

Mr. Mark explained he has refused to pay the royalty license fee to ERPi on the ground that electrical transcription business promised to him at the time of signing the contract has not materialized. He said that if a suit is filed he will fight it in an effort to determine the terms of the agreement.

The subject of turntable licensing has provoked considerable controversy among many stations, and ERPi has insisted that the use of electrical transcription business be given them at the time of signing its contract.

At the recent NAB convention, the question was raised in several addresses, and Philip G. Loucks, NAB managing director, declared it was one of the problems that should be settled in the interest of all stations.

KYW Arguments

ORAL ARGUMENTS in the so-called 1200 kilowatt case, involving a number of competitive applications for use of that wave in the second zone, instead of in the fourth zone heard by the Federal Radio Commission at 10 a.m., Feb. 1, in Washington. Examiner Pratt, who presided at the original hearing, recommended Nov. 3 that the application of KYW, Chicago, now using the channel, for authorization to remove to Philadelphia, in the second zone, be granted. (See Broadcasting, Nov. 15.) Other applicants whose oral arguments were granted include WJAS, Pittsburgh, and WCAU, WFN and WIP, Philadelphia.
Action on License Extensions Nears

FORMAL action on the proposal of Commissioner Lafount for issuance of broadcasting licenses for one year instead of six months will be taken by the Radio Commission shortly. Endorsed by the NAB, the proposal already has been discussed and will be the unfinished business at an early meeting. Action was deferred when Mr. Lafount made the proposal last October because Acting Chairman E. O. Sykes was at Madrid. He has since returned.

The matter was discussed at a meeting on Jan. 7, at which time the Commission authorized issuance of licenses to amateurs for three years instead of one year. This was a part of the Lafount proposal, which also provides for issuance of commercial licenses for two years instead of one. The new proposal may be issued for not longer than three years.

In offering his motion, Mr. Lafount said it would tend to stabilize the industry and help the administration for economy in government operation by reducing the work of various Commission divisions. Regarding broadcasting, he declared it would make worthy stations less vulnerable to attack by others who sought their facilities and should make for more efficient regulation.

Opposes New Station

DENIAL of the application of the Thirty-first St. Baptist Church, Indianapolis, for a new daytime station to operate on 990 kc. with 250 watts, was recommended to the Radio Commission Jan. 4 by Examiner Hyde. The Commission last June had granted the application without hearing, but suspended the authority and designated it for hearing after receiving protests from WFBM and WKBV, Indianapolis; WSBT, South Bend; WSBF, Evansville; WBOY, Terre Haute, and WCMA, Culver. Mr. Hyde found that no sound financial basis had been established for the proposed station, and that there are existing facilities available for broadcasting of sponsored programs "at what appear to be reasonable rates."

New Station Sought

A NEW station for Portland, Me., to operate on 1340 kc. with 500 watts, full time, is sought in an application filed with the Radio Commission Jan. 4 by Chas. W. Phelan, trading as Casco Bay Broadcasting Co., Portland. Under the quota tables, Maine is entitled to 2.22 units and has 2.20 units.

A TEST conducted by the Denver Post, which omitted radio program listings for several days, led to such a deluge of telephone inquiries both to the newspaper and to local radio stations, that the schedules have been reinstated and more space than ever is being devoted to radio.

Bet you a breakfast they’re not listenin’ in!

6:05 in the cold gray of a winter's morning!

But nearly 2,000 listeners wrote in to declare that they were "up and listening to WLS as usual."

WE HAVE always known that WLS has a large audience even in the early morning, but to again prove the fact, our announcer, Hal O'Halloran, and our organist, Ralph Waldo Emerson, engaged in a little conversation intended to secure listener interest. Ralph bet Hal the breakfasts for a week that more than 500 people were listening in. The friendly WLS audience caught on and listeners in 37 states and 5 provinces in Canada wrote in to help Ralph win his bet.

And so again WLS proves that it has a large audience—an alert audience of friends and followers—an unusual market—effectively reached at low cost.

Let us tell you more about the vast army of buyers that are most effectively reached through this station.

WLS

50,000 Watts 870 Kilocycles

The Prairie Farmer Station

Burridge D. Butler, Glenn Snyder, President Manager

—Main Studios and Offices—

1230 W. Washington Blvd., CHICAGO

WSM Offers

The Lowest Rate 50,000 Watt Station in the Country

In a major marketing area, dominated by WSM

And offers, in addition, a substantial coverage BEYOND its normal marketing boundaries, without charge

We suggest you see a picture of this interesting situation. Write for CERTIFIED MAIL BREAK-DOWN report and data.

CLEARED CHANNEL
UNLIMITED TIME

WM 50,000 WATTS
650 KILOCYCLES
NBC AFFILIATE

Owned and Operated by
THE NATIONAL LIFE and ACCIDENT INSURANCE COMPANY, INC.

January 15, 1933 • BROADCASTING
Applications...

JANUARY 4

NEW, Portland, Me.—Canoe Bay Broadcasting Co. for CP to use 1340 kc., 500 w., unlimited time.

WITL, Brooklyn, N. Y.—Modification of license to change hours of operation from shares with WFOX, WITL and WBBC to share WFOX and WBBC (facilities of WFOX, Brooklyn).

WFOX, Brooklyn, N. Y.—Modification of license to change hours of operation from shares with WBBC, WITL and WBBC (facilities of WFOX, Brooklyn).

WBBC, Brooklyn, N. Y.—Modification of license to change hours of operation from shares with WFOX, WITL and WBBC (facilities of WFOX, Brooklyn).

Request for filing of share applications with WFOX and WBBC, Brooklyn.

WPSA, Spartanburg, S. C.—CP to move transmitter to new location.

WJZ, Baltimore, Md.—Modification of license to increase power to 1500 kw., unlimited time; change frequency from 1450 kc. to 1500 kc., unlimited time.

WDOK, Orlando, Fla.—Modification of license to increase power from 250 w. to 500 w., unlimited time; change frequency from 960 kc. to 1500 kc., unlimited time.

WPRO-WFAV, Providence, R. I.—CP to move transmitters from Cranston, R. I., to Providence, R. I., and change frequency from 1450 kc. to 1500 kc., unlimited time.

WJMN, Champaign, Ill.—Modification of license to change hours of operation from station to 500 w., unlimited time; change frequency from 1430 kc. to 1500 kc., unlimited time.

WFAC, Des Moines, Ia.—CP for 1200 w., 100 w., unlimited time; requests facilities of WPX, Lincoln, Neb.

Request for voluntary assignment of license to KPBC, Buffalo, N. Y.

APPLICATIONS

JANUARY 5

WCGU, Brooklyn, N. Y.—Modification of license to change hours of operation from shares with WFOX, WLTH and WBBC to shares with WFOX, WCGU and WCGU, Brooklyn.

WFOX, Brooklyn, N. Y.—Modification of license to change hours of operation from shares with WWBN and WBCH (facilities of WCGU, Brooklyn).

For CP to use 1250 kc., 100 w., unlimited time; change frequency from 1430 kc. to 1500 kc., unlimited time; and to move (facilities of WCGU, Brooklyn and WLTH, Brooklyn).

WFBE, Cicero, Ill.—Modification of license to change hours of operation from station to 1000 w., unlimited time; and to move (facilities of WFBE, Cicero, Ill.).

WISN, Milwaukee, Wis.—Voluntary assignment of license to WPAS, Milwaukee, Wis.

WRL, Knoxville, Tenn.—Modification of CP granted for 1000 w., 100 w., unlimited time.

NEW, El Dorado, Ark.—News-Times Publishing Co. for CP to use 1500 kc., 60 w. 1 a.m. to 11 p.m. D-submitted and amended to request 8 p.m. to 11 p.m. D.

Application returned: NEW, William L. Blake, Hamilton, O.—CP to use 1200 kc., 100 w., unlimited time.

JANUARY 6

WBMS, Hackensack, N. J.—Voluntary assignment of license from WBMS Broadcasting Corp. to WEMU.

WITL, Brooklyn, N. Y.—Modification of license to change hours of operation from 1420 to 1500 kc., limited time.

WBBS, Cicero, Ill.—Modification of license to exchange frequency from 1420 to 1310 kc., unlimited time.

WKBI, Cicero, Ill.—Modification of license to change frequency from 1400 to 1310 kc., unlimited time.

WEHR, Cicero, Ill.—Modification of license to change frequency from 1420 to 1310 kc., exchange frequency with WEIS, WEHR, WRCI, WBER, requests facilities of WEIS, WEHR, WRCI.

KFJJ, Grand Junction, Colo.—Modification of license to change hours of operation from specific hours to unlimited hours; requests facilities of KGEW, Fort Morgan, Col., in quota units.

KEAL, Portland, O.—License to cover CP granted.

Application returned: KUSD, Vermillion, S. D.—CP to move in equipment and increase power in 500 w. to 1 kw.

JANUARY 10

NEW, Springfield, Mass.—The Colonial Broadcasting Co. for CP to 1250 kc., 500 w., 100 w., unlimited time.

WITL, Brooklyn, N. Y.—CP to install new transmitter.

NEW, Hamilton, N. Y.—CP to use 1140 kc., 100 w., unlimited time to exchange frequency from 1430 to 1310 kc., exchange frequency with WSBB, WCSS, WCSS, WLTH, WLTH.

WKBI, Cicero, Ill.—Modification of license to change frequency from 1310 to 1240 kc., exchange frequency with WCBS, WCSS, WCSS, WCSS, WLTH.

Application returned: NEW, William L. Blake, Hamilton, O.—CP to use 1200 kc., 100 w., unlimited time.

WOC on 15,000 w. to exchange frequency from 1420 to 1310 kc., unlimited time.

KICA, Clinton, N. J.—Temporary extension of license to 30 days.

WASHINGTON VISITORS

A. J. McCosker, Wor, Newark
O. B. Hanson, NBC, New York
J. C. Jensen, WCAC, Lincoln, Neb.
Leo R. Kenneth, WBST, South Bend, Ind.
Walter C. Evans, Westinghouse, Pittsburgh
C. V. Gregory, WLS, Chicago
G. C. Kowles, Ciudad, Dist. of Columbia
J. Moneys, William S. Spofford, WLOE, Boston
William C. Henderson, KXWO, Shreve-
Charles C. Urrich, Michigan Mutual, Lansing
Samuel Gellard, WITL, Brooklyn
J. A. Bier, WITL, Brooklyn
Rev. W. A. Burke, WWL, New Orleans

* A register of visitors at the offices of the Radio Section, American Radio History

Washington Visitors*

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Majority Of Dill Amendment Elminated from Davis Bill

No Action on Measure Forecast This Session;
Hearings on License Measure January 16

WITH MOST of the features objectionable to broadcasters eliminated, Davis omnibus bill (H. R. 9351 sponsored by Senator James L. Dill, Florida Republican, to be considered by the Senate Jan. 10 by the Senate Interstate Commerce Committee. Action may be taken to March 4, however, is doubtful, in view of the pressure of other legislation. The measure passed the House last session, but was defeated in the Senate by a committee chairman, by Senator Dill, (D.) of Washington, who has been instructed to do the same.

Practically all of the objections to the Dill amendments raised by Duke M. Patrick, general counsel, and James W. Baldwin, secretary, in behalf of the Radio Commission, and by Henry A. Bellows, CBS Washington vice president and legal counsel, in behalf of the broadcasting industry, were headed by the committee. The committee also deleted from the measure a proposed new appellation provision sponsored by Senator Dill against which objections were raised by Senator G. C. Caldwell, as chairman of the radio committee of the American Bar Association, and by Representative John Yost, who had introduced the original House provision.

Examiners Retained

THE COMMITTEE killed the Dill proposal that would have eliminated the complainant examiners who have held all hearings. It did, however, make it mandatory for the Commission to hear oral arguments on cases when requested after hearings by examiners, and limited the authority of examiners to recommend their refusal to hear objections involving Commission policy. Senator Dill had declared that failure to hear objections would mean reduction of the Commission to three members or even one member.

Another provision authorizing the Commission to revoke, modify or suspend licenses of wayward stations, strenuously opposed by Mr. Bellows, was altered to provide for assessment of a fine not to exceed $1,000 in lieu of suspending licenses. The committee, with Mr. Bellows that the public, as well as the station, would be hit by suspension, since it would be deprived of program service. A fine, on the other hand, it was decided, should serve as adequate punishment.

Prohibition

THE SENATE provision prohibiting the use of broadcast waves by gift or prize enterprises was approved in lieu of the House proposal. It provided that any broadcast waves received under the provision shall, upon conviction, be fined not more than $1,000 or imprisoned not more than six months and that the license be revoked on that account.

The committee did not heed any of the objections raised to the amended political section, which would broaden the equality require

embrance to public questions to be voted upon at an election and require that rates charged political candidates and committees for broadcast waves be the same as those charged ordinary commercial rates. One phase was added, providing that equal times were given for political candidates during the period in the presentation of views on any side of a public question to be voted upon at an election "by all candidates.""}

License Bill

HEARINGS will be held beginning Jan. 16 on the Dill bill (S. 5901) for the assessment of license fees upon owners of wave lengths, intended to help defray the cost of radio regulation. A subcommittee of the Senate Commerce and Forestry Committee, including Senators Davis and Metcalf, (R.) of Rhode Island, has been appointed by Chairman Yost, (D.) of Pennsylvania, to hear the measure. Hearings will be held at the committee rooms.
LONG ON RESULTS

Last month, after completing a schedule of nine 15-minute broadcast in behalf of a beverage account, the agency man in charge said:

"The fine way in which you handled this selling job was very gratifying to us and to our client. Our experience shows that KOIL is long on results — mighty short on alibis."

KOIL can do a job for you. Write for rates and data.

Affiliated with NBC’s Blue Network

RECOMMENDED

THE TEST STATION
"Voice of Barnsdall — the World's First Refiner"
COMMERCIAL DEPT. - OMAHA, NEB.

FREQUENCY MEASURING SERVICE

Many stations find this exact measuring service of great value for routine observation of transmitter performance and for accurately calibrating their own monitors.

MEASUREMENTS WHEN YOU NEED THEM MOST

R. C. A. COMMUNICATIONS, Inc.
Commercial Department
A RADIO CORPORATION OF AMERICA SUBSIDIARY
66 BROAD STREET
NEW YORK, N. Y.

The first seven of these classifications are among the ten largest magazine advertisers for 1929. Those advertisers are responsible for 81% of the entire loss. Automotive manufacturers withheld 8.1 millions or 22% of the total. Wearing apparel and house furnishings each 13%. Structural material manufacturers of electrical products 8% more. In other words, 96% of the entire loss was in these first five classifications.

Reasons for Losses

GENERALLY speaking, in proportion as each medium was hit by the depression, it withdrew its advertising money from magazines. On the other hand, convenience foods, such as foods, soaps and cleansers, smoking materials, toilet articles—actually increased their appropriations, as the following table shows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount of Gain</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1929</td>
<td>1,670,452</td>
<td>$3,097,760</td>
</tr>
<tr>
<td>1930</td>
<td>4,234,360</td>
<td>$7,332,120</td>
</tr>
<tr>
<td>1931</td>
<td>2,762,206</td>
<td>$4,995,626</td>
</tr>
</tbody>
</table>

It is a fair statement, therefore, that the losses in magazine advertising in 1931 are due—first, to reductions among the leaders in those fields hardest hit by the depression; and second, to some thousand of small advertisers who quit entirely.

There is no evidence that the loss was due in any other respects to falling off in the effectiveness of magazines as one of the primary media for advertising.

Outdoor Advertising

FROM 1929 through 1931, outdoor advertising lost $30,000,000 or 50%. The buyer of outdoor space for one of the largest advertising agencies explained this loss as follows:

"The large loss in outdoor advertising revenue can be attributed very largely to general conditions. Outdoor advertising plants, unlike newspapers and magazines, cannot take a page out of the book when business is light, and advertisers are quick to sense this condition."

"Outdoor advertisers then, instead of placing orders for a number of months at a time, in the past year or two have placed their orders on a monthly basis, depending on the free ride-over to give them outdoor advertising space which they would have to pay for under normal conditions, or have their posters covered up by other advertisers. I think this factor alone has cut down the outdoor revenue."

"On one of our accounts at the present time, for example, where we have consecutive months of poster advertising, we have placed orders for three alternate months and two depression months. As a result, we have made rather representative showings during the off months, because the plant operator finds it to his advantage to allow our posters to remain and to cover other paper which has been on display for more than a month or two, to keep his poster plant in
A Master Gain Control

Low Noise Level
Panel at Ground Potential
Positive Grip Knob
Negligible Frequency Error

Type 552 Volume Controls are available in T- and H-sections with impedances of 200 or 500 ohms, and in L-sections with impedances of 50, 200, or 500 ohms.

Total attenuation 30 db. in steps of 1.5 db.

PRICES:
L-type $28.00
T-type $34.00
H-type $48.00

For Microphone Mixer Circuits

Type 652 Volume Control is a slide-wire type of attenuator combining compactness and low cost with excellent electrical and mechanical properties. It uses a ladder-type network which has a linear attenuation characteristic and nearly constant impedance. The noise level is extremely low.

Impedance: 50, 200, or 500 ohms.

Infinite Attenuation: linear from 0 to 45 decibels.

PRICE: $12.50

For complete details, address the General Radio Company, Cambridge, Massachusetts.

Sponsors Ship News

COMMERCIAL NEWS, Los Angeles daily shipping guide, has taken a week day early morning program to announce scheduled arrivals and departures of steamers from the Los Angeles port. It will also be on the air Saturday night with a speaking program.

Paul S. Armstrong, manager of the California Fruit Growers Exchange, inaugurated the series late in December over KDKD.

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The Other Fellow's Viewpoint...

Insurance Decision

To the Editor of Broadcasting:
Considerable publicity has been given recently to a decision by Judge Levine in the Court of General Sessions of the State of New York on an action filed by the Insurance Department of New York against WWO, the International Broadcasting Corp.

The impression is gained in the publicity given to this decision that WWO has the right to regulate and control radio communication.

As a matter of fact, Judge Levine dismissed the indictment against WWO and frankly stated that he found a "fatal defect" in the prosecution of the case.

For your information I enclose a copy of the complete decision and the thought occurs to me that you will find it of interest to review it.

It is perfectly obvious to us that a deliberate attempt has been made to decide the issues in a manner favorable to the interests of the state of New York. There are frequent references in the decision to an illegal and fraudulent business. This is nothing more than a "smoke screen" for the reason that Judge Levine himself knows that the Union Mutual Life operates under the direct supervision of the Iowa Department of Insurance—maintains on deposit within the vaults of the state of Iowa securities equivalent to the actual cash value of its policies in force—and submits periodically to the examination of its affairs by the Iowa Fire, Marine and Casualty Insurance Commission. Iowa has been long, and control of the Union Mutual Life is considered one of the State of New York.

We move to an examination of the facts and we think it is quite apparent that the Insurance Department of the State of New York desires it to be put on record that it wishes to control the insurance business of New York state and that it wishes to keep out everybody and every company that hasn't specified the policies of the Insurance Department of New York state to conduct an agency business within that state.

It is made up a foundation in this subject that constituted WWO case from its beginning, and this folder together with a copy of the judgment, Judge Levine gives a true picture of the situation.

C. G. SCHULZ, Secretary, Union Mutual Life Co. of Iowa, Des Moines
Dec. 27, 1932.

Help Wanted

Commercial manager with all around radio experience for work on new station in witness of file. Write in detail to Box 71, Broadcasting.

Salesmen (three) experienced in radio work for open positions. Write in detail to Box 72, Broadcasting.

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[Classified Advertisements]

WLS Radio Theater (Continued from page 13)

WIBO-WPCC Case Review is Sought

Thatcher Opposes Shuler Plea In U.S. Supreme Court

FINALLY determination of the property rights in broadcasting and of the legality of the Radio Commission's quota regulations before the U.S. Supreme Court decides to review the appeal of the Government in the WIBO-WPCC case, shortly after the announcement of a decision of the Court of Appeals reversed the Commission's order denying WIBO-WPCC's application for a license to operate.

The highest court already has acted on a petition for review of the decision of the Court of Appeals in the Shuler case, sustaining the delusion of KGEB, Los Angeles, by the Commission.Free speech is raised as the salient issue by Louis G. Caldwell, counsel for the Rev. Robert P. Shuler. In a brief opposing the pleading for review, Thomas D. Thacher, Solicitor General, said that the case does not merit review and that the free speech issue does not properly enter it.

A request for a Supreme Court review of the lower court's decision sustaining the Commission's decision ordering it off the air Jan. 1, 1933, on the ground that the owner had not been provided with the necessary regulations and lack of financial responsibility.

Appeal was granted when filing of an appeal and petition for a stay by Judith M. Webster and Paul M. Segal, counsel for a guaranteed WBBA, Harrisburg, Pa., operated by Pennsylvania State Police, a stay order for the Emergency Broadcasting Act, prohibiting a five-hour reduction in operating hours in favor of WP, operated by the Harrisburg Telegraph. This order was issued upon motion of A. W. Schneider and A. L. Edwards, attorney general and deputy attorney general respectively, and Horace L. Lohrner, of Washington, counsel for WBBA.

WIBO-WPCC Case Review is Sought

WLS Radio Theater (Continued from page 13)

casters, and curiosity prompts them to go where laughter is so easy and hearty. They go; they find; they go back for more; sometimes with other members of the family, not infrequently with guests.

Naturally it's gratifying and something of a thrill to such crowds standing good-naturedly in line waiting to get in the theater.

One interesting and surprising result of the theater experiment was that it convinced the NBC of the public's interest, and universal desire to attend the WLS National Barn Dance. The result is that a half hour of it is now sent out over the network.

Casting of radio programs affords a striking opportunity. It makes it possible for an advertiser or network to study the actual reactions of the listeners to the broadcasts and to features under consideration for sponsorship. They can see how their prospective talent registers with the fans.

Artists Play Elsewhere

The WLS SHOW is built on a friendly basis—the audience is played to, and anything like it! The artists are inspired by that audience response which isn't there when before the studio microphone the visible audience as easily as to unseen listeners. When Master of Ceremonies O'Halloran asks "Is everyone happy?" the studio visibly confirms the fact that a good time is being had by all.

The studious minded find important facts to ponder in the theater situation. For instance, at every show O'Halloran checks up on the audience by asking the artists, "Is that for the ladies or the men?" and those from out of town, to hold up their hands. Each show is nearly half and half, naturally, with a viola in the auditorium of Chicago; so both farm and city fans like the show.

Perhaps one thing more should be added. WLS artists are booked for personal appearances in theaters within a distance of 200 miles. Every week a large number of these are engaged. The experience thus gained makes it possible to put on a fast moving vaudeville show with no sign of amateurish production. Interest is maintained from beginning to end. The enthusiastic response and applause speak for the organization and support of the project.

Chicago's experiment of radio across the footlights goes merri ly, and has invaded the theater successfully.

A Technician's Life

ALTHOUGH Tom Rowe, chief engineer of WLS, Chicago, has attended 70 performances of the WLS National Barn Dance given each year by the Chicago Eighth Street Theater, he has not yet seen the show. Inasmuch as the control board is in a dressing room off-stage, he is unable to view the performance while it is in progress.
Successful

Radio Programs

result largely from a shrewd selection of appropriate talent.... A clever choice of capable artists may be effected by consulting with NBC ARTISTS SERVICE.

... This organization, presenting a more brilliant array of representative artists than any other agency of its kind, offers an unusual service to broadcast advertisers. ... Incidentally, this wide range of talent and the extensive facilities of NBC ARTISTS SERVICE are available for all forms of public entertainment and private functions, including lectures, concerts, banquets, conventions, dances, recitals, stage productions, motion pictures and phonograph recording. ... Inquiries will receive immediate attention.

** * * * * * * * * *

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Now, for the first time—an RCA Victor turntable specifically designed for broadcast use. A transcription equipment which will reproduce lateral-cut records and transcriptions at either 78 or 33 1/3 R.P.M.—and which will accommodate discs up to 17 inches in diameter. Equipment moreover, which because of its suitably matched frequency characteristic, provides with normal recordings a flat frequency response to beyond 6,000 cycles.

Incorporated in this new equipment are many new features, including—a self-starting constant-speed synchronous motor of torque sufficient to prevent "wows"—a ballbearing speed-reduction mechanism for instantaneous speed change—and improved magnetic pickup utilizing viscaloid damping—a special inertia-type suspension arm, shockproof mounted to prevent vibration—and a pre-setting device which makes it possible to start the needle in the correct groove of the record.

These transcription units were developed for the National Broadcasting Company—and have been ordered by them for all of the stations which they operate. Simultaneously a number of them are being built to fill the needs of other stations. Orders received now will be filled within fifteen days. Ask for Bulletin No. 27 and prices on this equipment.

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