

THE HISTORY OF THE RADIO COMMERCIAL

By

RICHARD SPROWLS NICKESON

A Thesis Submitted for the Degree of

MASTER OF ARTS

(JOURNALISM)

UNIVERSITY OF WISCONSIN

1 9 4 6

TABLE OF CONTENTS

CHAPTER	PAGE
I. The Origin of Radio Advertising (1919-1922). . .	1
II. The Formative Years (1923-1927).	16
III. Growing Pains (1927-1934).	43
IV. Adolescent Transformation (1934-1941).	86
V. The Radio Commercial Comes of Age (1941-1946). .	144
VI. Summary and Conclusions.	196
Bibliography	207
Other Sources.	220
Appendix	
Appendix A. Representative Commercial	
Continuities.	222
Appendix B. Tables	297
Appendix C. Condensed 1939 NAB Code . . .	300

PREFACE

Apropos of the evolution of any seriously deliberated creation, this thesis was conceived and gradually developed in slow labor. It grew out of the credence that there is a need for a correlated account of the growth of the radio commercial, and attained its present form because of continued assertions as to the non-existence of such a history.

The present copy is planned to serve the journalist and broadcaster alike by collecting the most salient facts in the entire history of commercial radio. It does not claim to be all-inclusive, but attempts to present a comprehensive survey of the so-called 'plug' from its infancy to its present stature in commercial broadcasting of 1946.

In addition, the writer proposes to describe the growth of the commercial's contemporaries -- the four major networks, the National Association of Broadcasters, the radio research organizations, the Federal Trade Commission, and the Federal Communications Commission -- and explain their influence in shaping the life of radio's precocious offspring.

It is purposed to analyze the change in the make-up of the radio commercial from its early good-will, indirect ad-

vertising technique, through its blatant, 'medicine man' stage, to its present-day method of direct advertising. Moreover, it is intended to highlight the appearance of the dramatized plug and the singing commercial and compare their application with that of the straight 'blurb'.

By means of especially selected commercial continuities, and particularly through a lengthy bibliography, the thesis should serve as a spring board to further reading on the subject by those interested. It is also hoped that such a study will be of value in determining both the worth and the nuisance value of the radio plug and that it will facilitate the writing of future radio commercials which will bear a finer stamp than preceding ones.

The bibliography has, in addition to its worth as an introduction to other books in the field, two prime justifications: first the small number of books dealing with the subject; second, the total lack of a complete bibliographical work.

Acknowledgment for help received is due in the first place to those few writers who have penned enlightening articles on the early days of the commercial announcement. Moreover, special thanks should be given to the professors and librarians who have assisted, by informed suggestions, in the development of the thesis outline.

More specifically, the writer wishes to express his real appreciation to Professor Grant M. Hyde, director of

the School of Journalism of the University of Wisconsin, for his helpful advice and many words of encouragement during the research phase of the thesis; and to Professor Burton L. Hotaling, of the University of Wisconsin School of Journalism, for his careful reading and revision of the manuscript and for his useful suggestions.

Especial acknowledgment is due Dr. Henry L. Ewbank, speech professor at the University of Wisconsin, who cooperated to the extent of providing the writer with several radio bibliographies; special thanks should also be given to Mr. Gerald L. Seaman, radio executive of Bert S. Gittins Advertising, Milwaukee, for his edifying letter and accompanying radio commercial continuities; to Miss Marilyn McNamara of Batten, Barton, Durstine & Osborn, Inc., New York, for her cooperation in sending a number of current commercial scripts; to Mr. Henry O. Pattison, Jr., vice president of Benton & Bowles, Inc., New York, for his interest and helpfulness in forwarding copies of present-day radio commercials; to Mr. Leslie B. Sterne of Smith, Taylor & Jenkins, Inc., Pittsburgh, Pa., for his assistance in furnishing past and present agency commercial copy; to Miss Marian Nelson of the Leo Burnett Co., Inc., Chicago, for her aid in submitting continuities; to Mr. H. N. Spencer and Miss Ruth Donovan of the D'Arcy Advertising Company, St. Louis and New York, for their prompt correspondence and the submittal of current

network scripts; to Miss Muriel Haynes, vice president of Compton Advertising, Inc., New York, for her helpful advice; and to Mr. J. Harold Cahalin, vice president, Du Pont & Cahalin, Inc., Springfield, Mass., for his courtesy and interest.

--RSN

CHAPTER I

The Origin of Radio Advertising (1919-1922)

In considering the pre-natal factors which contributed to the birth of the radio commercial, it is impossible to ignore the KDKA-WWJ feud as to which station deserves the title of the world's pioneer commercial radio broadcasting station.

Until 1936, nine radio devotees out of ten had doubtless heard or read somewhere that KDKA, Pittsburgh, was the first regular broadcasting station.¹ In 1928, economist Stuart Chase wrote, "... in 1920, there was only one station, KDKA."² The following year, General J. G. Harbord, RCA chairman, stated, "Organized broadcasting made its debut in the United States on November 2, 1920, when ... station KDKA transmitted bulletins on the result of the Presidential election contest of that year."³

Also in 1929, Merlin H. Aylesworth, then president of

¹"WWJ". Time, 28:23 (August 31, 1936).

²Chase, Stuart. "An Inquiry Into Radio." Outlook, 148:616 (April 18, 1928).

³Harbord, J. G. "The Commercial Uses of Radio." Annals of the American Academy, 142A:61 (March, 1929).

the National Broadcasting Company, noted, "Eight years ago, this country had one broadcasting station -- KDKA, in Pittsburgh."⁴ Nor was he the last to make such a statement. Henry Volkening, in 1930; Frank A. Arnold, in 1933, and Irving Kolodin, in 1935, were among the other writers of that period to back KDKA's claim to pioneer fame.⁵

Great, therefore, was the surprise one August night, 1936, when WWJ, operated by the Detroit News, splashed over the air a 16th anniversary program in which it claimed seniority over KDKA. During the broadcast, famed inventor Lee de Forest stepped up to a WWJ microphone and said, "On the night of August 20, 1920, the first commercial radio broadcast station in all the world was opened. And every night and every day since that momentous beginning, WWJ has maintained this service.....Not until eleven weeks after its founding did WWJ share the channels of the air with a rival broadcasting station. The honor of being second...fell to KDKA of Pittsburgh."⁶

WWJ followed up its serial advantage in 1941 by keying a special anniversary program to NBC-Red. It is noteworthy

⁴Aylesworth, M. H. "Radio's Accomplishment." Century, 118:214 (June, 1929).

⁵Volkening, Henry. "Abuses of Radio Broadcasting." Current History, 33:396 (December, 1930); Arnold, Frank A. Broadcast Advertising, N. Y., 1933, p. 8; Kolodin, Irving. "Propaganda On the Air". American Mercury, 35:297 (July, 1935).

⁶"WWJ". Time, 28:23.

that Niles Trammell, third president of NBC, acknowledged WWJ's position of primacy by wiring a tribute which was read during the broadcast.⁷

The dissenting voices of Gleason L. Archer, president of Suffolk University, and Reporter Francis Chase, Jr. were heard in 1938 and 1942, respectively.⁸ Author Archer pointed out that WWJ wasn't listed in the Department of Commerce 'Radio Service Bulletin' until June 1922, although an earlier Detroit News station, WBL, was on the department's list for November, 1921.⁹

In support of the WWJ claim of priority it is alleged that the Detroit News, prior to the founding of WBL in 1921, maintained amateur stations 8MK and 8CS. But neither experimental station was listed in earlier Department of Commerce bulletins. Moreover, KDKA was the lineal successor of Dr. Frank Conrad's celebrated experimental station, 8KK, first included in the 'Radio Service Bulletin' in August, 1916.¹⁰

But if there is the basis for an extensive argument as

⁷"Celebrities and Pioneer Broadcasters Join in WWJ's 21st Anniversary Fete." Broadcasting, 21:14 (August 25, 1941).

⁸Archer, Gleason L. History of Radio to 1926. N.Y., 1938, p. 207; Chase, Francis, Jr. Sound and Fury. N.Y., 1942, p. 9.

⁹Archer, History of Radio to 1926, p. 207.

¹⁰Ibid., p. 207.

to the identity of the first broadcasting station,¹¹ there is little doubt about what constituted the first radio commercial.

During World War I, the Westinghouse Electric and Manufacturing Company of Pittsburgh, Pa., with Dr. Frank Conrad in charge, conducted intensive research in wireless telephony. Two experimental broadcasting stations were maintained by the company throughout the war, one at the Westinghouse plant in East Pittsburgh, and the other on the upper floor of Dr. Conrad's garage, four or five miles away.¹²

When the war ended, and amateur stations were permitted to operate again, Dr. Conrad relicensed his station 8XK, and soon had the satisfaction of discovering that his broadcasts were picked up in the neighborhood. At length, on October 17, 1919,¹³ the pioneer broadcaster resorted to phonograph records as a means of entertaining his growing public.

¹¹WHA, state owned university station of Madison, Wisconsin carried a scheduled broadcast, with call-letters 9XM, in February, 1919...claims to be the oldest broadcasting station now in existence.

¹²Archer, History of Radio to 1926, p. 199.

¹³This date is disputed, Mr. Archer preferring April, 1920, while a KDKA release of 1945 lists the one above.

A flood of mail answered the innovation, requesting the playing of certain records on future programs. Since Dr. Conrad's supply of records was limited, he attempted to borrow records from a local phonograph dealer, the Hamilton Music Store of Wilkinsburg. The canny merchant countered with an offer to supply Dr. Conrad with a continuing flow of discs, if the latter would announce the source of supply. Dr. Conrad accepted, and thus was born the first radio advertisement.¹⁴

The efficacy of radio's first plug is illustrated by the fact that the Hamilton Music Store soon discovered that listeners bought far more records aired by Dr. Conrad than any others in stock.¹⁵

Harry P. Davis, then vice-president of Westinghouse, was one of the first electrical manufacturing officials to glimpse the possibilities of radio broadcasting on a commercial plane. In an address to the Graduate School of Business Administration of Harvard University in 1927, he had this to say:

The program material available to him (Conrad) was largely phonograph records, although there were some talks, baseball and football scores. The sta-

¹⁴"Release Reviews 25 Years at KDKA." Broadcasting; 28:30, (May 21, 1945).

¹⁵Archer, History of Radio to 1926, p. 199.

tion.....was then designated as 8XK and was known as one of the best amateur stations in the country.

In the early part of the following year, (1920) the thought came which led to the initiation of a regular broadcast service. An advertisement of a local department store in a Pittsburgh newspaper,¹⁶ calling attention to a stock of radio receivers which could be used to receive the programs sent out by Dr. Conrad, caused the thought to come to me that the efforts that were then being made to develop radio telephony as a confidential means of communication were wrong, and that instead, its field was really one of wide publicity.....

Resulting from this was my decision to install a broadcasting station at East Pittsburgh and to initiate this service.....Not until fall, however, was the equipment ready for operation....On October 27, 1920, the new station was licensed by the Department of Commerce and assigned the historic call letters KDKA.¹⁷

At the time that WWJ and KDKA were established in 1920, radio was a picayune business of some two million dollars annually, largely expended for commercial equipment.¹⁸ Most business men of that era looked upon regularly scheduled programs as an interesting, but commercially unprofitable stunt.¹⁹

¹⁶Joseph Horne's Department Store in the Pittsburgh Sun.

¹⁷Archer, History of Radio to 1926, pp. 200-203.

¹⁸Koledin, American Mercury, 35:297.

¹⁹Volkening, Current History, 33:396.

Direct advertising by radio was frowned upon by the government and listener alike. The Westinghouse Company, after its earlier experience with the indirect sale of phonograph records and radio sets, attempted a series of direct plugs about electrical devices over KDKA, but desisted when public response was unfavorable.²⁰

In the meantime, Westinghouse began construction on three other broadcast stations. WBZ opened at Springfield, Massachusetts on September 27, 1921, with WJZ, Newark, and KYW, Chicago, following on October 1, and November 11, respectively.²¹

General Electric and RCA joined Westinghouse in the early rush for radio stations. Thus arose the feeling that broadcasting was a business of those who manufactured and sold radio receiving sets.²²

In September, 1921, however, Hamburger's Department Store in Los Angeles had invaded the broadcasting field by installing a station and beaming a play-by-play account of the World Series to its Southern California audience.²³

²⁰"How Radio Increased Good-Will for Nine Concerns." System, 42:414 (October, 1922).

²¹Goldsmith, Alfred N. and Lescarbours, Austin C. This Thing Called Broadcasting. N.Y., 1930, pp. 22-23.

²²Chase. Sound and Fury, p. 11.

²³"How Ten Concerns Are Putting Radio to Practical Use." System, 42:52 (July, 1922).

Within ten months, L. Bamberger and Co. of Newark (WOR), Wanamaker's in New York, Gimbel Brothers in Philadelphia (WIP), and the Shepard Stores in Boston (WNAC) owned broadcasting stations.²⁴ Indeed, it is claimed that of 200 radio stations in operation in the United States during the latter part of June, 1922, 13 per cent were operated by department stores.²⁵

A bulletin, prepared in July, 1922 by Arthur Wiesenberg for the Bureau of Research and Information of the National Retail Dry Goods Association, gave the following summary of the radio situation, with reference to its commercial aspects:

The installation of a broadcasting station in a community where as yet no other store or organization has one creates a tremendous amount of prestige and is of exceptional advertising value. It must be understood for the present that no direct advertising may be sent through a broadcasting station. However, in making each announcement, you are privileged to give the name of your station and its location.

It is also possible to have members of your organization talk on various matters of general interest which, incidentally, tend to bring business to your store. Thus, you can have your fashion expert talk on style--in other words,

²⁴Chase. Sound and Fury, pp. 11-12.

²⁵"How Ten Concerns Are Putting Radio to Practical Use." System, 42:52.

develop programs that suggest to the minds of the listener that your store is the logical center for certain lines of merchandise and for others of an associated nature.²⁶

A third important group to enter the broadcasting field in its infancy were the large newspaper publishers who, like the owners of the Detroit News and WWJ, sensed in radio an allied industry which might become highly competitive in other hands. Among the newspapers which established stations during these early years were the Atlanta Journal, the Chicago Tribune, the Chicago Daily News, the Dallas News, the Kansas City Star, and the Louisville Courier-Journal.²⁷

Little noticed by the infant radio industry was an historic press release, issued by the American Telephone and Telegraph Company in New York City on February 10, 1922. It read in part:

A permit has been granted for the erection of a wireless telephone broadcasting station by the AT&T Co. on the roof of the 24 story operating building between Walker and Lispenard Streets (New York City).....

The American Telephone and Telegraph Company will provide no program of its own, but provide the channels through which anyone with whom it makes

²⁶"Radio Merchandising in Department Stores." Literary Digest, 74:26 (July 29, 1922).

²⁷Chase. Sound and Fury, p. 12.

a contract can send out its own programs. Just as the company leases its long distance wire facilities for the use of newspapers, banks, and other concerns, so it will lease its radio telephone facilities and will not provide the matter which is sent out from this station. There have been many requests for such service, not only from newspapers and entertainment agencies, but also from department stores and a great variety of business houses who wish to utilize this means of distribution.....This is a new undertaking in the commercial use of radio telephony and if there appears a real field for such service....it will be followed as circumstances warrant by similar stations erected at important centers throughout the United States by the AT&T company....²⁸

Thus was conceived radio's first 'toll' station, or commercial station, in the sense that commercial stations are thought of today. But it proved easier to write the press release than to inaugurate actual broadcasting by the station. WBAY,²⁹ owned and operated by AT&T, was first listed as a licensed station by the Department of Commerce on May 1, 1922. It wasn't ready to go on the air until July 25, and then was subjected to so much man-made static, produced by the steel building in which it was housed, that a transition was made to a new site on August 16.³⁰

That new site proved to be 463 West Street, home of Radio Station WEAJ, owned by the Western Electric Company.

²⁸Archer. History of Radio to 1926, pp. 257-258.

²⁹WBNY, according to Chase in his Sound and Fury.

³⁰Archer. History of Radio to 1926, pp. 265-268.

But since Western Electric was a subsidiary of AT&T, no difficulties were encountered in transferring ownership to the parent organization and the 'toll' idea to WEA. ³¹

In just 12 days, on August 28, 1922, from 5:00 to 5:10 p.m., was broadcast the first sponsored program in American radio history. The Queensborough Corporation, publicizing a real-estate development in Jackson Heights, N. Y., are immortalized as the pioneer sponsors. ³² Nominal charge for the ten minutes was \$100. ³³

Fortunately, the text of this epoch-marking commercial sales talk is in the files of the National Broadcasting Company. ³⁴ Today it would be termed institutional advertising, rather than ballyhoo for the sale of lots. H. Clinton Smith, of the AT&T commercial department, sold the time. Vischer A. Randall, WEA's first announcer, put the program on the air. A Mr. Blakewell was the speaker. ³⁵

This historic bit of advertising by Queensborough Corporation was not for one occasion only. The log book of station WEA discloses that the first commercial advertiser

³¹Archer. History of Radio to 1926, p. 265.

³²Kolodin. American Mercury, 35:298.

³³Hettinger, Herman S. A Decade of Radio Advertising. Chicago, 1933, p. 107.

³⁴See Appendix A-1 for a complete copy.

³⁵Archer. History of Radio to 1926, p. 276.

bought time on the air for five consecutive days. That this experiment proved advantageous to the real estate promotion corporation is evidenced by the fact that on September 14 the Queensborough announcement was again aired over WEAJ. One week later the AT&T station had three commercials on the air: Queensborough, Tidewater Oil, and American Express.³⁶

The first published outcry against radio advertising, apparently touched off by the September broadcasts of sponsored programs over WEAJ, appeared in the November, 1922 issue of "Radio Broadcast" magazine. An article entitled "Should Radio Be Used for Advertising?" read in part:

Anyone who doubts the reality, the imminence of the problem, has only to listen about him for plenty of evidence. Dribblets of advertising, most of it indirect so far, to be sure, but still unmistakable, are floating through the ether every day. Concerts are seasoned here and there with a dash of advertising paprika. You can't miss it; every little classic number has a slogan all its own, if it is only the mere mention of the name, and the street address, and the phone number of the music house which arranged the program. More of this sort of thing may be expected. And once the avalanche gets a good start nothing short of an Act of Congress or a repetition of Noah's excitement will suffice to stop it.³⁷

³⁶Archer. History of Radio to 1926, p. 277.

³⁷Jackson, J. H. "Should Radio Be Used for Advertising." Radio Broadcast, 2:74-5 (November, 1922).

Nor was this the only voice raised in protest against broadcast advertising. At the first annual Radio Conference, held in Washington in 1922, Secretary of Commerce Herbert Hoover told the assembled broadcasters, in part:

It is inconceivable that we should allow so great a possibility for service, for news, for entertainment, for education and for vital commercial purposes to be drowned in advertising chatter..... The dominant element for consideration in the radio field is and always will be, the great body of the listening public, millions in number, country wide in distribution.³⁸

The conference itself, composed of representatives of the radio industry, supported Mr. Hoover's views to the extent of recommending that "direct advertising...be absolutely prohibited and that indirect advertising be limited to the announcements of the call letters of the station and the name of the concern responsible for the matter broadcasted."³⁹

Unfortunately, the program sheets of WEAJ for the period September 21 to December 8, 1922 are missing. On the latter date, however, they resume with the following significant entry:

"8:00 P.M. 'The Story of the Little Glass Slipper',

³⁸Wecter, Dixon. "The Public Domain of the Air." Saturday Review of Literature, 29:5 (May 18, 1946).

³⁹Siepmann, Charles A. Radio's Second Chance. Boston, 1946, pp. 140-141.

by Gimbel Bros., New York City."

There was no entry to indicate that this ten-minute program was commercially sponsored, yet the firm of Gimbel Brothers was for many months thereafter WEAF's chief advertiser.⁴⁰

R. H. Macy & Company of New York joined the growing list of WEAF advertisers on December 13; James A. Hearn and Son, New York, on December 15; Greeting Card Association, New York, December 21; A. H. Grebe & Co., Richmond Hill, L. I., December 23; the American Hard Rubber Co., New York, December 29; and the W. H. Rankin Advertising Agency (!), New York, December 30.⁴¹

Salesman for the majority of these accounts was George F. McClelland, who joined WEAF as commercial representative, November 15, 1922, and later became vice president and general manager of the National Broadcasting Company.⁴²

As the year 1922 ended, the radio industry's precocious offspring, the radio commercial, could view the past with awe and the future with joyful anticipation. Not only had the plug proved successful in its 1919 dress rehearsal over Dr. Conrad's 8XK, but it had starred as an infant prodigy

⁴⁰Archer. History of Radio to 1926, p. 288.

⁴¹Ibid., pp. 288-289.

⁴²"When Radio Was A Pup." Broadcasting, 11:17 (November 15, 1936).

over WEAF some three years later. Moreover, the radio ad had answered the question of Who Pays for Broadcasting? effectively, if somewhat sketchily. But most important of all, at the end of 1922, the radio commercial could cast its inquisitive eyes on some 600 radio stations,⁴³ and seek the companionship of a robust playmate, the National Association of Broadcasters, the radio industry's newly-born trade body.⁴⁴

⁴³Chase. Sound and Fury, p. 12.

⁴⁴Landry, Robert J. Who, What, Why Is Radio. N.Y., 1942, p. 29.

CHAPTER II

The Formative Years (1923-1927)

On January 4, 1923, the program sheets of Radio Station WEAF listed this historic entry:

7:55-8:00 P.M. Saxophone solo by Nathan Glanz, 'Lovelight In Your Eyes'
Program to be broadcast jointly by WEAF and WNAC (The Shepard Stores, Boston) from Studio WEAF. The two stations will be connected by special long distance telephone wires of the AT&T Company.¹

As far as can be determined, this was the first time that chain or network broadcasting was ever attempted.²

Meanwhile, sponsors continued to buy time on WEAF. On January 7, 1923, Dr. S. Parkes Cadman inaugurated a series of programs sponsored by the Bedford Branch of the YMCA. Three days later inventor Elwood Haynes related the "Story of the Haynes", America's first automobile.³

¹Archer. History of Radio to 1926, p. 286.

²Frank A. Arnold, former Director of Development for NBC, claims in his book, Broadcast Advertising, p. 11 that the first network program occurred on January 1, 1923, and involved WEAF, WGY, KDKA and KYW.

³Archer. History of Radio to 1926, p. 289.

Not listed in the program log, but apparently broadcast at this time were the programs of Mineralava, a mud clay. The W. H. Rankin Advertising Agency, whose president had previously told WEA's audience about "Advertising and Its Relation to the Public",⁴ placed the account, along with a half-dozen others, with WEA.⁵

Marion Davies, who twice a week read talks written by Hector Fuller, prominent author, was the featured star for Mineralava. She it was who created the forerunner of the box-top fusilade. For when Miss Davies promised an autographed photo to those who wrote in, WEA was flooded with 15,000 requests.⁶

These first advertising ventures all consisted of ten-minute talks, during the course of which the advertiser presented his sales message. It wasn't until several months later, when the sponsored entertainment program came into being, that the commercial announcement, as such, also sprang into existence.⁷

The Browning-King legend notwithstanding, to Gimbel Brothers of New York City, falls the honor of having origi-

⁴See Chapter I, p. 14

⁵"When Radio Was A Pup." Broadcasting, 11:17.

⁶Ibid., 11:17.

⁷Hettinger, A Decade of Radio Advertising, p. 261.

nated the sponsored musical program.⁸ On March 1, 1923, from 4:00 to 4:30 P.M., Gimbel Brothers aired their first musical program, following it on March 15 with an hour long musical broadcast from 9:00 to 10:00 P.M. The New York merchants sponsored two programs nine days later, when they presented dance music from 4:00 to 4:30 P.M. and a variety program from 9:00 to 10:00 P.M.⁹

When, in April, 1923, the Browning King Clothing Company applied for commercial time on WEAJ, that station laid down the following rules of policy that were to apply whenever a commercial program was aired over its facilities:

1. The program of entertainment suggested by the advertiser must be in every way up to the standard set by the broadcasting station for its own sustaining programs.

2. The advertising message of the sponsor should be confined as far as possible within reason to the mention of his name and the product that he is advertising.

3. No direct selling or quotation of prices is to be allowed under any circumstances.

4. Failure to observe these conditions or strenuous objection on the part of the listening audience to this type

⁸Chase, in his Sound and Fury, p. 24, asserts that Browning King, a New York clothing house, introduced the sponsored musical program with the inaugural of its famous "Wednesday Night Dance" series, April 25, 1923.

⁹Archer. History of Radio to 1926, pp. 290-291.

of program would give the opportunity for the broadcasting company to terminate the arrangement.....¹⁰

Just what did the 1923 listener think of WEAF's sponsored programs? The Radio News of May, 1923, had this to say:

The fact that several advertisers have already availed themselves of this service (WEAF's toll facilities) would seem to indicate a demand for it. It is our advice to 'stop, look and listen' before extending this new branch of its business. The plan is loaded with insidious dangers.

The company (AT&T) recognizes this, and is restricting the number of times a product may be mentioned during the course of a talk. It feels that the radio audience may regard the ad message as an imposition. For this reason, it insisted that the advertiser make the announcement subtle. No bald statements are permitted.

Regardless of how carefully censored messages may be, the objection to them still stands. If radio fans have to listen to an advertiser exploit his wares, they will very properly resent it, even though the talk may be delivered under the guise of matter of public interest.¹¹

Since January 4, 1923, and the WEAF-WNAC hook-up attempt, AT&T engineers had been struggling with the problems of special long lines for network broadcasting. By June, 1923, they were hopeful that their task was accomplished.

¹⁰Arnold. Broadcast Advertising, p. 71.

¹¹"Shall We Advertise By Radio." Literary Digest, 77:27 (May 26, 1923).

Then in early June a meeting of the National Electric Light Association in New York City gave the technicians an opportunity to make the test in a spectacular way.¹²

On June 7, a special program originating in one of the NELA sessions was keyed by Station WEAJ and broadcast simultaneously by WGY, Schenectady, KDKA, Pittsburgh, and KYW, Chicago.¹³ The voice of opera star Anna Case enhanced this early network hook-up, which, although temporary, achieved pronounced success.¹⁴

As a result of the June 7 broadcast, Col. Edward H. R. Green, millionaire owner of Radio Station WMAJ, South Dartmouth, Massachusetts, asked AT&T officials to link WMAJ up with WEAJ, so that his transmitter might broadcast the same program as the New York outlet. When this request was ultimately granted, there was established the first continuous hook-up of stations in radio history. In that the WEAJ-WMAJ line was permanent, it was the pioneer of all networks, since a prerequisite of the true net is permanent line installation.¹⁵

At the close of the fiscal year, June 30, 1923, there

¹²Archer. History of Radio to 1926, p. 313.

¹³Ibid., p. 313.

¹⁴"Baby to Giant in 15 Years." Newsweek, 18:71 (November 24, 1941).

¹⁵Archer. History of Radio to 1926, pp. 313-315.

were 573 radio stations on the air in the United States. Of these, some 180, comprising 31.4 per cent of all the stations, were owned and operated either by electrical shops or radio stores. Twenty-two department stores and dry goods establishments were also among the station owners.¹⁶

By July 14, dance music was featured extensively on WEAF. On that date, the Gimbel Brothers dance program from 9:00 to 10:00 p.m. was followed by the American Tobacco Company's celebrated "Lucky Strike Hour", the first in a notable series.¹⁷

A more disagreeable note also crept into the radio picture by mid-summer. Until that time, the nation's broadcasters, without strict government supervision of broadcasting channels, had ironed out their difficulties by gentlemen's agreements. Although few of the stations were on the air for more than two or three hours each evening, time-sharing had become a practice because many of them were broadcasting on the same frequencies.¹⁸

With a sudden increase in stations broadcasting on the already overcrowded 360 meter band,¹⁹ however, the gentlemen's agreements began to wear thin and the situation became

¹⁶Hettinger. A Decade of Radio Advertising, p. 173.

¹⁷Archer. History of Radio to 1926, p. 291.

¹⁸Chase. Sound and Fury, p. 12.

¹⁹Author Chase claims there were 1000 stations in 1923.

almost unbearable for the listener. After discussing the problem with the nation's broadcasters during the second annual Radio Conference in Washington, Secretary of Commerce Hoover reassigned frequencies to most of the existing radio stations.²⁰

Describing Hoover's action, the editor of "Radio Broadcast" wrote in August, 1923:

Apparently feeling that he already had sufficient authority, and that the situation was bad enough to warrant immediate action, the Secretary of Commerce, acting in accord with the opinion of radio experts and authorities of the country, has reassigned frequencies to practically all the broadcasting stations in the country and has done it so well that we no longer have any cause for complaint. Instead of the bedlam of noise to which we had become almost accustomed, there is practically no interference at all.....²¹

Secretary Hoover's power to reallocate frequencies was derived from a series of laws enacted in the 1900's. On June 10, 1910, President Taft signed the first bill concerning radio communications ever passed by Congress. That act required all vessels carrying 50 or more persons, and leaving a United States port to be provided with radio apparatus capable of covering a service area of 100 miles. It further compelled vessel masters to maintain a constant

²⁰Chase, Sound and Fury, p. 20.

²¹Archer. History of Radio to 1926, p. 318.

watch for distress signals. In 1911 a radio division was organized in the Department of Commerce to administer the Act of 1910.²²

The Marine Act of 1912, the first general law for radio regulation in the United States, was designed to control ship-to-shore communications. In it, the Federal Government first adopted the principle of licensing privately owned facilities for public use.²³

The Act of 1912 proved flexible enough to accommodate itself to radio's wartime development, and when broadcasting became a reality in 1920, the Act still worked, mainly because of the temporary license system adopted ten years earlier. In issuing temporary licenses, Mr. Hoover was able to carry out his early stipulations as to frequencies, broadcasting hours, and power outputs.²⁴

With the shift of frequencies came new network experiments by the American Telephone and Telegraph Company. In September, 1923, AT&T started a network of eight stations, keyed from WEAJ. A Rankin Advertising Agency account, the B. F. Goodrich Rubber Company, was the first sponsor to utilize the web facilities.²⁵

²²"Origin and Operation of America's Radio Laws." Congressional Digest, 17:291 (December, 1938).

²³Denison, Merrill. "Freedom, Radio & the FCC." Harper's, 178:629 (May, 1939).

²⁴Ibid., p. 630.

²⁵"When Radio Was A Pup." Broadcasting, 11:17.

The following month WEAJ began to feed football broadcasts to a network consisting of WGY, Schenectady; WJAR, Providence, and WCAP, Washington.²⁶ Also in October, WEAJ and WGY were joined by special wires to air the World Series games. The Series began October 10, with Bill McGeehan, sports editor of the New York Herald, and Graham McNamee alternating in handling the play-by-play account.²⁷

December 4 of that year proved to be a banner day for radio broadcasting. On that date, one of the first important commercial radio shows, "The Eveready Hour", was initially presented. The sales objective of the program was to sell to radio owners the dry-cell Eveready battery then necessary for power, and its slogan was 'The air is full of things you should not miss.'²⁸

Judged even by today's standards, the inaugural broadcast of "The Eveready Hour" would not be found wanting. In addition to presenting both a concert orchestra and a jazz band, the first program featured a one-act play, "The Bungalow", with Gene Lockhart, Eva Taylor and Lawrence Gratten in principal roles.²⁹

During the course of the series, the historic hour

²⁶Arnold. Broadcast Advertising, pp. 11-12.

²⁷Archer. History of Radio to 1926, p. 321.

²⁸Chase. Sound and Fury, p. 59.

²⁹Ibid., p. 24.

established an impressive list of firsts. According to J. M. Mathes, producer of the show, the "Eveready Hour" under sponsorship, presented the first drama, the first stage show, the first sound effects, the first original script show, the first man-in-the-street program, the first classical music program under commercial auspices, the first rounded variety program, the first radio adaptation of a book, and the first nationally known guest stars who were paid for their performances. Among those who appeared on the program were Eddie Cantor, John Drew, D. W. Griffith, Julia Marlowe, George Gershwin, Moran and Mack, Weber and Fields, Irvin S. Cobb, Trader Horn, and 'Chick' Sale.³⁰

Also on December 4, President Calvin Coolidge delivered his first message to Congress. Six radio stations, -- WCAP, Washington, originating station; WJAR, Providence; KSD, St. Louis, WDAF, Kansas City; WFAA, Dallas, and WEAF participated in a chain broadcast to carry the address.³¹

At the close of 1923, the biggest figures in radio were Billy Jones and Ernie Hare, the 'Happiness Boys'. Sponsored by the Happiness Candy Company of New York, Jones and Hare were almost the only regular radio artists of that period who were paid for their broadcasts.³²

³⁰Mathes, J. M. "Once Upon a Time." Broadcasting, 19: 50D (August 1, 1940).

³¹Archer. History of Radio to 1926, p. 323.

³²Chase. Sound and Fury, p. 57.

A discovery by broadcasters during the early days of 1924 acted to void the efforts of Secretary of Commerce Hoover and the first two Radio Conferences. The idea of commercial sponsorship, advanced from the experimental to the reality stage at AT&T's WEAf, began to spread throughout the growing radio industry. But coupled to the possibility of at last reaping profits from their investments, broadcasters learned that from the matter of available audiences and from the standpoint of technical transmission, the hours between 9:00 P.M. and midnight were best for broadcasting.³³

With gold in the offing, the gentlemen's agreements, already worn thin in 1923, all but disappeared. To avoid conflict with other stations, many broadcasters twisted the dials of their transmitters to frequencies other than those assigned by the Department of Commerce. This new practice only intensified the conflict, and made the heterodyne whistling of interference more shrill. But worst of all, the public gradually began to cease listening.³⁴

Undeterred by the broadcasting trend, the American Telephone and Telegraph Company by 1924 was in the process of creating a permanent network of stations. With the wire installation between WEAf and WCAP already permanent, AT&T

³³Chase. Sound and Fury, p. 21.

³⁴Ibid, p. 21.

engineers prepared to connect WJAR, WGR, Buffalo, WCAE, Pittsburgh, and WGN, Chicago by permanent wires to the key station.³⁵

Unaware that chain broadcasting was already an accomplished fact, J. M. Mathes, "Eveready Hour" producer, conceived the idea of sponsoring his company's program over a network of stations. On February 12, 1924, as an experiment, the "Eveready Hour" was sent out over the already existing network.³⁶ As a result of that test, the network was extended during the following months to include twelve affiliate stations.³⁷

WJZ, New York, operated by the Radio Corporation of America, also had a network of outlying radio stations in 1924. However, since WEAf was owned by AT&T, RCA engineers were forced to use the existing Western Union telegraph lines rather than telephone lines to connect the WJZ web.³⁸

By midsummer, 1924, it is estimated that there were 535 radio stations and 3,000,000 radio receiving sets in the United States.³⁹ Still commercially pre-eminent among the

³⁵Archer. History of Radio to 1926, p. 345.

³⁶The existing network meant WEAf and WCAP to Archer, WEAf and WJAR to Chase.

³⁷Chase. Sound and Fury, pp. 26-27.

³⁸Ibid., p. 27.

³⁹Hettinger. A Decade of Radio Advertising, p. 42.

535 stations was radio's first toll station, WEAJ. The main reason for WEAJ's supreme position was a series of agreements between AT&T and other broadcasters, giving the telephone company sole right to operate a toll station.⁴⁰

AT&T had early held many vital, basic patents necessary to the manufacture of both transmitters and receivers. In 1920, the telephone company had licensed General Electric, RCA, Western Electric and later Westinghouse Electric to use these patents, in return for which those manufacturers agreed not to operate toll stations. So, while WEAJ and its network sold time on the air for several years prior to 1926, the WJZ chain could air only sustaining programs.⁴¹

Acceptance, by the radio audience, of advertising on the radio was neither universal nor unconditional in 1924. True, the first two annual radio conferences, held in Washington in 1922 and 1923, had endorsed advertising as the source of income for radio best adapted to the needs of the country. But many listeners, accustomed to the first broadcasts without advertising, were annoyed by the plugs which accompanied later ones.⁴²

For the most part, it was assumed that direct advertis-

⁴⁰Chase. Sound and Fury, p. 37.

⁴¹Ibid.

⁴²Friedrich, Carl Joachim and Sayre, Jeanette. The Development of the Control of Advertising on the Air. (Cambridge, Mass.) 1940, p. 4.

ing -- the mentioning of advertised articles with sales talks about them -- would prove so annoying that it would drive listeners away, and that the annoyance would therefore cure itself. This attitude was expressed at the third annual Radio Conference in 1924 by Secretary of Commerce Hoover,⁴³ when he told the broadcaster conclave that the quickest way to kill broadcasting would be to use it for direct advertising.⁴⁴

Another pioneer achievement by AT&T in the fall of 1924 served to turn listener attention away from radio advertising. For the first coast-to-coast radio network was realized on October 23, when AT&T linked up 22 stations. The occasion was the United States Chamber of Commerce convention in Washington, the guest speaker, President Calvin Coolidge.⁴⁵ It remained for the Victor Phonograph Company, however, to present the first sponsored program employing a national network, New Year's Day, 1925.⁴⁶

When President Coolidge was inaugurated on March 4, 1925, it was estimated that 15 million people listened

⁴³Friedrich and Sayre. The Development of the Control of Advertising, p. 5.

⁴⁴Dunlap, O. E., Jr. "Shall Advertising Be Given the Air." Outlook, 141:387 (November 11, 1925).

⁴⁵Archer. History of Radio to 1926, p. 346.

⁴⁶Kolodin. American Mercury, 35:298.

directly to the executive's voice. In addition to a 21 station coast-to-coast AT&T network, the three station WJZ chain (WJZ, WRC, Washington, and WGY) carried the epic broadcast.⁴⁷

In the spring of 1925, a series of events which was to greatly influence modern broadcasting began when a man and wife vaudeville team, Marian and Jim Jordan, decided to appear in a series of skits over WENR, Chicago. The resultant program, "The Smith Family", presented the intimate life of a witty couple in a continued sequence. Forerunner of the soap operas, "The Smith Family" never caught on with the public. Yet in May, 1941, the Crossley Survey showed that the most widely heard program in America was Marian and Jim Jordan -- "Fibber McGee and Molly".⁴⁸

One of the pioneer dentrifice concerns to use radio broadcasting was the Bristol-Myers Company, makers of Ipana toothpaste. Their first program, frankly experimental, went out over two stations on April 8, 1925. So rapidly did "The Ipana Troubadours" grow in popularity that they soon occupied the major stations of the entire AT&T network.⁴⁹

Although most of the brief copy for the Ipana show was institutional, there was considerable mention of the red and

⁴⁷Archer. History of Radio to 1926, p. 354.

⁴⁸Chase. Sound and Fury, pp. 279-280.

⁴⁹Arnold. Broadcast Advertising, p. 114.

yellow box in which Ipana Toothpaste was packaged.⁵⁰ This was woven into the program by stating that the "Troubadours" themselves were dressed in red and yellow costumes.⁵¹

Mr. Lee Bristol, vice-president of Bristol-Meyers, had this to say about the program:

We have watched with interest the growth of commercial broadcasting. We were one of the earliest users of programs for advertising purposes. We believe that the use of the Ipana Troubadours has been a splendid good-will builder for Ipana toothpaste and has contributed its share in obtaining the present success of that product today.⁵²

By the end of June, 1925, the number of radio sets in American homes had increased to 4,000,000, the number of broadcasting stations to 571.⁵³ The stations comprising the AT&T network that summer charged the following rates:

WEAF, New York	\$500 an hour
WCAE, Pittsburgh	200
WGR, Buffalo	200
WJAR, Providence	200
WSAI, Cincinnati	200
WOC, Davenport	150
WCCO, Minneapolis	250
WFI-WOO, Philadelphia	200
WCAP, Washington	150
WEEI, Boston	200
WEAR, Cleveland	150
WWJ, Detroit	200
WTAG, Worcester	150
KSD, St. Louis	250 ⁵⁴

⁵⁰Hettinger. A Decade of Radio Advertising, p. 263.

⁵¹For complete copy, see Appendix A-3.

⁵²Arnold. Broadcast Advertising, pp. 114-115.

⁵³Hettinger. A Decade of Radio Advertising, p. 42.

⁵⁴Dunlap. Outlook, 141:388.

Gross charges per hour, using the 13 station AT&T hookup, were \$3,000.⁵⁵ Talks were limited to ten minutes and charged at half the hourly rate. Music or entertainment for a half hour was assessed at half the hourly basis, plus 25 per cent. In addition to paying for the station facilities, the advertiser had to pay the artist, which in the case of some celebrities, ran \$1000 for a single radio performance.⁵⁶

One of the first sponsors to utilize the AT&T hookup outlined above was Proctor & Gamble. Since 1923, P&G had aired recipes ("take one-half cup of Crisco") over WEAF. With the advent of the network, the program was expanded and home economist Ida Bailey Allen featured in a P&G chain series.⁵⁷

The trend toward commercialization of the broadcasting industry was one of the chief subjects discussed at the fourth annual Radio Conference, in Washington, November, 1925.⁵⁸ Secretary Hoover, who presided over the meetings, called upon the broadcasters for "a definition of policy" which would urge all advertisers that they limit their sales

⁵⁵Archer states that the network charge was \$2600.

⁵⁶Dunlap. Outlook, 141:388.

⁵⁷"P&G to Market". Time, 45:54 (June 18, 1945).

⁵⁸Dunlap. Outlook, 141:388.

talk in some way.⁵⁹

A special committee of advertising at the same conference further resolved to "deprecate the use of radio broadcasting for direct sales effort" and stated that "the conference concurs in the suggestion of the Secretary of Commerce that the problems of radio publicity should be solved by the industry itself, and not by Government compulsion or by legislation."⁶⁰ Moreover, the National Association of Broadcasters adopted a code of ethics which pledged that broadcasters would work for "high program standards".⁶¹

While the fourth annual Radio Conference debated broadcast advertising, Radio Station WJZ, destined within a year to be the key station of a powerful commercial network, readied a 10-station chain for transmission. On November 9, 1925, the Bound Brook transmitter of WJZ was connected by wire lines with New York, Washington, Schenectady, Springfield, Rochester, Syracuse, Utica, Philadelphia, Baltimore and New Haven.⁶²

The Radio Corporation of America, owner of WJZ, and a

⁵⁹Friedrich & Sayre. Development of Control of Advertising on the Air, p. 5.

⁶⁰Ibid., p. 6.

⁶¹Ibid., p. 8.

⁶²Archer. History of Radio to 1926, p. 366.

manufacturer of radio equipment, was vitally interested in the development of broadcasting. So were Westinghouse, another radio manufacturer, and General Electric, a national radio dealer. The three, pooling their resources, were quite capable of organizing a nation-wide network, except for one difficulty. As already stated, AT&T owned the only available telephone lines capable of efficiently hooking up origination station to outlet stations.⁶³

It was at this juncture that Owen D. Young, General Electric chairman, began to dicker with AT&T for the purchase of WEAJ and the leasing of telephone lines. David Sarnoff, general manager of RCA, also conferred with Walter Gifford of the telephone company through the early spring of 1926. Finally, in July of that year, RCA agreed to pay \$1,000,000. for WEAJ and its network, with the understanding that RCA would use telephone lines exclusively in transmitting programs to its affiliated stations. However, the sale contract wasn't effective until four months later.⁶⁴

There were 528 broadcasting stations⁶⁵ and 5,000,000 radio sets⁶⁶ in the United States in July, 1926, when a Federal Court decision removed all vestiges of Government

⁶³Chase. Sound and Fury, p. 35.

⁶⁴Ibid., pp. 36-37, 39.

⁶⁵Wisner, G. F. "The Federal Radio Commission." Congressional Digest, 9:102 (April, 1930).

⁶⁶Hettinger. A Decade of Radio Advertising, p. 42.

control over radio. Early in 1925, a Chicago broadcaster had asked the Department of Commerce to shift his wave length to another one occupied by another station. When the request was refused, the Chicagoan shifted his transmitter anyway and an injunction was filed in the court of United States Judge Wilkerson, in Chicago.⁶⁷

To the dismay of Secretary Hoover, the judge ruled on July 3, 1926 that the Department of Commerce had no authority under the 1912 Radio Law to allocate frequencies, withhold radio licenses, or regulate power or hours of transmission.⁶⁸ Obviously, this ruling knocked the whole improvised structure of regulation to the ground. As a result, new stations sprang up rapidly, and many of the existing stations jumped their wavelengths, and increased their power regardless of the rights of others.⁶⁹

Meanwhile, the trend toward commercialization of the broadcasting industry continued. By mid-summer, the majority of the stations in and about New York were operating on a toll basis, with charges based on the power and importance of the station. It was estimated that during one month's time, WEAJ broadcast about 454 different features, with 85

⁶⁷Chase. Sound and Fury, p. 22.

⁶⁸Wisner. Congressional Digest, 9:102.

⁶⁹Denison. Harper's, 178:630.

commercial programs among them.⁷⁰

Broadcasting, for the most part, was still believed to be unadaptable to selling effort of a direct nature. As a result of this opinion, most of the commercial announcements in 1926, like those of the three years previous, contained little more than the mere mention of sponsorship.⁷¹

The following, an example of this type of commercial, was aired in a morning broadcast over station WEAF, October 15, 1926:

The Washburn Company engaged the facilities of our station to present these home service talks on Monday, Wednesday, and Friday. The subject of our lesson this morning is Gold Medal's Orange Pie.

This brief announcement, together with a statement that Betty Crocker, the Gold Medal cooking expert, would be glad to answer any questions addressed to her, comprised the opening announcement for a twenty-minute program.⁷²

The same type of announcement was featured on the Jones and Hare "Happiness" program, still sponsored in 1926 by the Happiness Candy Stores of New York. In the "Happiness" program, however, there was a more concerted attempt at selling,

⁷⁰Crosby, W. F. "Who Pays for Radio Broadcasting." St. Nicholas, 53:806, 808.

⁷¹Hettinger. A Decade of Radio Advertising, pp. 261-262.

⁷²Ibid., p. 262.

for the company slogan, "Happiness is Just Around the Corner", was mentioned frequently during the course of the entertainment.⁷³

Not all of the commercial announcements of this period were of the Betty Crocker-Jones and Hare nature, however. A half-hour program sponsored in the fall of 1926 by the La France Company, possessed practically all of the elements considered essential in the commercials of 1932 and '33.

The broadcast opened with an excerpt of a march, employed in theme-song fashion. Then came a minute and a half announcement telling of the qualities of La France Bluing and Cleansing Flakes and Saturna Starch Tablets. Another selling announcement, of a minute's duration, came at the mid point, and a brief offer to send listeners post cards of the La France display at the Philadelphia Sequi-Centennial Exposition, at the close.⁷⁴

Sale of WEA and its affiliated stations to RCA, Westinghouse and General Electric took effect on November 1, 1926.⁷⁵ Two weeks later a four-hour program over a 19-station hookup introduced the National Broadcasting Company to America's radio audience.⁷⁶ Those who participated in the

⁷³Hettinger. A Decade of Radio Advertising, p. 262.

⁷⁴Ibid.

⁷⁵Chase. Sound and Fury, p. 39.

⁷⁶"Baby to Giant in 15 Years." Newsweek, 18:71.

inaugural program were Dr. Walter Damrosch; Will Rogers; Harold Bauer, pianist; Cesare Sodero, conducting a light opera company; comedians Weber and Fields; the dance orchestras of B. A. Rolfe, George Olsen, Ben Bernie and Vincent Lopez;⁷⁷ Mary Garden, soprano; and Titto Ruffo, Baritone.⁷⁸

The Associated Press reported that some 5,000 miles of telephone wire were under lease for the special broadcast,⁷⁹ which picked up Will Rogers' homespun wisecracks from Independence, Kansas and Mary Garden's renditions of "Annie Laurie" and "My Little Gray Home in the West" from Chicago, in addition to the New York portion of the program.⁸⁰ Cost of the historic air show is said to have exceeded \$50,000, of which half went to the artists.⁸¹

Commenting on NBC's debut, the Washington Post announced, "Radio broadcasting has definitely donned its first long pants".⁸² Actually, however, nothing except a new corporate form had come into being with the formation of NBC. Only a

⁷⁷Chase. Sound and Fury, p. 39.

⁷⁸"Baby to Giant in 15 years." Newsweek, 18:71.

⁷⁹"Radio Converts the Continent Into An Auditorium." Literary Digest, 91:26 (December 4, 1926).

⁸⁰"Baby to Giant in 15 Years". Newsweek, 18:71.

⁸¹"Radio Converts the Continent." Literary Digest, 91:26.

⁸²Ibid.

new direction and name were given the two already existing networks of WEA and WJZ. To distinguish the two, which covered the same general areas, NBC dubbed the large WEA chain its 'Red' network; the WJZ web, its 'Blue'.⁸³

Merlin H. Aylesworth, public utility attorney, and a former president of the Utah Light and Power Company, was named president of NBC.⁸⁴ Soon after taking office, he frankly stated that NBC was a sales promotion adjunct of RCA.⁸⁵

Chain broadcasting came into being chiefly because commercial sponsors wanted to extend the reach of their particular programs. But chain broadcasting also resulted from the demands of the broadcasters. Except for the large theatrical centers, the lack of talent available to station program directors made such a system of broadcasting necessary if the radio public was to be held. Programs -- not just broadcasts -- had become the lifeblood of the expanding industry.⁸⁶

In the meantime, technical transmission of radio programs had become so bad without regulation that broadcasters with large investments in the industry lobbied in Washington

⁸³Chase. Sound and Fury, pp. 38-39.

⁸⁴Ibid., p. 40.

⁸⁵Landry. Who, What, Why is Radio, p. 23.

⁸⁶Chase. Sound and Fury, p. 28.

to get Congress to enact regulatory legislation. Such organizations as the National Radio Co-ordinating Committee exerted considerable pressure on behalf of the big broadcasters.⁸⁷

In his message to Congress, December 7, 1926, President Coolidge made the following recommendation regarding radio legislation:

Due to the decisions of the courts, the authority of the Department (Commerce) under the Law of 1912 has broken down; many more stations have been operating than can be accommodated within the limited number of wave lengths available; further stations are in course of construction; many stations have departed from the scheme of allocation set down by the Department, and the whole service of this most important public function has drifted into such chaos as seems likely, if not remedied, to destroy its great value. I most urgently recommend that this legislation should be speedily enacted.⁸⁸

Radio interference became so pronounced by the winter of 1926 that an already indignant public bombarded members of Congress with protests requesting legislation to bring about relief.⁸⁹ Resultant Congressional debate on the various possibilities for federal control of radio, as in Congressional sessions since 1924, frequently commented on radio advertising. There were some suggestions that aerial

⁸⁷Chase. Sound and Fury, p. 22.

⁸⁸Wisner. Congressional Digest, 9:102.

⁸⁹Ibid.

advertising should be cut out altogether, and some steps taken toward introducing legislation to this effect. However, the attempts proved abortive, as did proposals to legislate 'direct advertising' out of existence, primarily because of the industry's attitude of 'regulation from within'.⁹⁰

At length, the Radio Act of 1927, appointing a Federal Radio Commission, was approved February 23, 1927. Under the Act, the Commission was formally organized on March 15.⁹¹

The only article on advertising inserted in the measure was that requiring that sponsored programs should be announced as such. This point had been developed by Mr. Celler on the floor of the House the previous year, the Congressman claiming that programs paid for but not so announced were as deceptive as advertising inserted in newspapers as part of the regular text. There was also in the act a specific provision against censorship of programs by the Commission, an article which many thought included the prohibition of censorship of advertising.⁹²

Nevertheless, advertising abuses were among the first topics to engage the attention of the FRC, which warned,

⁹⁰Friedrich and Sayre. Development of Control of Advertising, p. 6.

⁹¹Wisner. Congressional Digest, 9:102.

⁹²Friedrich and Sayre. Development of Control of Advertising, pp. 6-7.

"The amount and character of advertising must be rigidly confined within the limits consistent with the public service expected of the station." That the commission meant what it said was to be graphically illustrated a year later when it refused to renew the license of Station WCRW in part because "it is clear that a large part of the program is distinctly commercial in character, consisting of advertisers' announcements and of direct advertising, including the quoting of prices."⁹³

With the appointment of the FRC as guardian early in 1927, another period in the life of the youthful radio commercial drew to a close. Behind were the irresponsible acts of an 'unlicensed' youth, the unfettered deeds of an 'unchained' system. Ahead lay a more orderly life, under the watchful eye of the FRC and its companion agency, the 13-year-old Federal Trade Commission.

But, admittedly, much had been accomplished in the era just past. Toll broadcasting had progressed from an experimental stage to an exalted position in the radio broadcasting hierarchy. The early ten-minute talk was converted into the sponsored entertainment program. And the coast-to-coast network -- that potentially great purveyor of entertainment, education, and sales advertising -- had become a reality.

⁹³Siepmann. Radio's Second Chance, p. 141.

CHAPTER IV

Growing Pains (1927-1934)

Of 1441 radio stations licensed by the government after November, 1920, some 600 were operating in mid-March, 1927, when the Federal Radio Commission began to function.¹

The commission encountered several difficulties at the very outset. First, the Senate failed to approve the appointment of two of the five men named by President Coolidge. Next, the upper house left unpassed a bill which would have appropriated money for the work of the body.²

William H. Bullard, a retired admiral, was chairman of the new government agency, which included as members Orestes H. Caldwell, Henry A. Bellows, John F. Dillon and Judge Eugene O. Sykes.³ These men, appointed for one year, faced almost insurmountable problems in their task of reallocating stations all along the broadcast band.⁴

¹Crowell, Chester T. "Business End of Broadcasting." Saturday Evening Post, 199:47 (February 26, 1927).

²"The Radio Commission". Outlook, 145:355 (March 23, 1927).

³Ibid., p. 355.

⁴Friedrich and Sayre. Development of Control of Advertising, p. 7.

Another existing government agency when began, at this time, to exercise some degree of control over radio broadcasting was the Federal Trade Commission. Created by an act of Congress, September 26, 1914, the FTC was and is an independent agency, with its five members appointed for a term of seven years each by the President, with the approval of the Senate.⁵

In 1927, the FTC had the right merely to pass on unfair methods of competition. The agency's first action against a radio advertiser was taken in August of that year, when it charged the Omaha Tanning Company with saying over the air that they tanned their own harnesses, when they didn't do so.⁶

Midsummer, 1927, found 671 radio stations on the air,⁷ an increase of 143 stations since July 1, 1926.⁸ The number of radio sets in use jumped from 5,000,000 to 6,500,000 during the same period.⁹

⁵"The Powers and Functions of the Federal Trade Commission." Congressional Digest, 9:199 (August, 1930).

⁶Friedrich and Sayre. Development of Control of Advertising, p. 7.

⁷Dr. Hettinger, on p. 42 of his A Decade of Radio Advertising, lists 681 stations on July 1.

⁸Wisner. Congressional Digest, 9:102.

⁹Hettinger. A Decade of Radio Advertising, p. 42.

Meanwhile, another network prepared to compete with NBC. In January, 1927, Major Andrew J. White, onetime editor of RCA's Wireless Age; George A. Coats, promoter; Arthur Judson, concert star manager; Francis Marsh, song booker; and Edward Ervin, assistant manager of the New York Philharmonic Symphonic Society, had formed United Independent Broadcasters, Incorporated. After signing up WOR, Newark, and 16 other stations as affiliates, the quintet sold their operating rights to the Columbia Phonograph Company.¹⁰

Columbia organized the Columbia Phonograph Broadcasting Company to act as sales agent and operating company for the network, which went on the air September 18, 1927. For its initial program, Columbia presented Deems Taylor's opera, "The King's Henchman", with the composer himself acting as narrator. After operating the new network for three months at a loss of \$100,000 per month, Columbia sold it back to Major White's United Independent Broadcasters for \$10,000 and 30 hours of free broadcasting.¹¹

One of the earliest accounts to be placed with the Columbia Phonograph Broadcasting System was that of the Congress Cigar Company, manufacturers of La Palina cigars. The "La Palina Smoker", a pioneer radio dramatic show,

¹⁰Chase. Sound and Fury, pp. 40-41.

¹¹Ibid., p. 42.

featured 'La Palina', only lady present in a circle of men, who told tales of adventure and intrigue night after night.¹²

The formation of the FRC and the CPBS inaugural would have been enough to make 1927 an outstanding radio year. But 1927 also boasted a technical discovery which revolutionized the manufacturing of radio receiving sets. That achievement was the perfection of the AC vacuum tube, which made electrified receiving sets possible, and rendered obsolete the old battery-operated equipment.¹³

By the end of 1927, NBC's total list of affiliated stations had expanded to 48. The network sold a lot of radio sets for its three owners during its first full year. In addition, it sold a smattering of tires, motor cars, toothbrushes, cosmetics, soaps and cereals for other advertisers, who paid an average per-hour price of \$337 for net facilities.¹⁴

Gross radio advertising for 1927 totaled \$4,820,000, of which \$3,833,000 was national network volume, according to the National Association of Broadcasters. The totals didn't allow for discounts, nor did they include the program

¹²Chase. Sound and Fury, p. 43.

¹³Kolodin. American Mercury, 35:298.

¹⁴"Broadcasting's 100 Years in Ten." Business Week, p. 30 (November 7, 1936).

or talent cost.¹⁵

In January, 1928, Dodge Brothers heralded the birth of a Victory model automobile with a "Victory Hour" on NBC. Will Rogers in California, Paul Whiteman's orchestra in New York, Fred and Dorothy Stone in Chicago, and Al Jolson in New Orleans all contributed to a unified program, which cost \$60,000. Forty-seven stations were linked by 20,000 miles of telephone wire for the broadcast, at an engineering cost of \$35,000. Edward L. Berneys, Public Relations counsel for Dodge, initiated the gigantic hook-up, the biggest attempted up to that time.¹⁶

Early in 1928, the FRC began to receive letters from radio listeners demanding that it do something about direct advertising, a problem over which the commission had no control by law. Soon the situation became a major topic for discussion at the hearings of the House Committee on Merchant Marine and Fisheries on the bill to extend the life of the commission. Once more, however, the prevailing sentiment was that the radio industry would be sensible enough to regulate its own abuses.¹⁷

¹⁵Peter, Paul F. "American Listener in 1940". Annals of American Academy, 213:5 (January, 1941).

¹⁶Chase, Stuart. "An Inquiry into Radio". Outlook, 148:616 (April 18, 1928).

¹⁷Friedrich and Sayre. Development of Control of Advertising, p. 7.

There were over 700 broadcasting stations, nearly 10,000,000 receiving sets, and an estimated total radio audience of from 30,000,000 to 50,000,000 in the United States in April 1928. The total outlay by the American public for radio sets and accessories was \$550,000,000, compared to 1922's \$60,000,000.¹⁸

With the coming of the AC vacuum tube and generally better radio equipment, the radio audience of 1928 started to listen more critically and attempt some real enjoyment from the content of radio programs. When the fans began to protest the direct advertising that had sprung up rapidly since late 1927, the big stations heeded the warning. As a result, direct advertising in the spring of 1928 was greatly diminished in the leading broadcast stations.

Not so the small local station, which continued to employ the 'knock-down, drag 'em out' sales device. Patent medicine companies, denied space in the better magazines and newspapers, fended their nostrums over such locals as John R. Brinkley's KFKB, Milford, Kansas; WHT; WJAZ, KTNT, Muscatine, Iowa; WJBT, Chicago, and WGFL, the 'Voice of Labor'.¹⁹

During the second year of the Federal Radio Commission a more direct effort was made to tackle the problem of direct

¹⁸Chase. Outlook, 148:616.

¹⁹Ibid., 148:617-618.

advertising. Protests were received from rival merchants to those who allegedly used the radio for direct sales. The complainants claimed that the government gave an unfair advantage to their competitors by allowing sales privileges on a government licensed station.

As a result, the commission gave offending stations less desirable frequencies, or made them share time. Stations so penalized protested and hearings were held on the issue. Certain of the stations submitted literally hundreds of thousands of fan letters showing that their programs were liked by their audience, and that radio listeners depended upon them for news of prices and commodity details which they couldn't get elsewhere. Thus the Commission concluded that "it must proceed cautiously, since it could not censor programs", and that "conditions differed from one section of the country so radically as to make universal rules about advertising unwise."²⁰

The National Broadcasting Company in the spring of 1928 claimed some 50 affiliates, operated 14 studios in New York, Chicago, Washington, and San Francisco. Fifty-six sponsors utilized the Red and Blue chains, which charged \$4,740 and \$3,200 per hour, respectively, \$10,000 when both

²⁰Friedrich and Sayre. Development of Control of Advertising, pp. 7-8.

were used.²¹

Mid-summer in the United States found 677 radio stations on the air, 7,700,000 receiving sets in use,²² and a new type of radio program in the making. W. M. Hickey, president of Jack the Tire Expert, General tire distributor in Hartford, Connecticut, in casting about for a good radio program idea, had his attention called to a question and answer parlor game then in vogue. The result was that on August 27, 1928, "Jack Says: Ask Me Another", radio's first quiz program, was aired over WTIC, Hartford.²³

Also in the summer of 1928, the Congress Cigar Company, makers of La Palina cigars,²⁴ paid \$50,000 for a 13-weeks radio series over the Columbia Phonograph Broadcasting System. But more important, the Congress vice-president in charge of advertising and production, William S. Paley, sought the cause for increased La Palina sales, found it was due to the radio advertising.²⁵ On September 26, 1928, he became president of United Broadcasters,²⁶ while Major White

²¹Chase. Outlook, 148:616, 618-619.

²²Hettinger. A Decade of Radio Advertising, p. 42.

²³Baker, Fred. "Who Started This Quiz Business." Broadcasting, 18:32 (April 1, 1940).

²⁴See "La Palina Smoker", p. 36.

²⁵"Youth at the Top". World's Work, 61:37 (March, 1932).

²⁶See p.

remained as president of CPBS, then limited to 19 stations in the northeastern part of the country.²⁷

Although broadcast advertising had originated over individual stations, its growth in that field was much slower than among the national networks. The individual station was hampered in securing sponsors in a number of ways.

All except the most enterprising and financially strong stations in such metropolitan centers as New York and Chicago found it impossible to develop local programs that could compete successfully with network productions. Neither the talent nor the financial resources were available to the small local stations. Moreover, the local merchant and small manufacturer were loath to experiment with the new medium of radio.²⁸ Small wonder then that of a total of \$14,000,000 spent for gross radio advertising in 1928, \$10,227,000 represented national network volume.²⁹

In January, 1929, NBC's rival network took steps to consolidate its position in the broadcast field. William S. Paley merged Columbia Phonograph Broadcasting with United Broadcasters, called the resultant organization the Columbia

²⁷Chase. Sound and Fury, p. 43.

²⁸Hettinger. A Decade of Radio Advertising, p. 137.

²⁹Peter. Annals of American Academy, 213:5.

Broadcasting System, and became president.³⁰ Five months later, Paley was to sell Paramount Pictures half interest in CBS for \$5,000,000.³¹

During the latter part of 1928 and early 1929, the selling type of commercial announcement began to be developed. The theory that broadcasting possessed value only as a goodwill agent was again discarded, in favor of sales messages similar to those inserted in other media.³²

The Arch Preserver Shoe program of 1929 tended to use a brief introductory commercial, a long middle plug describing the distinctive qualities of the product, and a minute closing announcement suggesting that the listener visit the local Arch Preserver dealer at the earliest possible moment. Firestone, Bond Bread, Coward Shoes, and other programs exhibited the same general trend.³³

On March 25, 1929, the National Association of Broadcasters published a code of ethics, which stated in a general way the principles which broadcasters proposed to follow in raising the standards of radio advertising.³⁴ The statement,

³⁰Chase. Sound and Fury, p. 43.

³¹"Youth at the Top." World's Work, 61:72.

³²Hettinger. A Decade of Radio Advertising, p. 263.

³³Ibid.

³⁴Kobak, Edgar. "Radio Advertising Standards". Broadcasting, 8:22 (June 15, 1935).

which was to set the tone of later codes adopted by the association, independent broadcasters and the chains, included the following provisions which dealt with advertising:

3. Matter which is barred from the mails as fraudulent, deceptive, or obscene shall not be broadcast.

4. Every broadcaster shall exercise great caution in accepting any advertising matter regarding products or services which may be injurious to health.

5. No broadcaster shall permit the broadcasting of advertising statements or claims which he knows or believes to be false, deceptive, or grossly exaggerated.

6. Every broadcaster shall strictly follow the provisions of the Radio Act of 1927 regarding the clear identification of sponsored or paid-for material.

7. Care should be taken to prevent the broadcasting of statements which are derogatory to other stations, to individuals, or to competing products or services, except where the law specifically provides that the station has no right of censorship.³⁵

The provision was made that when charges of violation of this code were filed in writing with the Managing Director of the Association, the Board of Directors would investigate the charges and notify the accused station of their findings. The only form of action which could be taken against an errant member was that of expulsion, not a big

³⁵Friedrich and Sayre. Development of Control of Advertising, pp. 8-9.

threat when few broadcasters belonged to the trade body, and its benefits weren't very tangible.³⁶

Renewed discussion of direct radio advertising and the value of the evening hour broadcast evolved in June, 1929. An anonymous writer in the June issue of Radio Broadcast magazine penned these words:

Most listeners have doubtless appreciated the excellent dance orchestra which punctuates the advertising announcements broadcast by the Lucky Strike people on Saturday nights through the NBC chain. They have become so hardened to the blatant advertising which characterizes a number of so-called good-will programs that they automatically become deaf when the announcer's voice starts. This fact alone accounts for the few protests registered against radio advertising and minimizes the negative reaction which would otherwise be felt by its sponsors as well as their listeners.

By and large, experienced users of the larger chains observe wisdom and restraint in their announcements, but there has been, nevertheless, a steady lowering of standards in radio advertising. Those few which exceed the bounds of propriety, however, embolden others to transgress further and further into the realm of direct advertising.

Managers of stations are unfortunately faced with high pressure from radio advertisers, spending large sums of money, for greater and greater concessions, while the listener remains relatively inarticulate. With 80 per cent of WEAJ's time sold between seven and ten P.M., there is every reason

³⁶Friedrich and Sayre. Development of Control of Advertising, p. 9.

for observing the utmost caution to guard against the influence of radio advertising halitosis.³⁷

Merlin H. Aylesworth, then president of NBC, was more optimistic in his views about the two problems. In an article entitled "Radio's Accomplishment", which appeared in Century magazine for June, 1929, Mr. Aylesworth stated:

Advertisers who use radio are rapidly developing the same high quality in their sponsored programs that we are developing in our sustaining programs.

The evening hours are in most demand by advertisers and since most of our time from 6:00 P.M. to midnight has been sold, we are bound to see, I believe, a continued improvement in commercial programs.

Makers of sponsored programs have discovered that they cannot make a direct sales appeal. Their 'selling' must be entirely by indirection and this because their programs join the family circle. They cannot even spend much time describing their product. They have found that the most effective method is to send listeners an interesting and entertaining program and let him know that it comes from the manufacturer of a certain product.³⁸

A few programs did exhibit more indirect forms of advertising in 1929. An indirect approach to the sales message was employed in the Chevrolet program of the "General Motors Family Party", which presented John Philip Sousa and his band for the first time on the air. The

³⁷"Regarding Direct Radio Advertising". Radio Broadcast, 15:73 (June, 1929).

³⁸Aylesworth. Century, 118:219-220.

broadcast opened with a brief statement regarding the premier radio performance of the famous band leader, and then went directly into the entertainment proper with only a brief mention of sponsorship. Such selling message as there was, was contained in the closing announcement.³⁹

During 1929, Fels Naptha Soap produced one of the first commercials to be presented in dramatized form. Said announcements recounted in dramatized version the story of an uncle who gave his niece a small house where he intended her to learn housekeeping before awarding her the family mansion. The heroine used Fels Naptha Soap and thus won the right to her uncle's estate.⁴⁰

The number of radio sets in the United States soared to 9,000,000 by July, 1929, although the radio station total dropped to 606.⁴¹ As early as this, one third of all the sponsored programs were prepared by advertising agencies, an item of particular significance to later advocates of 'station and network produced shows.'⁴²

Spot advertising -- business placed by national or regional manufacturers or distributors over an individual station -- received a boost in 1929 with the introduction

³⁹Hettinger. A Decade of Radio Advertising, pp. 263-264.

⁴⁰Ibid., p. 264.

⁴¹Ibid., p. 42.

⁴²Landry. Who, What, Why is Radio, p. 37.

of the electrical transcription, a record especially produced for broadcasting purposes. By means of this new device, the local station was able to offer spot advertisers transcribed programs for sponsorship which compared favorably with the 'live' broadcasts of the networks.⁴³

The 'offer', closely associated with broadcast advertising as a sales tie-in since the early days of the networks, continued to grow during 1929, although it was later eclipsed temporarily by the 'contest'. The latter sales device didn't enter the field of radio advertising in any direct manner until 1931, when the nets removed their prohibition of that type of sales promotion at the insistence of the advertisers. In 1929, however, statements were inserted in the commercials to the effect that listeners could procure details of the contests by visiting their nearest dealer or by scanning the columns of their local newspaper.⁴⁴

Commercial announcements of this period were distinctly formal, employing standard phrases, and usually appearing at the same points in the program. Even the best of them were more acceptable when read than when heard. Informality and personal appeal were yet to be introduced.⁴⁵

⁴³Hettinger. A Decade of Radio Advertising, pp. 140-141.

⁴⁴Ibid., p. 277.

⁴⁵Ibid., p. 264.

Meanwhile, two blackface comedians named Freeman Gosden and Charles Correll, well known to Chicago listeners as "Sam and Henry", shifted from WGN to WMAQ, NBC-owned Chicago station in 1929. With the shift came new names, "Amos and Andy", while two months later, the Pepsodent Company bought the show and sent it over a coast-to-coast hookup. Just as Marian and Jim Jordan laid down the foundation upon which the later daytime serials were to be erected,⁴⁶ "Amos and Andy" did the preliminary work of conditioning radio listeners to follow a continued radio program.⁴⁷

By October, 1929, there were about 10,000,000 radio homes in the United States, with an estimated 35,000,000 radio listeners.⁴⁸ National network gross advertising for the year jumped 83 per cent over 1928 figures to \$18,729,571.⁴⁹ Total gross advertising for the industry in 1929 reached \$26,800,000.⁵⁰

For the third successive year, an amendment extending the life of the Federal Radio Commission was passed in

⁴⁶See "The Smith Family", pp. 30-34.

⁴⁷Chase. Sound and Fury, pp. 180-181.

⁴⁸Darrow, Floyd L. "A Radio Anniversary". St. Nicholas, 56:1000 (October, 1929).

⁴⁹"Radio Advertising Headed for \$150 Millions in 1931". Business Week, p. 10 (August 12, 1931).

⁵⁰Peter. Annals of American Academy, 213:5.

March, 1930. Thus the FRC, originally set up to function for one year only, continued as licensing authority.⁵¹

In 1930, Archibald M. Crossley, recognizing radio's lack of guaranteed circulation figures, first commercialized radio research. It was Crossley who first employed the technique of having young women call listeners on the telephone and ask, "What programs have you been listening to?"⁵² The early Crossley audience measurement was under the supervision of the Association of National Advertisers.⁵³

The year 1930 also saw the development of the so-called 'soap operas'. Three of the experimental dramatic serials, "The Goldbergs", "Ma Perkins", and "Little Orphan Annie" were aired almost simultaneously over Chicago stations in 1930. Originally developed as economical fillers-in, the pioneer 'soap operas' achieved unlooked for results. Letters, telephone calls and gifts flooded the Chicago broadcasters. The daytime serial idea spread rapidly, and a new 'art form' was created.⁵⁴

⁵¹"Three Years of Federal Radio Commission". Radio Broadcast, 16:270 (March, 1930).

⁵²"Plan New Check-Ups on Radio". Business Week, p. 26 (August 19, 1939).

⁵³"Checking Radio Checkups". Business Week, p. 36 (May 28, 1938).

⁵⁴Best, Katherine. "Perpetual Emotion". Reader's Digest, 36:66 (May, 1940).

Writers began to turn out tons of the stuff, crammed with homey detail and endless complications in the lives of the main characters. Woe was the keynote, with a never-ending procession of missed trains, burned biscuits, and back-yard misunderstandings studding the broadcasts. Soap opera philosophy was that of the cracker-barrel variety, while physical danger, hysteria and 'wish-fulfillment' melodramatics were frequently stressed during the quarter-hour programs.⁵⁵

More than 12,000,000 radio sets were in use in the United States by mid-year, 1930, with 618 radio stations broadcasting daily.⁵⁶ It is estimated that by December of that year, the number of sets had increased by 500,000, that 56,000,000 listeners had their sets on an average of 112,000,000 hours a day.⁵⁷

The College of the City of New York is credited with inaugurating the first college course on radio broadcast advertising in the fall of 1930. Sixty-three students enrolled for the initial course, which consisted of a series of 13 lectures. Among the subjects discussed were the fourth dimension of advertising, commercial credits and their relation to good will, fitting the advertising program to the

⁵⁵Best. Reader's Digest, 36:66.

⁵⁶Hettinger. A Decade of Radio Advertising, p. 42.

⁵⁷Volkening. Current History, 33:396.

product, broadcast advertising an aid to distribution, resale of broadcast advertising through other media, and does broadcast advertising pay.⁵⁸

By this time, there was little room for doubt that radio advertising was profitable. More than 300 nationally known companies used NBC or CBS. A large cigarette manufacturing concern claimed that a 47 per cent increase in sales in two months had been achieved largely through its radio program.⁵⁹ Among NBC clients, radio equipment manufacturers, long the top radio sponsors, ranked only third in 1930. Big food and drug manufacturers had taken the commanding positions, a situation which still prevails.⁶⁰

Gross radio advertising on the national networks in 1930 jumped an additional 42 per cent over 1929 results to \$26,667,391.⁶¹ Total gross advertising figures showed \$40,500,000.⁶²

In January, 1931, the northeastern Westinghouse radio stations charged \$200 for half-hour evening programs. A

⁵⁸Arnold, Frank A. "First College Course on Radio Broadcast Advertising". School Life, XVII:198 (June, 1932).

⁵⁹Volkening. Current History, 33:396-397.

⁶⁰"Broadcasting's 100 Years in Ten". Business Week, p. 30.

⁶¹"Radio Advertising Headed for \$150 Millions in 1931". Business Week, p. 10.

⁶²Peter. Annals of American Academy, 213:5.

thirty-minute broadcast over NBC Red cost advertisers some \$3,000, over the Blue, more than \$2,000. Use of both systems in a coast-to-coast hookup cost over \$20,000 an hour. Yet despite increasing rates, the demand for air time was, on the whole, increasing.⁶³

Sustaining (non-commercial) programs, offered by the stations or networks, supplemented the offerings of the advertisers. Since many listeners felt that it was the sustaining program that furnished most of the material of genuine cultural or educational value, there was some concern that the growth of advertising would crowd it out altogether.

An article in the industry magazine, Radio News, assured the listener that the sustaining program was a permanent fixture in the broadcasting scheme of things, saying in part:

The radio executives are too conscious of their obligations to the listening public and would no more sacrifice their own time on the air than would the directors of a national magazine sell all the space in their publication to advertisers.⁶⁴

Nevertheless, Dr. Lee de Forest, pioneer radio inventor, and retiring president of the Institute of Radio Engineers,

⁶³Orton, William. "The Level of 13-Year-Olds". Atlantic Monthly, 147:2 (January, 1931).

⁶⁴Ibid., p. 3.

declared in January, 1931 that radio was the victim of a disease which might destroy both its usefulness and its prosperity. According to Dr. de Forest, there was a marked reduction of listening hours during 1930, a record year for staying at home. "The listening public," said the inventor, "is becoming more critical of program quality and more lukewarm to what is being offered them."⁶⁵

As if in response to this and other criticism of that time, the National Broadcasting Company, the following month, drew up a rule prohibiting direct selling on the air, and advised their clients against excessive sales talk. At the same time, CBS set up standards in contracts with their sponsors, and in refusing to broadcast certain programs because of the nature of the commercial or of the product.⁶⁶

The Federal Radio Commission, on May 13, 1931, took further steps to clean up the air. On that date, the commission sent a formal notice to all broadcasters that fortune telling, lotteries, and games of chance were "not in the public interest", and that "complaint from a substantial number of listeners will result in the station's applica-

⁶⁵"Saving the Radio". Outlook and Independent, 157:87 (January 21, 1931).

⁶⁶Friedrich and Sayre. Development of Control of Advertising, p. 12.

tion for renewal of license being set for hearing."⁶⁷

Previously, the FRC had refused to grant radio station KFWB, Milford, Kansas,⁶⁸ a renewal of license, on the grounds that the advertising of the owner was not in the public interest. Dr. Brinkley, the station owner, who advertised 'goat glands' over the ether as a cure for almost anything, appealed the case. Whereupon the District of Columbia Court of Appeals handed down its decision, holding that the commission was within its right to pass on program content when considering license renewals and that such review of past performance did not constitute censorship, as prohibited by the Federal Radio Act.⁶⁹

There were 13,000,000 radio families in the United States in May, 1931. It is estimated that these families spent \$8,000,000 annually on their radio sets. To some listeners, like H. V. Kaltenborn, the noted news analyst of later years, the chief reproach against American broadcasting was that its dominant purpose was commercial.⁷⁰

Said Kaltenborn:

⁶⁷Friedrich and Sayre. Development of Control of Advertising, p. 12.

⁶⁸See p. 48

⁶⁹Friedrich and Sayre. Development of Control of Advertising, p. 11.

⁷⁰Kaltenborn, H. V. "Radio: Dollars & Nonsense". Scribner's, 89:489, 492 (May, 1931).

Practically all the more important stations are trying to find out what the public wants and to satisfy that want whenever this can be done with profit. Raising the standards of public taste or catering to the more discriminating listeners is no part of a broadcaster's function.

Directors of radio stations have learned their lessons from the tabloid press. Educational features are necessary for publicity purposes, to impress the members of the Radio Commission. But they are rarely heard on the air during the popular evening hours when this might conflict with sponsored shows.....

It (radio) threatens to prove as great, a disappointment as the moving-picture for those who sense radio's undeveloped power as an agency of education, culture, and international goodwill. There is a great opportunity through endowment to divorce a few first-class stations from commercial control. Federal supervision must also receive a different emphasis. The public is entitled to a more ideal interpretation of that 'public interest, necessity and convenience' which broadcasting is supposed to serve under the Radio Law.⁷¹

Also in May, the American Newspaper Publishers Association, at its 45th annual convention, adopted resolutions regarding radio 'advertising' in newspapers. In proposing that stations pay regular space rates for published radio program schedules in newspapers, many publishers

⁷¹Kaltenborn, Scribner's, 89:492, 498.

argued that radio programs no longer constituted news, but rather a composite of ads, each featuring some product or name.⁷²

Radio industry officials replied that published broadcast programs were just as much news as the weather, crop reports, or the stock market data and commanded an equal amount of reader interest. They also insisted that actual advertising constituted but one and one-half per cent of the total day's broadcast.⁷³

At this time, a radical change was made in commercial announcement practice with the injection of high-pressure selling into the advertising copy. This was done by stressing the personal pronoun 'you', and by a more extensive use of imperatives. The high pressure effect was further heightened by the widespread use of radio contests.⁷⁴

As mentioned before,⁷⁵ the contest entered the field of direct broadcast advertising in 1931, when the networks made concessions to the advertisers in the broadcasting of contest information. The letter type of contest, one wherein the listener was required to write a letter regarding

⁷²"Publishers Would Wean Radio from a Diet of Free Advertising". Business Week, p. 12 (May 6, 1931).

⁷³Ibid.

⁷⁴Hettinger. A Decade of Radio Advertising, p. 265.

⁷⁵See p. 57

the points of superiority in the sponsor's product, was the first to win prominence. Other types which followed included the word-building contest, the limerick contest, and the puzzle or 'riddle'.⁷⁶

The Federal Trade Commission, which in 1927 had taken their first radio action against the Omaha Tanning Company,⁷⁷ went after bigger quarry in 1931. The Pepsodent Company, a leading radio advertiser because of the phenomenal success of "Amos and Andy", was proceeded against for saying that its mouth-wash was "three to eleven times more powerful in killing germs than any other leading dentifrices", when it wasn't. In addition, a case was instituted against Cremo Cigars for saying that "one man's spit is another man's poison", implying that theirs was the only cigar made by machinery, when the allegation was far from the truth.

On the whole, however, few programs were acted upon by the FTC in this period, because of the limitation of the law and the fact that no special effort was made to investigate radio advertising. It therefore devolved upon competitors of a company using questionable commercials to ask the Commission for an investigation.⁷⁸

⁷⁶Hettinger. A Decade of Radio Advertising, p. 278.

⁷⁷See pp. 44

⁷⁸Friedrich and Sayre. Development of Control of Advertising, p. 10.

The cry against patent-medicine radio advertising, heard as early as 1928,⁷⁹ gained many voices in the spring and summer of 1931. An article entitled "Radio Rackets", appearing in the May issue of the Popular Science Monthly, stated:

The air is surcharged with hokum. The long-suffering air is used by a growing number of quacks to advertise fake medicines and worthless mechanical appliances supposed to cure all sorts of diseases.

These charlatans are forbidden by law to hang out their shingles. Their ads are barred by every self-respecting newspaper and magazine. Now they have seized upon the radio to help peddle their nostrums for complaints ranging from cancer to chilblains.⁸⁰

Collier's magazine of August 22 also took up the cry against 'cure-alls' in an article called "Gold Bricks by Radio". In it, the author charged:

Old Blue Eagle, the patent-medicine show man, is back at business again, after an absence of almost 20 years. And business is rushing, in spots, because he's found a new way to sell his cure-alls to us.

He tried newspaper advertising, but reputable newspapers wouldn't take his ads. And so Blue Eagle has gone on the air....

⁷⁹See p. 48

⁸⁰"Radio Rackets". Popular Science Monthly, 118:80 (May, 1931).

It's true that you'll be listening to a very small radio station, probably one of the 300 or more 'fifty watters'. The big stations won't permit Blue Eagle to enter their studios, but there are little stations that have hard sledding and gladly take the money.⁸¹

In mid-summer, 1931, there were 15,000,000 radio sets in the United States, with 612 broadcasting stations furnishing the programs for those sets.⁸² The practice of those individual stations with regard to commercial announcements varied in several respects from that of the networks. Most important difference lay in the fact that station commercials were uniformly longer. Thus, in November, 1931, commercial announcements totaled 20.74 per cent of the total commercial hours aired by individual stations prior to six o'clock at night, and 18.26 per cent of evening commercial hours.⁸³

Gross receipts from sale of time by stations and networks for 1931 amounted to \$56,000,000.⁸⁴ Of this total, \$37,502,000 represented chain gross advertising.⁸⁵

Early in 1932, radio broadcasting was threatened with a

⁸¹Shephard, William G. "Gold Bricks by Radio". Collier's, 88:11 (August 22, 1931).

⁸²Hettinger. A Decade of Radio Advertising, p. 42.

⁸³Ibid., p. 273.

⁸⁴Dr. Hettinger states that the total gross advertising for 1931 reached \$70,000,000.

⁸⁵Peter. Annals of American Academy, 213:5.

listener revolt. Newspaper radio editors reported more and more letters of protest against sales ballyhoo. Capping the popular clamor was an official move from Washington -- the Senate adoption of a resolution by Senator Couzens of Michigan, which ordered the FRC to investigate and report on broadcasting. Couzens, a former Ford motor magnate, favored a curb on the commercialization of radio by limiting advertising to the bare sponsorship of programs.⁸⁶

Radio executives viewed the Congressional maneuvers without alarm. They said that listeners liked the current broadcasts, that set owners were their own censors. The industry heads pointed out that some programs with 20 per cent advertising blurbs were popular, while others with only one per cent hadn't been well received.⁸⁷

Meanwhile, a mid-west investigator for Radio Retailing discovered that within his listening range, 15 minutes out of every hour were devoted to advertising on the average station. A typical hour showed the breakdown to be 5.6 per cent station announcements, 20.9 per cent advertising messages, and 73.5 per cent entertainment.⁸⁸

In March, 1932, the Columbia Broadcasting System added

⁸⁶"Neither Sponsors Nor Stations Heed Radio Listeners' Grumbling." Business Week, p. 18 (February 10, 1932).

⁸⁷Ibid.

⁸⁸Ibid.

two network affiliates to run its total to 87 stations.⁸⁹ NBC had a like number, while the country was covered regionally by seven local nets.⁹⁰ Of the 615 odd stations then in operation in the United States, the FRC reported that 124 had been complained about with regard to lotteries, fortune-telling, medical advice, improper language, and misleading advertising. Only ten of the complaints resulted in formal hearings, however, and none in revocation of license.⁹¹

There was a decline in high-pressure selling in the radio advertising of the spring of 1932, accompanied by a greater use of indirect methods of injecting the commercial into the radio program. The trend was undoubtedly influenced by the objections raised against commercial announcements by certain community groups. A more important stimulus, however, was the growing realization that informality and the presentation of the commercial as part of the entertainment possessed definite sales value.⁹²

By June 30, 1932, the number of radio sets in the

⁸⁹"Youth at the Top". World's Work, 61:72.

⁹⁰"Neither Sponsors Nor Stations". Business Week, p. 18.

⁹¹Friedrich and Sayre. Development of Control of Advertising, p. 11.

⁹²Hettinger. A Decade of Radio Advertising, p. 265.

United States had grown to 16,679,253, with the radio station figure dropping to 604.⁹³ The following month, NBC made an announcement that completely reversed its policy regarding price talks. National Broadcasting Company executives had considered the possibility of revoking bans on quotation of prices throughout the spring of 1932. And in July, the chain reported that it would allow the mention of price on its daytime programs, other than on Sunday.⁹⁴ Good taste was to be the regulator for price mention, the NBC statement declared.⁹⁵

On September 15, CBS published a similar series of regulations regarding mention of price over its facilities.⁹⁶ The Columbia ruling, according to Business Week, allowed:

(1) Not more than two price mentions on a 15-minute program, provided the total length of sales talk doesn't exceed 1½ minutes. (2) Not more than three price mentions on a 30-minute program, providing the total sales talk doesn't exceed three minutes. (3) Not more than five price mentions on a 60-minute program, providing the total sales talk doesn't exceed six minutes.⁹⁷

The network reversal of policy concerning price mention

⁹³Hettinger. A Decade of Radio Advertising, p. 42.

⁹⁴Ibid., p. 272.

⁹⁵"Radio Chains Relax Rules on Price Talk", Business Week, p. 10 (September 21, 1932).

⁹⁶Hettinger. A Decade of Radio Advertising, p. 272.

⁹⁷"Radio Chains Relax Rules on Price Talk", Business Week, p. 10.

prompted the following remarks in Nation magazine:

Advertising has delivered another body blow to the radio. From now on millions of loud speakers will pour into the American home not only fatuous and puerile words of sales talks, but even prices of dust-proof gelatin, life-preserving tooth paste and varnished breakfast food.⁹⁸

The prohibition of price mention originally had been placed on radio advertisers because network heads were fearful that, if once permitted, it might be carried to extremes. In that connection, it is interesting to note that in December, 1932, but 25 per cent of network advertisers availed themselves of the price quoting privilege.⁹⁹

Local radio advertising began to prosper late in 1932. Small companies, which had not thought it worthwhile to advertise by radio heretofore, became interested in it because of the success of larger companies. To accommodate the small advertiser, the networks and independent stations invented the spot announcement, a commercial of approximately a minute's duration, inserted between regular programs or as part of a 'catch-all' phonograph record feature.¹⁰⁰

As noted earlier, the electrical transcription had come

⁹⁸"In the Driftway". Nation, 135:309 (October 5, 1932).

⁹⁹Hettinger. A Decade of Radio Advertising, p. 273.

¹⁰⁰Friedrich and Sayre. Development of Control of Advertising, p. 9.

to the aid of spot broadcast advertising in 1929.¹⁰¹ By the fall of 1932, "Chandu, the Magician", a transcribed program presented over WOR, Newark, ranked first in audience mail for that station, proving that this spot advertising device found public acceptance.¹⁰²

With the growth of spot radio advertising, came the development of the radio station representative. Scott-Howe-Bowen was the pioneer agency of this kind, set up to promote spot advertising activity for individual stations.¹⁰³

Mention has been made of the birth of the soap opera in 1930.¹⁰⁴ It was in 1932 that the daytime serial acquired its first big time sponsor, the Proctor & Gamble Company. The man responsible for the move was William McCreary Ramsey II, head of P&G's radio department, who already had to his credit the popular programs, "Sisters of the Skillet" and "Stoopnagle & Budd".

First of Ramsey's five-day-a-week daytime serials was "The Puddle Family", based on a comic strip of that name. Although a year's trial convinced him that his daytime drama was a worthwhile program, the agency executive felt more

¹⁰¹See pp. 56-57.

¹⁰²Hettinger. A Decade of Radio Advertising, p. 153.

¹⁰³"Spot Radio Prospers". Business Week, p. 29 (June 27, 1936).

¹⁰⁴See pp. 59-60.

emotionally robust material was needed. Hence, the acquisition of "Ma Perkins" as the next P&G serial.¹⁰⁵

Gross radio advertising for 1932 totaled \$61,900,000, of which the growing spot and local advertising over individual stations and regional networks contributed \$22,793,000.¹⁰⁶ Radio equipment manufacturers, which had been third on the list of NBC clients two years earlier,¹⁰⁷ slipped to 20th on the 1932 rate schedule.¹⁰⁸

The results of a radio survey made by Arnold Research Service of New York in December, 1932, were disclosed to the public during the latter part of January, 1933. To obtain its data, the research organization telephoned 10,000 homes in basic city areas of communities north of the Ohio river and east of St. Louis.

The survey showed that the highest percentage of radios in use for the hours chosen was 52 per cent, the time, 9:30 on Tuesday evening. The average number of radios in use from 7:00 to 8:00 and from 9:00 to 10:00 P.M. was 38 per cent. Some 45 per cent of the listeners failed to recognize the names of the companies sponsoring the

¹⁰⁵"P&G to Market". Time, 45:54.

¹⁰⁶Peter. Annals of American Academy, 213:5.

¹⁰⁷See p. 61.

¹⁰⁸"Broadcasting's 100 Years in Ten". Business Week, p. 30.

programs.

Ed Wynn (Texaco Gasoline) topped all the entertainers involved, with 74 per cent of the listeners. Other leading programs were those sponsored by Robert Burns cigars, Maxwell House coffee, Tastyeast, Pond's, Barbasol and Buick, and the "Goldberg's", Eno's "Crime Clues", "Ben Bernie" (Blue Ribbon), "Amos and Andy" (Pepsodent), and "Stoopnagle and Budd".¹⁰⁹

The commercial announcement of 1933 was more elastic and adaptable than its predecessors. It wasn't always inserted at the same point in the program, or in the same manner. It appeared less often at the beginning and end of programs, and in many cases was followed by a short postlude of entertainment.

The announcement of 1933 gained in directness, conviction, and personal appeal, by being better adapted to the spoken word. The personal appeal was enhanced further by an attempt of both writers and announcers to converse with their listeners rather than to preach to them. There was a greater entertainment element in all announcements, with the commercial becoming, in many instances, part of the program itself.¹¹⁰

¹⁰⁹"Listeners-In". Business Week, pp. 11-12 (February 1, 1933).

¹¹⁰Hettinger. A Decade of Radio Advertising, p. 268.

Dramatization of sales plugs, as practiced in the "Sherlock Holmes" half-hour of G. Washington coffee, and on the Canada Dry Ginger Ale program of this period, came to the forefront to an increasing degree. Dialogue between the announcer and other characters on the radio show was used extensively. On some programs, the commercial was even held up to mild ridicule, as in the case of Ed Wynn with Texaco Gasoline and Ben Bernie with Pabst Blue Ribbon Malt.¹¹¹

With the inauguration of Franklin Delano Roosevelt in 1933, two things happened which were of great import to those interested in broadcast advertising: the repeal of prohibition, and the impetus given the consumer movement. Both of these issues were to have widespread effect on the broadcasting industry in the ensuing years.

In November, 1933, the Columbia Broadcasting System made public a statement that it had decided not to accept any hard liquor advertising. NBC announced that they would make their decision on liquor advertising when the individual states determined their action in this regard. The network policies, however, weren't accepted by the independent stations, many of which said they would take any liquor advertising they could get.¹¹²

¹¹¹Hettinger. A Decade of Radio Advertising, pp. 268-269.

¹¹²Friedrich and Sayre. Development of Control of Advertising, pp. 16-18.

Also in November, President Roosevelt approved a code of fair competition for the radio broadcasting industry. Among other things, this code provided against "the broadcasting of any advertisement of, or information concerning any lottery, gift enterprise, or similar scheme."¹¹³

On December 5, 1933, NBC notified its salesmen that no more cathartic accounts would be accepted.¹¹⁴ Moreover, Roy C. Witmer, then NBC vice-president in charge of sales, presented a statement regarding the requirements of effective commercial announcements. As visualized by Mr. Witmer, the following questions needed to be asked:

1. If straight commercial announcements are used, do they give the listener some interesting and worthwhile information about the product?
2. Do they tell the story in a pleasant manner?
3. Do they ring absolutely true?
4. If actually calling on the listeners personally, would the same story be used in the same way?
5. Are they positive, or do they have a tendency to belittle a competitor's story?
6. Are they sufficiently untechnical, so that the layman understands and is interested?

¹¹³Davis, Ewin L. "Regulation of Radio Advertising". Annals of American Academy, 117:156 (January, 1935).

¹¹⁴Kobak. Broadcasting, 8:22.

7. Are they in good taste? Human nature does not like to hear or discuss disagreeable things unless compelled to.

8. Does the commercial part of the program harmonize in spirit and tone with the rest of the program?

9. Is the result of the foregoing checking a program, or a program with commercial credits? It should be a program full of entertainment and interest from first to last.¹¹⁵

For the first time in the history of the industry, broadcast advertising for 1933 showed a decrease in gross income, compared with the year previous. Total gross advertising dropped to \$57,000,000 for the year, while national network gross figures were \$31,516,000, as compared to \$39,107,000 for 1932. The lone bright spot in the radio advertising picture was the activity of spot and local advertising on individual stations and the regional nets. Despite the onslaught of the depression, gross advertising resulting from non-network sales climbed to \$25,484,000, nearly a \$3,000,000 increase over the 1932 estimate.¹¹⁶

There were 67 newspaper-owned American radio stations in January, 1934,¹¹⁷ when NBC published its first complete statement of program policies.¹¹⁸ The code included the

¹¹⁵Hettinger. A Decade of Radio Advertising, pp. 274-275.

¹¹⁶Peter. Annals of American Academy, 213:5.

¹¹⁷"Newspapers Now Big Watt and Airwave Buyers". Newsweek, 3:28 (June 16, 1934).

¹¹⁸Kobak. Broadcasting, 8:22.

following general provisions:

Unpleasant or gruesome statements should be avoided. Courtesy and good taste should govern advertising. Advertising should be in harmony with the rest of the program. Statements derogatory to another product or company, or tiresome, or repetitive should be avoided.¹¹⁹

The "Gilmore Circus", a weekly hour-long broadcast sponsored by the Gilmore Oil Company over the NBC-KGO network, set a commercial precedent early in January. In limiting its sales plugs to a 100 word opening announcement and a 100 word credit line at the close, the company became what was believed to be the first major network sponsor to restrict commercials to 200 words for an entire 60-minute period.

Chet Crank, head of the Los Angeles agency which handled the account, said:

We have decided to do this for two reasons. First, the public has grown pretty sick of hearing long-winded blurbs about firms and products. Secondly, by this time, everybody out here on the coast knows that Gilmore produces and sells oil and gasoline. And the products speak for themselves.¹²⁰

When the first program advertising alcohol was aired,

¹¹⁹Friedrich and Sayre. Development of Control of Advertising, pp. 19-20.

¹²⁰"Credits are Cut". Broadcasting, 6:38 (February 15, 1934).

the drys in Congress prepared for action. Before they could introduce any legislation, however, the Federal Radio Commission issued a news release on February 2, 1934. The implications of this release were obvious: radio stations weren't to accept liquor advertising if they wished to retain their licenses.¹²¹

Meanwhile, a feud which had smoldered for some time, the newspaper-radio controversy over advertising and news dissemination,¹²² assumed unprecedented proportions. In the early 1920's, when KDKA, WHA and WWJ shot queaky sounds into the ether, the press had acclaimed the achievement. When radio grew into a potent industry that allegedly pilfered an annual \$40,000,000 from the Fourth Estate's advertising till, however, there arose a sustained protest.¹²³

Newspaper publishers, wary of radio's increasing news popularity, had forced Associated Press and United Press, by March, 1934, to limit their service to radio stations to brief, two-a-day Press-Radio Bureau broadcasts. And, faced with no alternative, CBS and NBC had agreed to restrict their newscasts to Press-Radio material.

Into that breach stepped Herbert Moore, a veteran UP

¹²¹Friedrich and Sayre. Development of Control of Advertising, p. 18.

¹²²See pp. 65-66

¹²³"Air Advertising: Sponsors United to Publicize Programs". Newsweek, 4:38 (September 29, 1934).

man. Aided by three others, he organized Transradio Press, a worldwide news wire service, especially prepared for radio.¹²⁴ When the new venture proved a success (Moore boasted 150 clients within nine months), the newspaper-radio dispute was dissipated and UP and AP radio wire service resumed.¹²⁵

In the spring of 1934, the Federal Trade Commission determined to scrutinize more closely and regulate more rigidly the large volume of radio advertising. After holding various conferences and studying the problem carefully, the FTC decided to request the nets, transcription companies, and the individual radio stations to submit copies of their advertising continuities.¹²⁶

An FTC release of May 16, 1934, had this to say:

This Commission has directed that hereafter more attention shall be given to the subject of commercial representation by radio broadcasts. This is in response to a general demand that the same rules for advertising be observed in radio broadcasts as those enforced by the Commission with respect to periodical advertising.¹²⁷

¹²⁴"Chain of Facsimile Papers". Business Week, p. 28 (March 11, 1939).

¹²⁵"Radio Against the Field". Business Week, p. 14 (January 12, 1935).

¹²⁶Davis. Annals of American Academy, 177:156.

¹²⁷Perry, Armstrong. "Weak Spots in American System of Broadcasting". Annals of American Academy, 177:24 (January, 1935).

Accompanying the release was a request for broadcasters to send in commercial continuities, commencing on July 1 and until further notice. All of the 10 networks and 596 stations complied.¹²⁸

If the scripts appeared objectionable from a legal standpoint, the FTC filed them without action. If the advertising seemed objectionable or of doubtful character, questionnaires were forwarded to the advertisers concerned, requesting information to aid the commission in reaching a decision. A cease and desist order against a sponsor was entered by the FTC only if the respondent failed to justify his claims, or refused to modify his copy in conformance with the truth.

Otherwise, if the commission had reason to believe that the advertiser violated the law, it issued a formal complaint against him. The defendant then had 20 days in which to file an answer. After the 20 day period, or after the answer was received, proof was taken before the trial examiner, briefs were filed by defendant and complainant, and the case heard by the commission. The decision of the FTC was subject to review by the U. S. Court of Appeals and the Supreme Court of the United States.¹²⁹

On July 11, 1934, the Federal Radio Commission passed

¹²⁸Davis. Annals of American Academy, 177:156.

¹²⁹Ibid., p. 157.

out of existence.¹³⁰ In its place, by virtue of the provisions of the Federal Communications Act of 1934, was the Federal Communications Commission, composed of seven members appointed by the President. The FCC, of which Eugene O. Sykes was chairman, was given regulatory power over radio and all forms of electrical communication.¹³¹

Members of the FCC serve a term of seven years at a salary of \$10,000 per year. In practical effect they approve, disapprove, grant, revoke, define, interpret, alter, revise, and investigate. They are a quasi-judicial, quasi-independent body.¹³²

The only provision regarding advertising contained in the Communications Act of 1934 which had not appeared in the Radio Act of 1927 was that prohibiting the advertising of lotteries, Section 316. This rule, however, was to figure prominently in later FCC-radio industry disputes.¹³³

Creation of the FCC marked another milestone in the life of the new gangling radio commercial. Gone was the

¹³⁰"Official Count of U. S. Broadcasting Stations". Broadcasting 1946 Yearbook, 30:12YB, p. 19 (February 15, 1946).

¹³¹High, Stanley. "On Way Toward Federal Radio Censorship?" Literary Digest, 118:9 (July 28, 1934).

¹³²Landry. Who, What, Why is Radio, pp. 6-7.

¹³³Friedrich and Sayre. Development of Control of Advertising, p. 23.

lenient guardian of the past seven years, the FRC. A more uncompromising and stricter step-guardian had appeared to guide the bumptious sales plug through the period of aerial adolescence.

During the period just past, the radio commercial had increased in height, weight, and experience. It added to its stature by setting up codes through radio's trade body, the NAB. Gross weight in radio advertising skyrocketed from a puny \$4,820,000 in 1927 to a healthy \$72,887,000 in 1934.¹³⁴ And a wealth of experience was gained through the increased facilities of two coast-to-coast broadcasting systems.

¹³⁴"Table IV: Estimated Radio Gross Billings, 1927-1945". Broadcasting 1946 Yearbook, p. 20.

CHAPTER IV

Adolescent Transformation (1934-1941)

The first six months of FCC rule were months of bustling activity in the radio world. Many new organizations were created, while established agencies and corporations adopted different regulations.

In the latter half of 1934, the Association of National Advertisers and the American Association of Advertising Agencies took over the management of Crossley's four-year-old radio bureau,¹ converted it into a mutual, non-profit organization, and renamed it the Cooperative Analysis of Broadcasting. At the same time, a rival research agency, Clark-Hooper Incorporated, moved into the field.²

Both bureaus used telephone calls as the bases for their research, but in different ways. CAB employed what researchers term the 'day-part' method, in which listeners were asked to recall programs they heard in some preceding period. Clark-Hooper, on the other hand, used the 'coincidental' process, making calls while the programs in question

¹See p. 59.

²"Checking Radio Checkups". Business Week, p. 36 (May 28, 1938).

were still on the air.³

The annual convention of the National Association of Broadcasters, meeting on September 18, 1934, voted to cooperate with the FTC in its four-month-old fight against fraudulent radio advertising.⁴ In so voting, the NAB adopted the following resolution:

Resolved that the NAB hereby pledge its full cooperation to the FTC in its efforts to safeguard the people of the United States against all forms of fraudulent, untruthful, or willfully misleading advertising and urges upon every broadcaster the necessity for maintaining a standard of advertising truthfulness which will justify and strengthen the faith of the public in the dependability of radio advertising.⁵

What was destined to be the nation's third coast-to-coast network was formed on September 29, just 11 days after the NAB convention. On that date, WGN, Chicago, WXYZ, Detroit, WOR, Newark, and WLW, Cincinnati, agreed to obtain network contracts from advertisers for programs to be aired simultaneously over the four stations on a mutual profit basis.⁶

Two-station broadcasting was begun over WOR and WGN on

³"Plan New Check-Ups on Radio". Business Week, p. 26 (August 19, 1939).

⁴See pp. 82-83.

⁵Davis. Annals of American Academy, p. 158.

⁶Chase. Sound and Fury, p. 46.

October 1, 1934, thus marking the debut of the Mutual Broadcasting System. Soon afterwards, WLW became a co-operating member of the budding network.⁷ It wasn't until the acquisition of the Don Lee Pacific Coast regional net in June, 1936, however, that Mutual attained a coast-to-coast status.⁸

In mid-October, 1934, still a fourth chain, the American Broadcasting System, splashed its formal opening program over 18 stations. Formerly an Atlantic seaboard web, ABS added affiliates from Washington to St. Louis for its October inaugural. WMCA, New York, which for ten years had featured shows sponsored by furniture stores, funeral parlors and Foltis-Fisher cafeterias, was the originating station.⁹

ABS offered prices below those of NBC and CBS. One hour in the evening cost sponsors \$2,750 as against \$13,850 for NBC, \$15,775 for CBS. Like the older nets, ABS's daytime costs were half the evening rates.

To George B. Storer, 37-year-old founder of the new chain, ABS proved a disappointment. Despite its promising beginning and the signing of the Adam Hat Company as first program sponsor, the network was dissolved a short time later.¹⁰

⁷"M.B.S." Time, 29:39 (January 4, 1937).

⁸"Happy Birthday MBS". Time, 38:57-58 (September 15, 1941).

⁹"ABS: New Air Chain to Satisfy Without Offending". News Week, 4:30. (October 20, 1934).

¹⁰Ibid., 4:30.

NBC, in the fall of 1934, climaxed a series of self-imposed advertising regulations¹¹ by establishing a Department of Continuity Acceptance. Feeling that statements of policy and publication of standards weren't sufficient to insure enforcement of their sales rules, the senior network gave the department power to reject or accept commercial continuities from its advertisers.¹²

By this time, approximately 80 per cent of all the production of sponsored shows on the networks was in the hands of the advertising agencies.¹³ Of these bureaus, Young and Rubicam is generally accepted as the first to form a radio commercial department,¹⁴ reputedly in 1923.¹⁵

Total gross radio advertising for 1934 reached \$72,887,000, thus resuming its upward trend which had been halted for the first time the previous depression year.¹⁶ Network advertisers contributed some \$42,659,000 of this, the amount being about 15 per cent of that disbursed in all the newspapers and magazines of the country combined.¹⁷

¹¹See pp. 63, 78-79.

¹²Kobak. Broadcasting, 8:22.

¹³Landry. Who, What, Why is Radio, p. 38.

¹⁴"Value of Commercial Time Stressed". Broadcasting, 30:15, p. 20 (April 15, 1946).

¹⁵Parker, Betty. "Women's Place in Radio Advertising". Broadcasting 17:48 (July 1, 1939).

¹⁶Peter. Annals of American Academy, 213:5.

¹⁷Kolodin. American Mercury, 35:299.

Gross network income was approximately 35 per cent above that of 1933,¹⁸ nine per cent above that of 1932.¹⁹ Gross local and spot advertising, too, showed an increase of nearly \$5,000,000 over 1933.²⁰

Of the network sponsors, drug and toilet goods manufacturers spent an all-time high of \$13,900,000 on radio advertising in 1934, a 75 per cent increase over their 1933 expenditures. In achieving this record time-purchase, drug sponsors displaced food and food beverage sponsors as number one radio advertisers. The drug manufacturers also accounted for 32 per cent of the chains' total 1934 income, compared with 25 per cent in 1933 and 22 per cent in 1932.²¹

Meanwhile, newspaper advertising had plummeted from its all-time high of \$800,000,000 in 1929 to between \$450,000,000 and \$500,000,000 in the period, 1932-1934. The hostility between press and radio²² which existed in 1934 was caused probably much more by advertising competition than by a

¹⁸"Radio Against the Field". Business Week, p. 12 (January 12, 1935).

¹⁹"Money for Minutes". Time, 32:46 (September 19, 1938).

²⁰"Estimated Radio Gross Billings, 1927-1945". Broadcasting 1946 Yearbook, p. 20.

²¹"Medicine Men Take to the Air". Business Week, p. 9 (February 9, 1935).

²²See pp. 65-66, 81-82.

competitive service rendered to the public.²³ As part of their anti-radio campaign, newspapers headlined the fact that 448 or 70.6 per cent of the 635 advertisers who bought radio time between 1929 and 1933 no longer used the medium.²⁴

There were 605 radio stations²⁵ and 18,000,000 radio sets²⁶ in the United States as the FCC began its first full year of radio regulation on January 1, 1935.

Studies made by the U. S. Office of Education and the National Committee on Education by Radio, indicating that there was more dissatisfaction on the part of radio listeners in the United States than any other country, were published in the Annals of the American Academy for January, 1935. Complaints concerning American radio broadcasting included the following items:

(2) That the business of the commercial broadcaster is building audiences to sell to advertisers.

²³Streibert, Theodore C. and Lewis, Fulton, Jr. "Radio as a News Medium". Annals of American Academy, 213:58 (January, 1941).

²⁴"Radio Advertising". Commonweal, 22:471 (September 13, 1935).

²⁵"Estimated Radio Gross Billings". Broadcasting 1946 Yearbook, p. 20.

²⁶Durstine, Roy S. "Future of Radio Advertising in U.S." Annals of American Academy, 177:150 (January, 1935).

(3) That radio advertising like a good deal of other advertising, is of questionable honesty.

(4) That radio advertising interrupts the program so often as to destroy the pleasure of even the good features.

(5) That the general level of programs from commercial stations is low.

(6) That commercial broadcasting has been developed, under the American system, like a medicine show, using amusements to attract attention in order to sell goods.²⁷

Roy S. Durstine, then vice-president and general manager of Batten, Barton, Durstine and Osborn advertising agency, commented on the sixth educational charge in another article in the Annals for January. Durstine admitted that there was a direct conflict between the desires of the listeners and the sponsors. He explained that while listeners weren't interested in advertising, sponsors were interested in entertainment only as it provided a vehicle for the sales message.²⁸

The agency head went on to say:

(But) there is nothing in the constant surveys which are being made, to prove that there is any relation between the popularity of a radio program and the good taste--or lack of it--in its commercial announcements.

²⁷Perry. Annals of American Academy, 177:23-26.

²⁸Durstine. Annals of American Academy, 177:149.

The difficulty seems to be that those who object do not take the trouble to write in to the sponsor. By the same token, those who appreciate the good things on the air are not the type to take the trouble to write in....

The typical listening audience for a radio program is a tired, bored middle-aged man and woman whose lives are empty and who have exhausted their sources of outside amusement when they have taken a quick look at the evening paper. They are utterly unlike those who are most vocal in their criticism of radio programs-people with full lives....It is small wonder that the unhappiness and sensitiveness about over-commercialism... is confined to the top layer...

Much of the responsibility for the good or bad in radio programs must rest upon advertising agencies....If it (the agency) takes the time and trouble to learn the technique of broadcasting,.... it is in a particularly favorable position to decide whether an advertiser should use broadcasting and if so, to create the type of program best suited to his needs....

Those who are familiar with American broadcasting remember the exact time when commercial announcements became annoying. It happened about five years ago. Up to that time, all advertisers felt that they must woo the public and that their advertising must be lightly applied and sparsely scattered through their programs.²⁹

Durstine, in concluding, listed the following suggestions for improvement of the radio commercial situation:

1. Exclude all advertising products such as laxatives, cures for skin diseases,

²⁹Durstine. Annals of the American Academy, 177:149-152.

and other bodily disorders unsuitable to dinner-table conversation.

2. Continue to keep hard liquor off the air.

3. Eliminate fake testimonials.

4. Give preference in desirable time to those who keep their commercials brief, interesting, nonrepetitive.³⁰

Another advertising man, Charles F. Gannon, director of radio with Erwin, Wasey and Company, voiced more optimistic sentiments in a third article in the January Annals. Said Gannon:

No particular person or group is entirely responsible for bad commercial copy. Present radio copy originators seem to have too little appreciation of white space, in the sense of the proportion of copy to the whole layout. Advertisers sensitive to the crudity of commercial announcements are adopting softer tactics slowly but certainly. Happily, the refinement of advertising by radio seems imminent...more imminent than many have believed. The reason lies in the fact that the form of commercial copy most agreeable to a discriminative minority promises to be the most resultful form in the case of the majority.³¹

During the first week in January, 1935, NBC announced a complete revision of its rate schedule. Prompted by an analysis of potential radio circulation, which showed that the increase in listeners since 1927 meant a reduction of

³⁰Durstine. Annals of the American Academy, 177:152.

³¹Gannon, Charles F. "Commercial Copy". Annals of American Academy, 177:161-162.

50 per cent in evening hour rates, the new rate schedule upped by five to 20 per cent the average cost of using NBC facilities.³²

At this time, Transradio Press³³ announced the acquisition of its 150th client. Included among the number were some 30 or 40 chain stations and about 20 outlets owned and operated by newspapers.³⁴

In February, the Clark-Hooper research agency released summarized results of a survey taken to determine the actual costs of radio broadcasting. To obtain the data, Clark-Hooper interviewers made 105,000 telephone calls in 21 cities to check a chain program aired between 7:00 and 10:00 P.M., Eastern Standard Time. In each interview, four questions were asked:

(1) Were you listening to the radio just now?

(2) To what program were you listening?

(3) What advertiser puts on that program?

(4) What product is advertised?³⁵

³²"Radio Against the Field". Business Week, p. 14 (January 12, 1935).

³³See p. 82.

³⁴"Radio Against the Field". Business Week, p. 14.

³⁵"Press Vs. Radio". Business Week, p. 10 (February 9, 1935).

Among the significant facts which Clark-Hooper discovered, as a result of its research, were:

The percentage of sets in operation at any specified time in the evening varied from 18.5% to 45%, averaged 36.56%.

The percentage of those with sets in operation listening to any single program varied from less than 1% to 66%, averaged 20%.

The percentage of those with sets in operation identifying the sponsor of the broadcast ranged from less than 1% to 53%, averaged 14.4%.³⁶

The results of another survey, based on more than 120,000 field interviews, were published in Radio Retailing magazine for March, 1935. According to the compiled data, there were 21,455,799 radio sets in the United States at that time, with 69.4 per cent of all American homes radio equipped. Multiplying the number of sets by the NBC estimate of 3.1 persons per family gave a potential audience of 66,512,856 to radio--or the power to reach simultaneously over half of the entire population.³⁷

Still another radio survey, an analysis of 79 radio programs between October, 1934 and May, 1935, showed that 4,546,318 radio sets in the U.S. were turned on between 7:00 and 10:00 P.M. on the average night. The number of listeners per broadcast varied all the way from 179,300 to 3,760,400

³⁶"Press Vs Radio". Business Week, p. 10.

³⁷Kolodin. American Mercury, 35:293.

with only nine of the programs studied attaining an average of 2,000,000 listeners during the six month period.

Of the average per program cost of \$8,052, some 35.6 per cent represented the cost of talent. The nine most popular programs entailed expenditures of \$14,000 per broadcast, with the proportion for talent remaining roughly the same.³⁸

William S. Paley, CBS president, made public on May 13, 1935 the most comprehensive declaration of program policy in the history of network radio to that date. He revealed that restrictions would be invoked on the amount of commercials allowed on all network programs, that all programs dealing with proprietaries or internal medications no longer would be accepted, and that children's programs and sponsored features generally would be subjected to more rigid scrutiny.³⁹

Under the new policy, the following points were emphasized: (1) CBS would not accept any new laxative accounts or renew existing ones, (2) it would forbid all "blood and thunder" themes for juvenile shows which weren't acceptable to "an eminent child psychologist" or which fell into any of eight forbidden classifications, (3) it would not permit

³⁸"Radio Advertising". Commonweal, 22:471.

³⁹"CBS Places Limit on Sponsor Credits". Broadcasting, 8:23 (May 15, 1935).

after July 30 any commercial which exceeded 10 per cent of the total broadcast period for a night-time program, or 15 per cent of a day-time program.⁴⁰

The CBS action appears to have been prompted by three separate events which occurred during the spring of 1935. For six months the Women's National Radio Committee, 10,000,000 strong, had aggressively promoted a crusade for radio reforms. Anning S. Prall, appointed chairman of the FCC in March, had echoed many of the WNRC's sentiments about bad taste in radio, and had summoned more than a score of stations before the commission to justify their broadcasting of questionable commercials. And the second week in May, members of the Association of National Advertisers had applauded a challenge issued by Raymond Rubicam, chairman of the board of the American Association of Advertising Agencies, when he declared that only by the action of the media owners could any effective self-regulation of advertising be achieved.⁴¹

FCC Chairman Prall pursued his policy of purging the air of objectionable advertising on May 21, when he ordered 21 radio stations to appear before the commission to "prove that their continued operation would be in the public interest." All of the stations involved aired advertising

⁴⁰"Cleaning Up Radio". Business Week, pp. 25-26 (May 18, 1935).

⁴¹Ibid., p. 26.

for Marmola, thyroid fat-reducing product which had usually managed to keep one jump ahead of both the Food and Drug Administration and the Federal Trade Commission.⁴² Back in 1929, the FTC had barred the Marmola company from distributing its product unless it was accompanied by the statement that it was dangerous to health unless taken under the supervision of a physician.⁴³

In little more than a month after the FCC ultimatum of May 21, all 21 stations had dropped the Marmola program. The 600 other stations in the United States received their object lesson.⁴⁴

Dr. Arthur J. Cramp, representing the American Medical Association at the National Conference on Education and Broadcasting, reported before the FCC in Washington early in July, 1935. In revealing the kind of drugs that went into patent medicines then being advertised by the nation's radio stations, Dr. Cramp dealt by names with such nostrums as Peruna, Willard's Tablets, Ex-Lax, Alka Seltzer and Crazy Crystals.⁴⁵

⁴²"Federal Air Purge". Business Week, p. 24 (September 14, 1935).

⁴³Strout, Richard Lee. "The Radio Nostrum Racket". Nation, 141:65 (July 17, 1935).

⁴⁴"Federal Air Purge". Business Week, p. 24.

⁴⁵Strout. Nation, 141:65.

It was about this time that events took place which were to lead to the advertising craze of four years later, the singing commercial. Jingle advertising, of course, had been old stuff even in 1910; Sunny Jim and Phoebe had long been forgotten before WWJ and KDKA went on the air in 1920. And the beginning of network broadcasting in the mid-1920's had revived the jingle in the form of a theme song. But as such, it had a limited use until a radio jingle-writing team got together in 1935.⁴⁶

Allan Kent, a radio idea man from Chicago, met Herbert Austen 'Ginger' Croom-Johnson, British tunesmith, at NBC. It wasn't long before the pair teamed up to specialize on producing musical commercials, which were slowly becoming more popular with radio advertisers. The first Kent-Johnson assignment was a series of 20 Mother Goose parodies which sold to a bread sponsor for \$600. The series and those immediately following were reasonably successful. However, the team did only moderately well until late in 1939, when a much publicized commercial jingle put them on top of their profession.⁴⁷

Another fourth-network attempt was launched during 1935 when the Transcontinental Broadcasting System joined together

⁴⁶Graham, Al. "Jingle--or Jangle". New York Times Magazine, p. 26 (October 29, 1944).

⁴⁷Ibid.

225 low-power stations. Like its predecessor, the American Broadcasting System,⁴⁸ however, TBS soon folded up, partly because of insufficient capital.⁴⁹

In August, 1935, the Women's National Radio Committee⁵⁰ carried out its threat to "name names" of offending radio advertisers and publish them for the benefit of member listening circles. A report which was printed as a part of the organization's campaign against bad taste in radio, declared, in part:

For many years Fleischmann's Yeast (NBC) has taken the radio audience weekly on a personally conducted tour of the intestinal tract.....A new series has just been launched to make America pimple-conscious.

Most frequently complained about: advertising or beauty hints on all cosmetic programs, with 'Lady Esther' (CBS) and NBC) romping away with all honors for being the greatest bore. Runner-up: Tastyeast's Advertising (NBC).⁵¹

Further action in the realm of radio advertising was taken on August 27, when the FTC approved procedure under which it would assume basic jurisdiction over radio adver-

⁴⁸See pp. 88.

⁴⁹"Fourth Big Radio Chain to Hook Up the Independents Planned By Syndicate". Newsweek, 11:25 (June 6, 1938).

⁵⁰See p. 98.

⁵¹"Radio Critics". Business Week, p. 23 (August 10, 1935).

tising matters. Through an arrangement with the NAB, the new system provided that broadcasters, upon accepting proprietary or other accounts on which the FCC had frowned, would be accorded the same privileges as newspaper and magazine publishers in having the opportunity to follow the so-called 'stipulation' procedure. Under those regulations, broadcast station operators, in advance of any action by the FTC, were to be allowed to sign statements whereby they agreed to abide by any stipulations or cease-and-desist orders issued against the advertisers, and as a consequence were not made parties to the litigation.⁵²

In September, 1935, the FCC served notice that it would continue to play an active role in cleaning up food and drug advertising on the air, despite objections that it was exceeding the powers granted it in the Communications Act of 1934. The commission's broad franchise to make certain that radio stations served the public interest, convenience, and necessity provided it with a bigger club with which to belabor noxious food and drug products than either the Food and Drug Administration or the FTC possessed. The Food and Drug agency's jurisdiction didn't embrace advertising and its suits had to establish fraud as well as falsity. The Trade Commission could only prefer complaints when there

⁵²Taishoff, Sol. "FTC Takes Control Over Radio Advertising". Broadcasting, 9:5 (September 1, 1935).

were charges of unfair competition in inter-state commerce.⁵³

Several outside groups were attempting to help radio broadcasting mend its manners in the fall of 1935. Levering Tyson's National Advisory Council on "Radio in Education" fought for more time on the major networks. And Philco established the Radio Institute of Audible Arts, with Pitts Sanborn as director. But these and other cultural minorities exhibited the usual grumbling and disunited front in their criticism of broadcasting.⁵⁴

Total gross radio advertising for 1935 reached \$86,492,653, according to a Bureau of Census report,⁵⁵ \$87,524,000, according to the FCC.⁵⁶ Marking the first time that the Census of Business had delved into radio, the bureau summary revealed that 14,561 persons were employed by the chains and individual stations in 1935, on an annual payroll of \$26,911,392. Talent, of course, got the biggest wages on the nets, averaging \$91 a week, while technicians received an average of \$60, and clerical workers \$39.⁵⁷ Network gross advertising contributed \$49,315,000 to radio's

⁵³"Federal Air Purge". Business Week, p. 24.

⁵⁴Sullivan, A. M. "Radio and Vaudeville Culture". Commonweal, 23:177-178 (December 13, 1935).

⁵⁵"Radio's Yearly Take". Business Week, p. 32 (August 1, 1936).

⁵⁶Peter. Annals of American Academy, 213:5.

⁵⁷"Radio's Yearly Take". Business Week, p. 32.

over-all commercial income for the year.⁵⁸

Outstanding audience-catcher among 1935's programs was the Major Bowes' "Amateur Hour", acquired by New York's J. Walter Thompson advertising agency from a small station. The novel hour followed in the footsteps of comedian Eddie Cantor as a nation-wide salesman for Chase and Sanborn coffee.⁵⁹

A former military engineer succeeded Merlin Hall Aylesworth as president of NBC on January 1, 1936. The ex-officer, Major Lenox Lohr, became the senior network's managing executive when Aylesworth, NBC's charter head, resigned to devote all of his time to his duties as RKO chairman.⁶⁰ As Lohr assumed his new position, there were 632 radio stations in the country.⁶¹

NBC's Continuity Acceptance Department,⁶² after one year's operation, announced in February, 1936 the results of its efforts to enforce standards of "common sense and good taste" on radio advertising. Miss Janet MacRorie, department head, working in close cooperation with sponsors

⁵⁸Peter. Annals of American Academy, 213:5.

⁵⁹"Free Show". Time, 28:38 (August 31, 1936).

⁶⁰Codel, Martin. "Major Lenox Lohr Chosen President of NBC". Broadcasting, 10:9 (January 1, 1936).

⁶¹"Official Count of U. S. Broadcasting Stations". Broadcasting 1946 Yearbook, p. 19.

⁶²See p.

and their agents, succeeded in averting 560 violations of NBC policies during the period.

Among the discovered violations were 164 superlative or exaggerated claims; 88 improper statements, 87 derogatory references to competitors, and 42 "unfairly competitive" plugs. Only 43 contained misrepresentations or were misleading, although 19 others were censored because of specific use of such words as "safe" or "harmless" and 18 because they mentioned deodorants or laxatives. Drugs and toilet goods accounted for 284 of the offending commercials, with foods and food beverages contributing 146.⁶³

Another advertising reviewing authority, the FTC, revealed in May, 1936, that of 667,746 commercial radio continuities examined since July 1, 1934, only 426 cases had been referred to the legal staff for further consideration. Ewin L. Davis, FTC member, made this disclosure to a House of Representatives appropriations subcommittee in asking deficiency funds for commission activities.⁶⁴

Major Bowes' "Amateur Hour", which led all radio programs in popularity at the end of 1935,⁶⁵ again headed the C. E. Hooper /network rating list released in the spring of 1936. The

⁶³"Regulating Radio". Business Week, p. 13 (February 8, 1936).

⁶⁴"Few Radio Advertising Cases Need Trade Commission Study". Broadcasting, 10:7 (May 15, 1936).

⁶⁵See p. 104.

broadcasts of Burns and Allen, Rudy Vallee, Fred Allen, Jack Benny, Amos 'n Andy, Bing Crosby and Boake Carter followed, in that order.⁶⁶

CBS published a 17-page booklet, Radio in 1936, in June of that year. Data contained in the publication were based on 24,000 interviews conducted by Dr. Daniel Starch and his research staff in cities of more than 10,000 population. The report revealed, among other things, that 92.6 per cent of all urban families owned one or more radio sets and nine out of ten families with incomes exceeding \$1,000 a year were radio owners. More than 77 per cent of all radios were in use some time during the day, 67.7 per cent after 6:00 P.M.⁶⁷

Business in CBS, NBC and Mutual in June continued to maintain a level approximately 10 per cent above that of 1935. Moreover, sales of spot radio time enjoyed a more spectacular rise to the height of 64 per cent. The boom in non-network sales put new zest in the lives of station owners, and new ideas about cooperative advertising in the minds of station representatives, who were responsible for booking the majority of the national business for spot broadcasts. Principal organizations in the representative field

⁶⁶"Two Surveys Report Leaders". Broadcasting, 30:14, p. 36 (April 8, 1946).

⁶⁷"Terse Radio Facts". Business Week, pp. 43-44 (June 6, 1936).

at this time included Edward Petry & Company, Free and Sleininger (now Free and Peters), Paul Raymer and Company, John Blair and Company, Hearst Radio Incorporated, and E. Katz and Edward M. Phillips agencies.⁶⁸

In mid-August, 1936, NBC's oldest sponsor, the Great Atlantic and Pacific Tea Company, notified the web that it would discontinue the "A & P Gypsies" on an NBC-Red network, Mondays from 9:00 to 9:30 P.M. after the September 7th broadcast. The "Gypsies" had first been aired over WEAJ, New York in 1924, and had switched to NBC when the net was organized two years later. The program had always featured the music of Harry Horlick's orchestra.⁶⁹

NBC had 95 stations, Columbia, 98 when a radio advertising forecast was published late in August, 1936. The summary predicted that Procter and Gamble would continue to buy the largest amount of air time throughout the fall of 1936 and spring of 1937. It was revealed that P&G would spend some \$3,000,000 that year on seven different programs over NBC to plug Oxydol, Chipso, Ivory Soap, Camay and Crisco. Most of the P&G programs, as in past years, were to be serial dramas of housewife appeal and low talent cost.

⁶⁸"Spot Radio Prospers". Business Week, pp. 29-30 (June 27, 1936).

⁶⁹"A & P Cancels Gypsies After 12 Years on Air". Broadcasting, 11:14 (August 15, 1936).

American Tobacco, which made the biggest single time purchase on NBC also carried a comparatively small talent budget. President George Washington Hill of American Tobacco used every station of the NBC Red and Blue nets for a full hour on Wednesday nights at a cost of \$22,000, repeated the show three nights later over the entire CBS hook-up for an additional \$18,395.⁷⁰

Ford was to continue as the star buyer at Columbia. The Ford Symphony Orchestra and Fred Waring's band and entertainers were signed to provide the Ford brand of entertainment for the 1936-37 season. For such talent, Henry Ford probably had to pay some \$750,000 a year after purchasing the network time.

A Crossley rating for August, 1936 again listed Major Bowes' "Amateur Hour" as the most popular program on the air. Runner-up in listener popularity to the Bowes show which rated 27 per cent, was the "Lux Radio Theatre", with 17.4 per cent.⁷¹

Public opinion became mildly excited in September when Yale University sold broadcasting rights for six home football games to the Atlantic Refining Company for \$20,000. The Eli action coincided with a questionnaire anent grid-

⁷⁰"Free Show". Time, 28:37.

⁷¹Ibid., 28:38.

iron finance, submitted by the Nebraska State Journal to 72 schools. Of the colleges questioned, 37 permitted radio broadcasting, while 35 opposed it.

During the 1936 season, the ten-team Pacific Coast Conference planned to prorate the \$100,000 it received from the Associated Oil Company among its members, on an attendance basis. The Big Six and Big Ten conferences had no restrictions or blanket agreements, preferring to allow the individual schools to balance offers from rival sponsor aspirants.⁷²

Meanwhile, radio's trek to Hollywood, begun during the winter of 1935, when NBC opened a large fireproof, earthquake-proof, sound proof and air-conditioned building, reached full scale proportions.⁷³ In November, 1936, CBS announced plans for a million dollar structure to house the auditorium and offices of Columbia's recently acquired station, KNX.⁷⁴

Three main reasons accounted for the Westward trend: (1) many radio stars had gone into the movie industry, (2) motion-picture celebrities, since the introduction of sound, were top-flight radio guest artists, (3) Hollywood was a

⁷²"Pigskin Finance". Literary Digest, 122:41 (September 19, 1936).

⁷³"Westward Ho!" Literary Digest, 122:17 (October 31, 1936).

⁷⁴"Going Hollywood". Business Week, p. 33 (November 7, 1936).

glamorous place from which Mr. and Mrs. Average Listener could hear a program.⁷⁵ As a result, a dozen important programs were scheduled to be regularly aired from the cinema capital in 1936, compared to 1935's four or five Hollywood-originated series.⁷⁶

After the political convention of the fall of 1936, the Mutual Broadcasting System⁷⁷ in rapid succession added more than a dozen stations to its chain in the northeast, midwest, and south. After acquiring the Don Lee System of California, MBS stations totaled 39, with NBC possessing 111 between its Red and Blue nets and CBS 87 outlets.⁷⁸ The minimum amount, at this time, which a national advertiser could pay to use any combination of stations on NBC's basic Red net for one evening hour was almost \$7,000, on the basic Blue, a shade under \$6,000.⁷⁹

The total gross radio advertising for 1936 was \$107,550,000,⁸⁰ of which \$47,880,000 was contributed by individual stations and regional nets.⁸¹ Serial dramas

⁷⁵"Westward Ho!" Literary Digest, 122:17.

⁷⁶"Free Show". Time, 28:38.

⁷⁷See pp. 87-88.

⁷⁸"MBS". Time, 29:39.

⁷⁹"Broadcasting's 100 Years in 10". Business Week, p. 30 (November 7, 1936).

⁸⁰Ward, Paul W. "Scandal in the Air". Nation, 144:456 (April 24, 1937).

⁸¹Peter. Annals of American Academy, 213:5 (January, 1941).

claimed 44.8 per cent of the commercially sponsored daytime radio hours.⁸²

Procter and Gamble, as predicted,⁸³ led all radio advertisers in the purchase of radio time for 1936, with \$3,300,000. The five sponsors ranking next highest and their expenditures were: Standard Brands Incorporated (Fleischmann's Yeast, Chase and Sanborn Coffee), \$2,275,000; Sterling Products, Incorporated (Phillips' Milk of Magnesia), \$1,600,000; Colgate-Palmolive-Peet Company (Super-Suds, Palmolive soap, Colgate dental cream), \$1,555,000; Ford Motor Company, \$1,528,000; and General Foods (Maxwell House Coffee, Sanka Coffee, Minute Tapioca and Jello), \$1,500,000.⁸⁴

The Jack Benny show (Jello) alone cost General Foods more than \$20,300 a broadcast. Broken down into items, the costs ran thus: to Jack Benny, his script-writers, orchestra, and troupe, \$8,500 a week; to NBC, for a half-hour's space over 65 stations, \$9,000; to advertising executives for expenses in communicating between New York and Hollywood, \$1,000; to Young and Rubicam advertising agency for counsel fees, \$1,800. Figured at the rate of 39 weeks yearly, the

⁸²McClinton, H. L. "Radio Entertainment Since 1935". Annals of American Academy, 213:27 (January, 1941).

⁸³See p. 107.

⁸⁴"Rising Radio, Sales-Help Meteor". Literary Digest, 123:39 (May 22, 1937).

Jack Benny program came to approximately \$790,000, a little more than two cents for each dollar of Jello-sales.⁸⁵

Federal Communications Commission policy on liquor advertising over the air during the first two and a half years of its existence had been largely an extension of the plan of its predecessor, the FRC.⁸⁶ On January 1, 1937, with most of the 685 radio stations now on the air⁸⁷ observing the ban on hard liquor commercials, the Distilled Spirits Institute itself ordered that no liquor concerns should advertise over radio.⁸⁸

Use of commercials by local stations during the 30-second lull between network programs was condemned by many sources in mid-January. Individual stations in increasing numbers had been slipping into the chain breaks terse commercial blurbs for local clothiers, bakeries, car dealers, and even some national advertisers other than those whose programs were aired immediately preceding and following the local announcement.⁸⁹

⁸⁵"Rising Radio, Sales-Help Meteor". Literary Digest, 123:39.

⁸⁶See p. 81.

⁸⁷"Official Count of U. S. Broadcasting Stations." Broadcasting 1946 Yearbook, p. 19.

⁸⁸Friedrich and Sayre. Development of Control of Advertising, p. 35.

⁸⁹"Blurbs in the Breaks". Business Week, p. 35 (January 16, 1937).

While the chain break sales plug proved to be a profitable source of income for the stations, it created a headache for the networks, which hoped to avoid affronting both their national clients and the local station owners. Strong representations made by the Ford Motor Company to both NBC and Columbia during the third week of January made the situation more acute.

Said Ford officials:

The practice of slipping in extraneous commercial spots, we feel, is unfair to the sponsor and to the public. We.....believe the time has arrived for broadcasting companies to take cognizance of this situation.⁹⁰

The Women's National Radio Committee, which in 1935 had answered with candor the question: "How good are radio programs?",⁹¹ turned in March, 1937 to consumer surveys. The committee undertook to discover the reactions, complaints and suggestions of a body of listeners scattered in every economic and social class.⁹²

In early May, radio sponsors protested against the rising cost of air advertising at their Association of National Advertisers meeting in Hot Springs, Virginia. It was pointed out during the session that the scramble for

⁹⁰"Blurbs in the Breaks". Business Week, p. 35.

⁹¹See pp. 101.

⁹²"Test Radio Ads". Business Week, p. 24 (March 27, 1937).

high-salaried stars and favored radio space had barred all except the biggest of American big business from night-time national advertising.⁹³

W. J. Scripps, managing director of the pioneer station WWJ, Detroit, announced July 26, 1937 that beginning with the fall time change, all chain-break commercials⁹⁴ and between-program spot announcements would be eliminated over his station between the hours of 12:00 noon and 3:00 P.M. He explained that this step would provide a three-hour stretch of entertainment without intervening announcements to compete for attention. With the change, however, WWJ would increase its basic hour rate for the three-hour period by 36.8 per cent.⁹⁵

Among the articles appearing in autumn periodicals which discussed radio advertising from the layman's point of view was T. R. Carskadon's "Radio: the Happy Slatern", printed in the September 22 issue of New Republic magazine. The author asserted, in part:

There are many who try to face me down, but it remains my settled conviction that the generality of American radio listeners would not trade their

⁹³"Rising Radio, Sales-Help Meteor". Literary Digest, 123:39.

⁹⁴See pp 112-113.

⁹⁵"WWJ Bans All Announcements for Three-Hour Period Daily". Broadcasting, 13:21 (August 1, 1937).

present commercio-moronic mess for any other system of radio on earth...

The grotesque truth is that a bewildering percentage of listeners like the advertising.....Commercial announcements of the most appalling blatancy, blurbs that analyze body odor until your very navel curls in pain, will draw a sustained flurry of responses (via mail) as of blizzards in January.

That, I think, is the great and often overlooked reason why the advertising goes down so easily. (Advertisers are no fools). At all levels and in all lands we live in an age of escape and, for Americans, the advertisements are the Way Out. They waste little time extolling the virtues of the products. By press, radio, billboard and movie...they blare out the never changing symphony of how to win friends and eliminate dandruff, how to be charming and get rid of hand-nails....

Radio as a whole presents a sorry picture, and so long as it continues to be an incredibly effective advertising medium there is little chance of large-scale improvement.

No matter how dreary the face of contemporary radio, however, there is small ground for the snobs and poseurs who will have none of it whatever. For radio, the happy slattern, continues to provide those occasional and unpredictable moments of pure fire.⁹⁶

Local radio advertising, which, together with spot sales, had slowly begun to edge out network advertising as leader in gross sales during the early part of 1937, received

⁹⁶Carskadon, T. R. "Radio: the Happy Slattern". New Republic, 92:183-184 (September 22, 1937).

another boost in mid-October when the first syndicated radio program was aired. Groundwork for the experimental broadcast had been prepared by the Refffield-Johnstone advertising agency during the summer, when they signed up comedian George Jessel and his actress wife, Norma Talmadge, took time on the Mutual network and started sending salesmen out to syndicate the program to local advertisers.

The resultant syndicated program, "Thirty Minutes from Hollywood", was first broadcast over MBS on Sunday, October 10, 1937, from 6:00 to 6:30 P.M., New York time. Scheduled to run for 26 weeks, the show had 40 sponsors by October 16, had room for 30 more on the 72 station Mutual chain. Thirty seconds was allowed at the beginning, thirty at the end, and a minute and a half in the middle for each local sponsor's commercial plugs. Each advertiser got an exclusive outlet in his area and paid for the time and talent costs, in proportion to the size of his sales area. Thus program rates per advertiser ranged from \$50 to something over \$1,000.⁹⁷

Gross spot and local radio advertising in 1937 exceeded gross network advertising for the first time since NBC had been formed in 1926. Of the total \$144,142,000 gross radio income, non-network broadcasting contributed \$75,314,000,

⁹⁷"Over Radio Ad Hurdle". Business Week, p. 53 (October 16, 1937).

the chains, \$68,828,000.⁹⁸ Radio as a whole helped itself to approximately 17 cents of the U. S. advertising dollar in 1937, running even with magazines, and second only to newspapers, which got 59 cents.⁹⁹

The home radio set in 1937 was tuned in four hours, 22 minutes per day, according to a survey published by the Joint Committee on Radio Research. This average was for all the radio sets owned in the country.¹⁰⁰

Of the 721 broadcasting stations in the United States on January 1, 1938,¹⁰¹ nearly half were represented at the NAB convention in Washington on February 14 and 15. During the meetings, the broadcasters swept into effect an extensive reorganization of the radio trade body, and proposed a policy of self-cleansing as a means of averting governmental intervention. Philip G. Loucke was appointed interim NAB head pending the engagement of a paid president.¹⁰²

Despite NAB action to cleanse radio "from within", FCC Chairman Frank Ramsay McNinch, who had succeeded Anning S. Prall upon the latter's death in July, 1937, authorized an investigation in March, 1938, "to determine what special

⁹⁸Peter. Annals of the American Academy, 213:5.

⁹⁹"Money for Minutes". Time, 32:46.

¹⁰⁰Peter. Annals of the American Academy, 213:3.

¹⁰¹"Official Count of U. S. Broadcasting Stations", Broadcasting 1946 Yearbook, p. 19.

¹⁰²Taishoff, Sol. "A New and Stronger NAB is Organized", Broadcasting, 14: 11 (February 15, 1938).

regulations applicable to radio stations engaged in chain or other broadcasting are required in the public interest, convenience and necessity."¹⁰³

During the week of March 6, 1938, the FCC also made a study of all programs broadcast by all American radio stations. Results indicated that some 62,000 hours of programs were offered for the period, of which one-third of the time was used for advertising purposes.¹⁰⁴ A breakdown of the types of programs aired during the week showed that about 52 per cent of them were musical shows; 11 per cent, talks and dialogues; 9 per cent, drama; 8.8 per cent, variety; 8.5 per cent, news; 5 per cent, religious; 2 per cent, special events; and 2 per cent, miscellaneous.¹⁰⁵

The NAB board of directors on March 30 made another attempt to bolster the industry front by drafting Mark Ethridge, vice-president and general manager of the Louisville Courier-Journal and Station WHAS, as the first president of the reorganized trade organization. He was to serve, without pay, until a permanent paid executive could be appointed.¹⁰⁶

¹⁰³Chase. Sound and Fury, p. 49.

¹⁰⁴Bartlett, Kenneth G. "Trends in Radio Programs". Annals of American Academy, 213:15 (January, 1941).

¹⁰⁵Peter. Annals of American Academy, 213:4.

¹⁰⁶Taishoff, Sol. "Ethridge Drafted by NAB". Broadcasting, 14:11 (April 1, 1938).

A step toward strengthening the regulatory power of the FTC was taken on March 31 when the Lea Bill, championed in the Senate by Burton K. Wheeler, became law.¹⁰⁷ Ten days before, President Roosevelt had signed the measure, which enlarged the powers of the FTC, particularly with respect to advertising control.¹⁰⁸ The trade commission, under the Lea Act, had the right to pass not only on unfair advertising, but also on all advertising of food, drugs, devices and cosmetics which were "misleading in a material respect."¹⁰⁹

By May, 1938, there were 728 radio stations in the country. All cities with more than 100,000 inhabitants had at least one station and in most cases several, while 90 per cent of the nation's cities of between 50,000 and 100,000 population had their own broadcasting service. Stations also operated in 38 per cent of the cities boasting populations of 25,000 to 50,000 and 23 per cent of those in the 10,000 to 25,000 range. The rate scale of broadcasting, largely determined by population, ran from a minimum of \$35 per hour for a 100-watt local to a ceiling of \$12,250 per

¹⁰⁷Friedrich and Sayre. Development of Control of Advertising, p. 30.

¹⁰⁸(A box). Broadcasting, 14:19 (April 1, 1938).

¹⁰⁹Friedrich and Sayre. Development of Control of Advertising, p. 30.

hour for 50,000 watt clear channel station WABC in New York.¹¹⁰

The National Broadcasting Company in May had 135 affiliates, divided between its Red and Blue networks, Columbia claimed 106 stations, while Mutual outlets totaled 77. An evening hour on the basic Red cost \$8,400; on the Blue, \$7,800; on Columbia's basic net, \$8,525. Mutual offered something approximating coast-to-coast coverage for \$2,500 for an evening half-hour. Compensation of the affiliates was on a sliding scale, with each station being paid in proportion to its power, audience, market and general reputation.¹¹¹

Production costs in May, 1938, amounted to about 40 per cent of the total expense of an average evening broadcast, compared to 30 per cent for 1933. Although most evening programs had talent bills of about \$5,000 a broadcast, nine of the ten most popular shows on the air had production costs of \$10,000 or more. The ten programs, and their production and time rates follow:

¹¹⁰"Radio I: a \$140,000,000 Art". Fortune, 17:52 (May, 1938).

¹¹¹Ibid., 17:112, 114, 117.

<u>PROGRAM</u>	<u>PRODUC- TION</u>	<u>TIME</u>	<u>TOTAL</u>
Chase and Sanborn Hour (Charlie McCarthy)	\$20,000	\$15,900	\$35,900
Jell-O (Jack Benny)	15,000	11,500	26,500
Kraft Music Hall (Bing Crosby)	13,500	17,100	30,600
Lux Radio Theatre	15,000	17,300	32,300
Texaco (Eddie Cantor)	15,000	11,900	26,900
Lever Brothers (Al Jolson)	12,000	10,400	22,400
Chrysler Amateur Hour (Major Bowes)	25,000	20,100	45,100
Royal Gelatin Hour (Rudy Vallee)	9,500	15,500	25,000
General Foods:Grapenuts (Burns & Allen)	10,000	10,600	20,600
Bistol Myers Town Hall (Fred Allen)	10,000	15,800	25,800

112

Radio's number one author by volume of writing in June, 1938 was Irna Phillips, writer of the daytime serials "Woman in White", "Road of Life" and "Guiding Light".

According to her, to write successful scripts for daytime audiences, it was necessary to appeal to (1) the instinct of self-preservation, (2) sex, (3) family instinct, or (4) all three together, if possible.¹¹³

Of the 32,641,000 families in the United States in June, approximately 26,666,500 had radios. In addition there were about 5,000,000 car radios. NBC had increased the number of its affiliates to 151, while CBS kept apace

¹¹²"Radio II: a \$45,000,000 Talent Bill". Fortune, 17:55 (May, 1938).

¹¹³"Two Million Words". Fortune, 17:14 (June, 1938).

with 114 outlets.¹¹⁴

Another unsuccessful attempt to establish a fourth coast-to-coast net was made in June, 1938. To the experiments of the American Broadcasting System in 1934,¹¹⁵ the Transcontinental Broadcasting System in 1935,¹¹⁶ and Airways, Incorporated in February, 1938, was added the abortive plan of Western Radio Union, subsidiary of the then 73-year old Western Newspaper Union.¹¹⁷

Neville Miller, former mayor of Louisville, Kentucky, was named to a three-year term as president of the NAB in mid-June. First paid executive of the association, he took over active direction on July 1.¹¹⁸

On November 14, 1938, the FCC began an investigation of the radio industry, with special emphasis placed on the charge that a monopoly existed in broadcasting. It was charged that the three national nets, NBC, Columbia, and Mutual, so controlled the ether through leases granted them that an independent radio operator had no chance, and that

¹¹⁴"Fourth Big Radio Chain to Hook Up the Independents Planned by Syndicate". Newsweek, 11:25.

¹¹⁵See p. 88.

¹¹⁶See p. 101.

¹¹⁷"Fourth Big Radio Chain to Hook Up the Independents Planned by Syndicate". Newsweek, 11:25.

¹¹⁸"Miller Assumes Active Duties as New NAB President July 1". Broadcasting, 14:11 (June 15, 1938).

the situation was virtually a monopoly.

Back of the investigation was a year or more of friction within the FCC itself. It was this friction and the resultant public criticism that had caused President Roosevelt to appoint Frank McNinch¹¹⁹ as chairman, with instructions to clean up the agency.¹²⁰

Gross local and spot radio advertising maintained its lead over network gross advertising for 1938, totaling \$78,390,000 to the nets' \$71,728,000. Both groups thus upped their income over the 1937 figures by approximately \$3,000,000.¹²¹

The number of radio stations in the United States on January 1, 1939 was 764, according to FCC records. This increase of 43 stations over the total of January 1, 1938 continued an upward trend which had begun in 1935 and was to persist until 1943.¹²²

Early in January, 1939 an NBC policy was announced which further restricted liquor advertising on the radio. For five years, the three big networks had refused hard

¹¹⁹See p. 118.

¹²⁰"Radio Broadcasting Draws the Spotlight". Congressional Digest 17:289 (December, 1938).

¹²¹Peter. Annals of American Academy, 213:5.

¹²²"Official Count of U.S. Broadcasting Stations." Broadcast 1946 Yearbook, p. 19.

liquor commercials.¹²³ The first week in January, 1939, Lennox R. Lohr, NBC president, told a hearing of the FCC that henceforth his web would also ban advertising for beer and wine.¹²⁴

In the spring of 1939, Edgar Kobak, then an advertising agency head, now president of MBS, conferred with the jingle-writing team of Allan Kent and 'Ginger' Johnson.¹²⁵ Kobak encouraged the pair to try composing a singing commercial which would sell a 12-ounce bottle of cola for a nickel. The resultant jingle, set to the strains of the old English hunting song, "John Peel", sold the Pepsi-Cola company on the first hearing, caught on quickly with the radio audience, and continued to be aired for five or six years. It was estimated in October, 1944 that it had been played more than 1,000,000 times on the air.

Lyrics of the jingle, which were completed in 10 minutes, according to Kent-Johnson, went like this:

¹²³See p. 177.

¹²⁴"Air Raid on Alky Ads." Business Week, p. 32 (January 14, 1939)

¹²⁵See pp. 100.

"Nickel, nickel, too-do-dee-da-da-da,
 Nickel, nickel, too-do-dee-da-da-da!
 Pepsi-Cola hits the spot
 Twelve full ounces, that's a lot,
 Twice as much for a nickel too,
 Pepsi-Cola is the drink for you!
 Nickel, nickel, nickel, nickel
 Trickle, trickle, trickle, trickle
 Nickel, nickel, nickel, nickel. . ."

126

In addition to the singing commercial, there were, by July, 1939, three other main types of radio plugs in vogue. These consisted of: (1) the straight commercial, (2) the continuity commercial, and (3) the dramatized commercial. The straight sales talk, first introduced over WEAJ in 1923, was the type which the announcer delivered before and after the entertainment portion of the program. The continuity commercial was one which was woven into the program. The dramatized commercial included all plugs in which other people were introduced.

Among the various types of dramatized commercials which were used in 1939 were the personalized announcement, in which a person was introduced to talk about the product; the dramatization of incidents, featuring the product in use, or being bought at the store; the personal endorsement, which was read by a person other than the announcer; and the dialogue commercial, in which the announcer and a member of the cast talked informally about the sponsored item. It

¹²⁶Graham. "Jingle - or Jangle". New York Times Magazine, p. 26.

was increasingly popular, in 1939, to have the announcer a part of the show,¹²⁷ as Harry von Zell, Harlow Wilcox, and Bill Goodwin are today.

Following a suggestion made in 1938 by David Sarnoff, RCA president, the 17th annual convention of the NAB, on July 11, 1939, adopted a comprehensive code for the whole radio industry and set up a committee to facilitate broadcaster compliance.¹²⁸ Said Captain Joe Patterson, New York "Daily News" publisher, in an editorial that appeared the same day as the code ratification:

"Radio leaders have put into code practice, every prissy, priggish and pussy-footing 'verboten' that the FCC has been trying to fasten on broadcasters for the last couple of years. . . This writer's guess is that radio leaders think they are being strategic. . . We can assure the radio people that that has not been the way in which American newspapers down the generations have kept themselves the only free newspapers in the world."¹²⁹

The NAB code included percentage scales to limit total commercial time with respect to total program time. It added hand-writing analysis, schools offering questionable promises

¹²⁷Parker. Broadcasting, 17:48

¹²⁸Landry. Who, What, Why is Radio, p. 53.

¹²⁹"Adopt Radio Code". Business Week, p. 33 (July 22, 1939)

of employment, race-track 'dope-sheets,' matrimonial agencies, offers of 'home-work', and enticement to financial speculation to the list of undesirable radio advertising.¹³⁰ Moreover, the code banned time sales for broadcasts on controversial public issues, and specified that religious broadcasts be of a strictly spiritual nature.¹³¹

A third radio research organization joined the Cooperative Analysis of Broadcasting and C. E. Hooper, Incorporated (formerly Clark-Hooper) in August, 1939. The new competitor, the A. C. Nielsen Company, entered the field after spending more than three years and \$100,000 in developing an 'audimeter', a mechanical recorder attached to radios in sample homes.

Nielsen's Radio Index, avoiding the telephone technique of CAB and Hooper,¹³² relied upon the records of its mechanical meters, which were installed permanently in a selected group of homes. These audimeters recorded every turn of a tuning dial on a tape, enabling Nielsen employees to discover what programs were listened to, and for what duration, merely by comparing the tape with the radio schedules.¹³³

¹³⁰Landry. Who, What, Why is Radio, p. 53.

¹³¹For a complete summary of the 1939 NAB code, see Appendix C.

¹³²See pp. 86-87.

¹³³"Plan New Check-Ups on Radio". Business Week, p. 26 (August 19, 1939)

President Roosevelt's son, Elliott, late in 1939, added his name to the list of broadcasters attempting to establish a fourth national network. Months of preparation and ground-work went into the building of the proposed chain, and an opening date for the inaugural broadcast was tentatively set for January, 1940. However, like its earlier namesake,¹³⁴ the Trans-Continental Broadcasting System abandoned its aerial plans. A few weeks before the new year, the announcement was made that TBS had been dissolved.¹³⁵

Gross radio advertising for 1939 jumped to \$171,114,000, with non-network sales contributing some \$88,000,000.¹³⁶ It was now evident to the wary newspaper publishers that radio had not necessarily taken all of its volume from newspapers or any single medium. Gross radio time sales fell far short of making up the difference between the 1939 newspaper volume of \$525,000,000 and the previous peak of \$800,000,000 in 1929.¹³⁷

During the year 1939, the radio industry paid its employees a total of \$51,620,305. Of the estimated 350,000 persons engaged in the radio business, full-time personnel

¹³⁴See pp. 100-101.

¹³⁵Chase. Sound and Fury, pp. 48-49.

¹³⁶Table IV: Estimated Radio Gross Billings, 1927-1945". Broadcasting Yearbook 1946, p. 20.

¹³⁷Streibert & Lewis. Annals of American Academy, 213:58.

of 705 broadcasting stations and the three major networks in December 1939 numbered 24,605.¹³⁸

The FTC announced that for the first half of 1939, it had examined 334,532 commercial scripts and had set aside only 4.2 per cent for further examination. This inferred that 95.8 per cent of the continuities were deemed above suspicion by the commission.¹³⁹

Newspaper hostility to radio, which had loomed large in the press-radio controversy of the mid-1930's,¹⁴⁰ was replaced by a complete recognition of the function and service of broadcasting by 1940. Exactly 269 of the nation's 814 stations in January, 1940 were newspaper owned or affiliated.¹⁴¹

By early 1940, the jingle writing team of Kent-Johnson¹⁴² was in demand. The pair received \$2500 for an eight-line gasoline jingle; later got \$3000 from the same sponsor for a second commercial. A cigarette advertiser paid the team \$7,000 to set his slogan to music. But the most lucrative offer came from a soap powder manufacturer who gave them a \$20,000 retainer.¹⁴³

¹³⁸Peter. Annals of American Academy, 213:3-4.

¹³⁹Ibid., p. 5.

¹⁴⁰See pp. 90-91.

¹⁴¹Streibert & Lewis. Annals of American Academy, 213:58.

¹⁴²See pp. 100, 125-126.

¹⁴³Graham. "Jingle - or Jangle". New York Times Magazine, p. 26.

The FCC on February 28, 1940 approved new rules to foster the advent of commercial television. Limited commercial operations of television, beginning September 1, were permitted by the endorsed regulations.¹⁴⁴ Actually, the first sponsor to have its radio programs regularly televised was the Sun Oil Company, whose news summaries by Lowell Thomas over NBC-Blue were also telecast three days a week over W2XBS beginning in March 1940.¹⁴⁵

Nearly 84 per cent of all the daylight broadcasting time on standard stations, in May, 1940, was devoted to soap operas. Six times a day, there were three serial dramas running simultaneously; three times, there were four. For an estimated 40,000,000 serial fans - women for the most part - script writers like Mr. and Mrs. Frank Hummert, Irna Phillips,¹⁴⁶ Elaine Stern Carrington, Gertrude Berg and several dozen others concocted daily dilemma dramas which sold soap so successfully that a \$30,000,000-a-year daytime radio business had resulted. At this time, six manufacturers sponsored two thirds of all the daytime serial hours, with soapmakers ranking first, breakfast

¹⁴⁴"FCC Approves Commercial Television". Broadcasting, 18:17 (March 1, 1940)

¹⁴⁵"First Sponsor". Broadcasting, 18:69 (March 15, 1940)

¹⁴⁶See p. 122.

foods second, and drugs third.¹⁴⁷

Not all daytime radio listeners were soap opera fans, however. Letter files of the networks were littered with complaints by housewives who considered the serial drama an affront to the intelligence. An 'I'm Not Listening' campaign was sponsored by 40 women's clubs in Westchester County, New York, and by the National Federation of Women's Clubs. The clubwomen also conducted a national survey to determine the number of serial addicts and to gather sympathizers.¹⁴⁸ Meanwhile, the FCC polled U. S. homes, and discovered that during soap-opera hours 76.8 per cent of the available listeners had their radio sets turned off.¹⁴⁹

The results of what was reputed to be the largest radio listener survey ever conducted were made public in May, 1940. Undertaken by the Hoosier Radio Workshop of Indiana University, the survey paid tribute to the potency of radio advertising. Of the 84,099 persons interviewed by house-to-house canvass in 16 Indiana counties, 64.4 per cent said that they made a special effort to listen to radio plugs. Nearly 53 per cent reported that they regularly bought products as a result of

¹⁴⁷Best. Reader's Digest, 36:65.

¹⁴⁸Ibid., p. 66.

¹⁴⁹"Worst". Time, 47:59 (March 18, 1946).

hearing them advertised over the air.¹⁵⁰

Niles Trammell became the third president of NBC on July 12, 1940, succeeding Lenox R. Lohr, who resigned.¹⁵¹ Two months later, a change in NBC policy, aimed at stimulating its Blue network sales, was announced. Under the new plan, proprietary products, which had been banned on the major nets for four years, were declared acceptable, and five-minute sponsored newscasts, which had been aired for a year on CBS, were permitted for the first time on NBC-Blue.

In making public its policy change, NBC said:

" . . . no accounts will be accepted unless they are in good standing with the Food and Drug Administration, and no programs will be accepted until continuities have been submitted in advance and those continuities conform to strict requirements established for this type of product."¹⁵²

The new policy went into effect September 30, with the inaugural of a Nash-sponsored news summary by John B. Kennedy from 9:30 to 9:35, Mondays through Fridays, over the Blue. Cost of the five-minute program was placed at 25 per cent of the half-hour rate. On October 17, the Lewis-Howe Medicine Company began sponsoring Tommy Dorsey's orchestra on the Blue, in a half-hour Friday night series for Nature's Remedies.¹⁵³

¹⁵⁰*Survey Shows Listeners Like Commercials". Broadcasting, 18:11 (May 1, 1940)

¹⁵¹*Trammell Named President of NBC". Broadcasting, 19:17 (July 15, 1940)

¹⁵²*Radio Booms, Summer or Not". Business Week, p. 41 (September 14, 1940)

¹⁵³Ibid.

In the fall of 1940, the CAB radio research organization found that 77.5 per cent of all commercial network daytime offerings was filled by 57 soap operas. In contrast, there was but one audience participation show aired, and but nine newscasts presented, constituting 0.4 per cent and 8.5 per cent, respectively, of all daytime chain commercial hours.¹⁵⁴

Total gross radio time sales for 1940 poured \$207,956,000 into the broadcasting industry's coffers. Of this sum, local and spot advertising contributed \$111,500,000 and national network advertising \$96,456,000,¹⁵⁵ with CBS and NBC getting \$68,000,000 between them. Affiliates of the two chains acquired 28 per cent of that figure as their share, while the nets spent \$9,000,000 on such sustaining programs as CBS' "School of the Air" and NBC's "Symphony Orchestra".¹⁵⁶

With 882 standard (amplitude modulation) broadcasting stations in the United States on January 1, 1941,¹⁵⁷ the FCC decided to allow commercial operation of FM (Frequency modulation) stations.¹⁵⁸ Up to this time, FM broadcasting, utilizing

¹⁵⁴"Daytime Serials on Descent, Says CAB". Broadcasting, 30:28 (June 17, 1946)

¹⁵⁵Table IV: Estimated Radio Gross Billings, 1927-1945", Broadcasting 1946 Yearbook, p. 20.

¹⁵⁶"Chains Unchained?" Time, 37:69 (May 12, 1941)

¹⁵⁷"Official Count of U. S. Broadcasting Stations". Broadcasting 1946 Yearbook, p. 19.

¹⁵⁸"FM Chain Ready". Business Week, p. 59 (June 14, 1941)

the Armstrong phase shift method discovered seven years earlier by Major Edwin H. Armstrong,¹⁵⁹ had been permitted only in an experimental capacity.

Buried at the end of the FCC decision was a provision which permitted facsimile broadcasting on a commercial basis. Heretofore, some 25 radio stations, many of them newspaper owned, had experimented with facsimile, a system which radio transmitted and reproduced exact copies of text, single maps, and pictures over recorder devices attached to home radio sets. Twenty of the experimental stations had used a system developed by W. G. H. Finch, head of Finch Telecommunications, Inc., while the remainder had utilized the RCA-Young process.

The commercial grant meant that FM licensees, who were permitted to do both aural and facsimile broadcasts, could transmit simultaneously a sound program and a facsimile program of news, features, pictures and advertising. A method called 'multiplexing' enabled both broadcasts to be sent at the same time without causing interference.¹⁶⁰

In the realm of standard daytime radio, serial drama claimed about 85 per cent of commercially sponsored time at the beginning of 1941. Commercials in general were less offensive, more integrated into the program structure. The

¹⁵⁹Seldes, Gilbert. "Radio for the Future". Atlantic, 167:457-458 (April, 1941)

¹⁶⁰"FCC Permits Commercial Facsimile". Editor and Publisher, 73:8 (June 1, 1940)

"Jack Benny" formula of this period used the personalized approach to sell the plug as part of the entertainment.¹⁶¹

Some 1300 stations in the United States, Canada, Mexico, Cuba, Haiti, and the Dominican Republic shifted frequency on March 29, 1941, in the first continent-wide coordinated assignment of standard radio stations. The shift, which moved 800 of the 890 existing stations in the United States 10 to 40 kilocycles in the 550-1600 kilocycle band, was carried out in accordance with the terms of the North American Regional Broadcasting Agreement of 1937. Commonly called the 'Havana Treaty', the radio covenant hadn't been adjusted technically until January, 1941, when an engineering conference in Washington paved the way for reallocation.¹⁶²

On May 2, 1941, the attention of the entire broadcasting industry was shifted to radio regulation when Chairman James Lawrence Fly of the FCC moved to place in effect, as of August 2, certain "anti-monopoly" rules which were the results of extended hearings¹⁶³ begun two and a half years before.¹⁶⁴ In a 153-

¹⁶¹McClinton. Annals of American Academy, 213:27.

¹⁶²"Continent Allocation Shifts 1,300 Stations". Broadcasting, 20:10 (March 24, 1941)

¹⁶³Landry, Who, What, Why is Radio, pp. 17-18.

¹⁶⁴See pp. 123-124.

page report, the Commission declared that free competition in the American radio industry was impossible so long as CBS, Mutual and NBC dominated the nation's stations as completely as they had been doing.¹⁶⁵

The regulations were chiefly aimed at making net affiliates more independent of the chains.¹⁶⁶ It was asserted that nearly half of the clear-channel stations in the United States were licensed to CBS and NBC. To strengthen the individual outlet, the FCC announced that licenses were not going to be granted or renewed in the future to stations having exclusivity clauses in contracts with webs. Another order refused licenses to stations which signed to affiliate with networks for more than a one-year period. A third order was aimed at preventing the nets from influencing rates on local stations for other than network time.¹⁶⁷

Perhaps the two most important regulations, however, forbade the chains to use more than one outlet in any area, or to control more than one group of networks.¹⁶⁸ The latter was a direct slap at NBC, for it provided that "no license shall be

¹⁶⁵"Chains Unchained?" Time, 37:68.

¹⁶⁶Ibid.

¹⁶⁷Chase. Sound and Fury, pp. 49-51.

¹⁶⁸"Chains Unchained?" Time, 37:68.

issued to a standard broadcast station affiliated with a network organization which maintains more than one network operated for the same area or at the same time."¹⁶⁹

The radio industry and its friends in Congress challenged the FCC orders and obtained a postponement of their effective date. As a result, the friction between the commission and the chains continued throughout 1941. Even while fighting the FCC, however, NBC began the administrative separation of the Red and Blue networks. Moreover, chain executives put into effect most of the other commission demands and met the majority of the criticisms.¹⁷⁰

In mid-May, 1941, the 19th annual convention of the National Association of Broadcasters met in St. Louis. Before the week was out, radio was decisively split into two rival camps - CBS and NBC opposed by MBS. Mutual had approved the FCC's anti-monopoly decrees from the outset and had cracked the solid web front by signing an unexpected contract with the American Society of Composers, Authors and Publishers.

When the NAB board met the MBS challenge by endorsing NAB President Neville Miller's statements condemning Mutual's actions, the three principal MBS members, representatives of WOR, New York, WGN, Chicago, and California's Don Lee network,

¹⁶⁹Chase. Sound and Fury, p. 51.

¹⁷⁰Landry. Who, What, Why is Radio, pp. 18-19.

resigned from the trade body.¹⁷¹

Also in May, more than 20 of the country's leading radio advertisers cooperated with the United States Treasury's campaign to sell Defense Savings Bonds and Stamps. The time donated varied from one-minute announcements to a full hour for 13-weeks, contributed by the Texas Company, sponsors of the Fred Allen "Star Theatre."¹⁷²

Despite the FCC's January 1 announcement allowing commercial FM operation,¹⁷³ only two FM stations, W47NV, Nashville, and W51R, Rochester, possessed final construction permits in June, 1941. The remainder of the stations functioned on the precarious basis provided by temporary 60-day licenses.¹⁷⁴

However, in early June, 1941, the American Network, Incorporated, pioneer FM chain, was ready to begin operations. The first sponsor signed by the FM net was Socony-Vacuum, which established a number of FM firsts. Except for the Longine-Witmor time signals over W71NY, WOR's FM counterpart, the Socony broadcast became the first seven day a week commercial FM program. In addition, it was the first sponsored FM news program and constituted the first FM commercial contract for New England.

¹⁷¹"Mutual Walks Out". Time, 37:77 (May 26, 1941)

¹⁷²"Score of Leading Broadcast Sponsors Cooperate in Treasury Bond Campaign". Broadcasting, 20:42 (May 26, 1941)

¹⁷³See pp. 134-135.

¹⁷⁴"FM Chain Ready". Business Week, p. 59 (June 14, 1941)

Actually, since many ANI affiliates had yet to receive commercial licenses and others hadn't completed the construction of their transmitters, the early FM Chain programs went out over but two stations, W43B, Boston, and W39B, Mt. Washington, New Hampshire. Like Frequency Modulation Broadcasters, the FM industry's trade association, ANI was conceived by John Shepard III, veteran Boston broadcaster.¹⁷⁵

Television, meanwhile, prepared to expand its limited commercial operations, first permitted by the FCC in September 1940.¹⁷⁶ In June, 1941, NBC surveyed advertising agencies to discover what they thought about the new medium's sales power. Almost unanimously, the agents agreed that aural-visual broadcasting for the big advertising products would possess from four to ten times the impact of older media.¹⁷⁷

On July 1, television finally achieved full commercial status. NBC listed among its sponsors Sun Oil, Procter and Gamble, Missouri Pacific Railway, Bulova Watch Company, and Lever Brothers.¹⁷⁸ All of these first five sponsors decided to give the audience a full glimpse of their products and demonstrate their workings wherever possible.¹⁷⁹

¹⁷⁵"FM Chain Ready". Business Week, p. 58 (June 14, 1941)

¹⁷⁶See p. 131.

¹⁷⁷"Television Trend". Business Week, p. 48 (July 12, 1941)

¹⁷⁸"Television's Sponsors". Business Week, p. 30 (July 5, 1941)

¹⁷⁹"Television Trend". Business Week, p. 48.

On the Lever Brothers program, a cake was baked with Spry shortening and served to the studio audience before the television camera. Sun Oil merely stacked its familiar oil cans around Lowell Thomas as he gave his news summary. Bulova dramatized its time signals against a test pattern for checking television receiver focus. Procter and Gamble staged a drama demonstrating the beautifying and cleansing qualities of Ivory Soap. The Missouri Pacific Railway showed a travel film to indicate the scenic beauty of its route.¹⁸⁰

In September, 1941, the FCC resumed its anti-monopoly hearings in Washington. Outside the pale of the commission's projected chain-busting was MBS, which as a cooperative system of 173 affiliated member stations had little to fear.¹⁸¹ So successful were the other big nets, CBS and NBC, in forstalling commission action, moreover, that the FCC recommendations were amended in October of that year.¹⁸²

Listener reaction, in October, 1941, against news broadcasts with carefully interwoven commercials was exemplified by a writer in the New Republic magazine for October 6. In an

¹⁸⁰"Television Trend". Business Week, pp. 48, 50.

¹⁸¹"Happy Birthday MBS". Time, 38:57 (September 15, 1941)

¹⁸²"Radio Chains Lose". Business Week, p. 90 (May 15, 1943)

article entitled, "Slaughter, Sponsored By - ", the author wrote, in part:

I wonder if business executives and their announcers who contrive so cleverly to tie their radio sales message to news of mass killings these days quite realize what they are doing. . . Regular radio listeners know that the Standard Oil Co. isn't the only big-business corporation that ties its sales messages to stories of wholesale slaughter of human beings. Standard's competitor, Amoco Gas, does it; so does Campbell's soup, Harvester cigars, Palm Olive Soap, Barbasol shaving cream, Kreml dandruff cure, Chiclet chewing gum and many others. It is the more shocking because of the casualness with which selling talks are interjected into the ghastliest incidents.¹⁸³

Radio station WLW, Cincinnati, entered the guarantee field in mid-November, 1941 in undertaking an expansion in a novel 'consumer foundation.' During the week of November 9, the station announced that its seal would henceforth apply to premiums as well as products. The seal itself was backed up by more than a thousand human guinea pigs, and therein lay its proposed bulwark of safety.

In 94 Ohio, Indiana, Kentucky and West Virginia communities, WLW secured 1,093 consumer-conscious housewives to serve as an unpaid product-jury. When an advertiser wanted the accuracy of his sales promotion tested, the jury received a sample of the product, used it a week or two, and then filled out a

¹⁸³Sprague, Jesse Rainsford. "Slaughter, Sponsored By - ". New Republic, 105:434-435 (October 6, 1941)

questionnaire based on the sponsor's copy. If the test turned out satisfactorily, WLW allowed its time buyer to announce,

"This product is approved by the WLW Consumers' Foundation."

In addition, the advertiser got a 'Foundation Seal of Approval.'¹⁸⁴

With the outbreak of World War II on December 7, 1941, the radio commercial's period of adolescence came to an abrupt end. Bolstered by the development of a third national network early in its puberty stage, strengthened by the ~~coopera-~~tion of three industry research agencies, broadened by the growth of local advertising, and guided by a more enlightened and active FCC, the young plug emerged from its teen age a more serious and responsible force.

True, United States participation in the war meant a postponement of the commercial operation of the six television stations¹⁸⁵ and 53 FM outlets which were licensed before the events of Pearl Harbor.¹⁸⁶ Despite its restricted field, however, the sales plug shouldered the duties of a war-time role and continued to add to its gross weight in time sales.

¹⁸⁴WLW's Seal Plan". Business Week, pp. 58-60 (November 15, 1941)

¹⁸⁵"Commercial Television Total Now 30 with 24 1946 Grants". Broadcasting, 31:4, p. 23 (July 29, 1946)

¹⁸⁶Fitzgerald, Fred. "FCC Grants 456 FM Outlets Since War End". Broadcasting, 31:3, p. 66 (July 22, 1946)

CHAPTER V

The Radio Commercial Comes of Age (1941-1946)

The bombing of Pearl Harbor and the subsequent declaration of war by the United States had a profound effect on the American radio broadcasting industry. Not the least of the changes brought on by the war were those involving network programming rules and other angles affecting the radio advertiser.

By Mid-December, any program or incident which might have unduly affected the listener's peace of mind was banned by the chains. Neither sound effects such as sirens, nor lurid news dramatizations were accepted for use by the major networks.

Advertisers on the webs were forced to relinquish one minute in 15 for news. This meant that only 93 per cent of the advertisers' paid-for time was delivered, the other 7 per cent going into news flashes furnished by the nets as a listener service. Since it was recognized that news increased audiences, most of the advertisers accepted the situation cheerfully.¹

Newscasts, both sponsored and sustaining, were subject to a network code. Frenzied flashes, hysterical mannerisms

¹"Radio At War". Business Week, p. 39 (December 20, 1941)

and the airing of rumors and unconfirmed reports were banned. No movement of troops, vessels, or aircraft could be announced unless approved by military authorities.

Although largely devised by the national nets, the foregoing war-time bans were rather generally adopted by the individual radio stations soon after December 7, 1941.²

A "NAB Guide for Wartime Broadcasting" was published in Broadcasting magazine for December 22, 1941. Divided into two sections, "In General" and "Do Not", the code included the following pertinent admonitions:

IN GENERAL

Accept the fact that this is likely to be a long war - with both reverses and triumphs. Avoid broadcasting the news in a manner that is likely to cause exaggerated optimism. Likewise avoid creating an atmosphere of defeatism and despair. At all times practice moderation in the writing, delivery and scheduling of news broadcasts. . . The broadcasting industry has been given to understand that it can use news from recognized press services because responsibility for that news rests with the press services. News gathered from other sources must be thoroughly checked and verified before broadcasting.

DO NOT

Do not broadcast rumors, 'hot tips' or 'unconfirmed reports' no matter what their source.

Do not broadcast news which concerns war production figures unless such news is officially released by the government.

²"Radio At War". Business Week, p. 40 (December 20, 1941)

Do not broadcast the movement of Naval or any other vessels.

Do not broadcast news about the movement of troops or personnel either outside or within the continental limits, unless it has been released officially by the War or Navy Departments.

Do not broadcast the location of vessels, either under construction or about to be launched.

Do not broadcast figures of Selective Service enrollments and inductions.

Do not broadcast personal observations on weather conditions . . . Stick to official weather reports your station receives from your local weather bureau. . .

Do not allow sponsors to use the news as a springboard for commercials. Such practices as starting commercials with 'Now some good news, etc.' should never be permitted. . .

Do not use sound-effects on dramatic programs, commercial announcements or otherwise which might be confused by the listener as air raid alarms, alert signals, etc.

Do not broadcast a long list of casualties. This has been specifically forbidden.

Do not take chances with ad lib broadcasts, on the street or in the studio. . .3

The weather clause in the NAB guide resulted from an order issued on December 19 by Commander F. W. Reichelderfer, chief of the United States Weather Bureau. In the directive, Reichelderfer stated that stations had to cease carrying weather announcements, except those released by local bureaus to prevent loss of life or serious damage to crops and transportation.⁴

The order climaxed a hectic week in which stations first were notified that all weather broadcasts were banned. Then

³"NAB Guide for Wartime Broadcasting". Broadcasting, 21:11 (December 22, 1941)

⁴"Weather Reports Are Banned in Ruling by Federal Bureau". Broadcasting, 21:12 (December 22, 1941)

it was reported that an abbreviated censored broadcast, similar to the reports carried in the daily newspapers would be permitted to be aired. But the commander's edict prohibited even this on the grounds that enemies could "shop around" and pick up enough information from several stations to determine weather conditions in a specific area.

A check of advertising agencies, individual stations, and station representatives by Broadcasting magazine failed to reveal a single case of contract cancellation by advertisers who had formerly sponsored weather broadcasts. In every instance, some other type of announcement was substituted for the cancelled reports.⁵

Large-scale reductions in radio advertising placement by all automobile firms, however, was ordered as a result of the war situation. Nearly all the motor car companies cancelled all their outstanding time orders several days after Pearl Harbor, pending reexamination of all advertising commitments. Indications at the end of December, 1941 were that only a fraction of the advertising would be reinstated.⁶

Radio advertising cancellations for December had little or no affect on the rising trend of either national network

⁵"Weather Reports Are Banned in Ruling by Federal Bureau". Broadcasting, 21:12 (December 22, 1941)

⁶"Auto Firms Slice Advertising Plans". Broadcasting, 21:12 (December 22, 1941).

or local and spot time sales for 1941. Total gross radio advertising added some \$30,000,000 to the 1940 figure to reach a healthy \$237,600,000. Of this, non-network advertising contributed \$130,700,000.⁷

As the United States faced its first full year of World War II on January 1, 1942, there were 923 radio stations operating within its continental limits.⁸

Many of the stations were affected by the formation, some eight days later, of the Blue Network Company, Incorporated. Announced by David Sarnoff, RCA president, following a joint meeting of the board of directors of RCA and NBC, the action further complied with the FCC "anti-monopoly" regulations of the previous year.⁹

A separate, wholly owned subsidiary of RCA, the new company, as its first step in independent operation, applied to the FCC for transfer of licenses to operate WJZ, New York, WENR, Chicago, and KGO, San Francisco. The Blue Board of Directors, which met on the afternoon of January 9, elected Mark Woods as president and Edgar Kobak as executive vice-president.¹⁰

⁷"Table IV; Estimated Radio Gross Billing, 1927-1945". Broadcasting 1946 Yearbook, p. 20.

⁸"Official Count of U. S. Broadcasting Stations". Broadcasting 1946 Yearbook, p. 19.

⁹See pp. 136-318, 141.

¹⁰"Blue Network Now Operates Independently". Broadcasting, 22:7 (January 12, 1942)

On January 16, the Office of Censorship released a "War-time Code of Practices for Broadcasters", a set of decrees which largely supplanted the interim measures of the NAB guide.¹¹ Far-reaching changes in normal programming operations of not only network or NAB member stations, but all broadcast stations were precipitated by the new regulations.

Drafted by Byron Price, Director of Censorship, and J. Harold Ryan, his assistant, the code was couched in terms permitting voluntary rather than mandatory action. However, it entailed the discontinuance of certain types of ad lib programs such as man-on-the-street, airport, train terminal and other "open mike" interviews. The greatest impact, therefore, was felt in local programming, where many stations derived appreciable revenue from variations of the 'Man-on-the-Street' type of feature.¹²

Ninety-one different advertisers on the four major networks were informed in April, 1942 of the Office of Facts and Figures' new network allocation plan for government messages. According to the federal agency's scheme, each sponsor was to devote a portion of his night time broadcasts once a month and a part of his daytime programs twice a month to government

¹¹See pp. 145-146.

¹²"War Code Brings Program Changes". Broadcasting, 22:10 (January 19, 1942)

announcements.¹³

The advertisers' trend toward cancellation of radio time, noted in December, 1941,¹⁴ was reversed in June, 1942, when General Motors took to the air with a \$1,000,000 52-week commercial program series over CBS. True, many sponsors whose products were scarce or priority-ridden had begun substituting institutional broadcasts several months earlier, but the General Motors move gave the trend major importance.

GM, the nation's biggest auto manufacturer, in sponsoring "Cheers from the Camps", an elaborate morale show, on a 134-station CBS hookup, returned to radio for the first time since 1938. By shunting its broadcasting budget back to radio, the company hoped to keep its name alive and maintain good will for the postwar era.¹⁵

A week after the "Cheers from the Camps" inaugural, Dr. Paul F. Lazarsfeld, director of Columbia University's Office of Radio Research, and Dr. Frank Stanton, director of research for CBS, introduced their 'program analyzer' to a select audience. The result of nearly five years' work by the pair, the device recorded people's reaction to radio programs by means

¹³"Advertisers Given OFF Guide Governing Federal Messages". Broadcasting, 22:8 (April 20, 1942)

¹⁴See p. 147.

¹⁵"Sponsors Without Products". Newsweek, 19:65 (June 22, 1942)

of a pen connected electrically to push buttons. Data compiled from extensive use of the analyzer revealed that about half of radio's women listeners like to listen to commercials, which they considered shopping news.¹⁶

By 1942, radio broadcasting could boast a quartet of outstanding writers, men who had gained fame by contributing original scripts for radio presentation and money by switching from sustaining to commercial series. Easily the most sensational figure was Orson Welles, producer of the famous "Men from ~~Mars~~" program of four years earlier.¹⁷ Not so well known was Norman Corwin, whose scripts nonetheless showed more finesse and understanding of the art of writing. Essentially a poet, Corwin first attracted national attention when his rhymed fantasy, "The Plot to Overthrow Christmas" was aired on Christmas Day, 1938. His Columbia Workshop series, "Twenty-Six by Corwin" and especially his documentary, "We Hold These Truths", of 1941 firmly established him in radio writing circles.¹⁸

The chief contribution of radio playwright Arch Oboler was a bizarre, stream-of-consciousness type of dialogue which gave broadcasting a stark reality. His "Lights Out" series over CBS

¹⁶"What Do They Like". Time, 39:52 (June 29, 1942)

¹⁷Chase. Sound and Fury, p. 200.

¹⁸Ibid., pp. 200, 212-213.

and his supervision of the Columbia Workshop for a period so enhanced his reputation that he earned more than \$20,000 a year on a sustaining basis alone. Like Welles, Oboler not only wrote his shows but produced and directed them too.¹⁹

Fourth among the authors born of the radio industry was Millard Lampell, youthful CBS continuity writer. A former songwriter aspirant, Lampell's outstanding radio achievement was to come two years later with the production of the epic Lincoln script, "Lonesome Train."²⁰

In the fall of 1942, the radio industry moved toward a trade war within its ranks. On October 8, as an aftermath of the MBS bolt of the 1941 NAB convention,²¹ John Shepard III, president of the Yankee Network in New England, and Walter J. Damm, owner of WTMJ, Milwaukee, announced the formation of American Broadcasters Associated. The avowed mission of the ABA was to buck the NAB, which by this time included 485 individual stations as well as the NBC and CBS chains.²²

Dr. Miller McClintock, executive director of the Advertising Council since its inception in the winter of 1941, became

¹⁹Chase, Sound and Fury, pp. 200, 209.

²⁰Goodman, Jack. "While You Were Gone", New York, 1946, p. 395.

²¹See pp. 138-139.

²²"Showdown on NAB". Newsweek, 20:72 (October 26, 1942)

the first salaried president of the Mutual Broadcasting System in November, 1942.²³ McClintock succeeded W. E. Macfarlane, business manager of the Chicago "Tribune", and non-salaried MBS president since the web's organization in 1934.

Despite, or perhaps because of, a \$12,000,000 price tag, the Blue network was still, like NBC, a wholly owned subsidiary of RCA at the end of 1942, its first year as a separate corporation. Blue began the year with 116 affiliated stations, ended with 146, an estimated gain of nearly 900,000 radio families. Some 20 per cent of its air time was occupied by 40 sponsored programs, 24 of which were new accounts.²⁴

Of the national network gross advertising total of \$118,200,000 for 1942,²⁵ Blue contributed an estimated \$11,300,000.²⁶ Spot and local advertising accounted for \$136,600,000 to send the total gross radio advertising figure to \$254,800,000 for 1942.²⁷

Some 50,000 local business firms purchased time from one or more broadcast stations in 1942, contributing approximately

²³"Dr. Miller McClintock Chosen First Paid President of Mutual". Broadcasting, 23:12 (November 16, 1942)

²⁴"Black and Blue". Time, 41:43 (January 11, 1943)

²⁵Table IV: Estimated Radio Gross Billings, 1927-1945". Broadcasting 1946 Yearbook, p. 20.

²⁶"Black and Blue". Time, 41:43.

²⁷"Table IV". Broadcasting 1946 Yearbook, p. 20.

\$54,000,000 to the total net proceeds of spot and local advertising. Average 1942 expenditure for radio time by retailers who used radio consistently was about \$4,100, 11 per cent of the total amounts such firms spent for all advertising.²⁸

There were 917 radio broadcasting stations in the United States on January 1, 1943, six less than were licensed on January 1, 1942. Thus, for the first time since 1934, the number of stations failed to increase over the previous year. That the situation was a direct result of the war, there can be little doubt.²⁹

By 1943, the Nielsen Radio Index, first introduced to the survey field in 1939,³⁰ was able to offer its services to advertisers and broadcasters. In addition to the 200 audimeters which had originally been installed, the Nielsen Co. placed several hundred additional devices in test homes in Philadelphia, Pittsburgh, Cleveland, Detroit, Milwaukee, Chicago, and St. Louis market areas.³¹

One of Nielsen's rivals, the CAB, released network ratings

²⁸Sandage, C. H. Radio Advertising for Retailers. Cambridge, Mass., 1946, p. 8.

²⁹"Official Count of U. S. Broadcasting Stations". Broadcasting 1946 Yearbook, p. 19.

³⁰See p. 128.

³¹"Nielsen Saves the Day". Business Week, pp. 89-90, (August 18, 1945)

in March, 1943 which disclosed that nine of the ten leading weekday daytime radio programs were soap operas. The report claimed that at any given moment during the day, 2,000,000 women listened to the dramatic serials.

The majority of the daytime dramas in 1943 were created, written, and produced by advertising agencies and delivered to the nation's broadcasters. A single such agency, Blackett-Sample-Hummert, produced no less than 11 daytime serials, turning them out at the rate of 6,000,000 words a year. Weekly production cost of the average soap opera was \$2,000, exclusive of radio time cost, which totaled about \$9,000 for a network hookup of 60 stations.³²

On May 10, 1943, the United States Supreme Court handed down a decision which was of great moment to the radio broadcasting industry. The judicial body upheld the FCC's obligations not merely as "a kind of traffic officer policing the wave lengths", but as guardian of the public interest respecting "the composition of that traffic", in the phrase of Mr. Justice Frankfurter.³³

In so deciding, the Supreme Court confirmed the authority of the FCC over some of the business practices of the chain

³²Hutchens, John K. "Are Soap Operas Only Suds?" New York Times Magazine, p. 19 (March 28, 1943)

³³Wecter. Saturday Review of Literature, 29:5.

companies. Since the commission's first "anti-monopoly" investigation had been undertaken as long ago as 1938,³⁴ however, the verdict occasioned little surprise among the broadcasters.³⁵

On July 30, 1943 the Blue network, which had been organized as a separate entity a year and a half earlier³⁶ in conformity with the new FCC regulations, was sold for some \$8,000,000 cash. Sale of the chain to Edward J. Noble, owner of WMCA, New York, was announced by David Sarnoff, RCA president.³⁷

The Columbia Broadcasting System, in mid-September, published a report which dealt with the long-standing complaint of affiliated stations against processions of commercials before and after station identification. Columbia disclosed that it scheduled some 20 programs which cut off 30 seconds or more at the beginning or end of the broadcast for spot announcements plugging another product of the sponsor's manufacture.³⁸

³⁴See pp. 123-124.

³⁵"Radio Chains Lose". Business Week, p. 90 (May 15, 1943)

³⁶See p. 148.

³⁷"Noble Buys Blue for 8 Millions in Cash". Broadcasting, 25:9 (August 2, 1943)

³⁸"Plugs Limited". Business Week, p. 99 (September 25, 1943)

An audience study portion of the report showed that:

(1) listeners were 25% to 50% more conscious of advertising when it was dislocated from the body of the program; (2) the curve of audience approval remained unbroken through 'integrated' commercials, dropped sharply for 'orphaned' commercials; (3) listeners are annoyed when as many as two consecutive commercials are heard between programs; and (4) listeners would rather hear a long commercial with entertainment than a short one without."³⁹

CBS counted on the listener study to dissuade network program sponsors from using the 'hitchhiker' and 'cowcatcher' techniques. Moreover, the web pledged itself to eliminate spot announcements at the opening and closing of all network programs by October, 1944.

To match its action in dropping this form of advertising on the network programs, Columbia expected its affiliated stations to take similar measures in dealing with station break commercials which were sandwiched in between the network programs. Incorporated in the same report were the following restraints on CBS outlets:

(1) Station break plugs must be limited, wherever feasible, to service announcements, such as time signals, and weather reports (when permitted); (2) sponsorship will be limited to products which do not compete with products advertised on either preceding or following network programs; and (3) adequate 'dead air' or pause will be left between network and station-break announcements.⁴⁰

³⁹"Plugs Limited". Business Week, pp. 99-100.

⁴⁰Ibid., p. 100.

In 1943 there were 586 communities in the United States in which one or more commercial radio stations made advertising facilities available to local merchants. These communities included practically all places with populations of 50,000 or more and about 90 per cent of those with 25,000 to 50,000 people.⁴¹

Despite the growing list of scarce and priority-governed items and the gradual decrease in the number of American radio stations, gross broadcast advertising for the second war year climbed to \$307,191,000, an increase of more than \$52,000,000 over total time sales for 1942. Spot and local radio advertising outsold national network advertising, \$155,400,000 to \$151,791,000.⁴²

The number of radio stations in the United States had further declined by January 1, 1944 to 912.⁴³ Several days later, Edward John Noble, Blue network board chairman, who had bought the chain five months earlier,⁴⁴ announced the sale of more than a quarter of Blue's common stock. Principal purchasers were Time, Inc. and Chester J. LaRoche, former

⁴¹Sandage. Radio Advertising for Retailers, p. 25.

⁴²"Table IV: Estimated Radio Gross Billings, 1927-1945" Broadcasting 1946 Yearbook, p. 20.

⁴³"Official Count of U. S. Broadcasting Stations". Broadcasting 1946 Yearbook, p. 19.

⁴⁴See p. 156.

board chairman of the Young and Rubicam advertising agency.⁴⁵

In March, 1944, Nathan Strauss, who had purchased Station WMCA, New York, from Noble the previous fall, announced a new policy for his outlet which constituted a frank departure from the NAB code as it pertained to controversial issues. Disregarding the association's rule which prohibited the sale of any time for controversial discussion, Strauss lowered the bars sufficiently to allow both labor unions and cooperatives to buy time over WMCA. Such action was looked upon with favor, moreover, by FCC Chairman James Lawrence Fly.⁴⁶

Edgar Kobak, then executive vice-president of the Blue network, reviewed the entire radio advertising picture, as it existed in the spring of 1944, in the May issue of Broadcasting magazine. The net executive said, in part:

To be successful in any form of ad campaign, the commercial message of the advertiser must be made first convincing, second attractive to the prospective consumer. As applied to radio, this thought has been translated in numerous instances into the singing commercial, which when properly handled is a palatable form of commercial message. When it is mishandled it can be very irritating.

It, therefore, devolves not only on the sponsor but on the broadcasters themselves to see to it that a high level of taste and a hearty respect for

⁴⁵"Blue Sale". Time, 43:71 (January 3, 1944)

⁴⁶"Radio Bars Down". Business Week, p. 96 (March 4, 1944)

the listener's intelligence be maintained. Condemnation of the many for the one would seem to indicate an indictment of those who undertake such a practice - would seem to indicate a lack of cogent editorial policy. In radio advertising as in everything else, there is good and bad; sheep and goats, wheat and chaff. Broadcasters should realize that and act accordingly.⁴⁷

In mid-May, C. E. Hooper, Inc. disclosed the results of a check up on its own survey system, begun the previous winter when it was suggested that an 80-city cross section might reveal a truer estimate of the national radio audience. After expanding its 32-city base to include an 89-city field, representing a cross-section of 412 communities with populations of 25,000 or more, Hooper telephoned some 825,000 families within two months. When the resultant compilation of figures was compared with data from the 32-city survey, the difference was so slight that the research bureau decided to maintain its original system.⁴⁸

The trend towards a new interpretation of the sponsorship of programs which aired controversial issues, begun over WMCA in March,⁴⁹ had reached the networks in mid-May, 1944. During the week of May 14, the Reader's Digest

⁴⁷"Kobak Parable on Commercials". Broadcasting, 26:16 (May 1, 1944)

⁴⁸"Checking the Checkups". Newsweek, 23:101

⁴⁹See p. 159.

Association announced the sponsorship of the Blue Network's famed "America's Town Meeting of the Air", beginning on September 7, and continuing for 39 weeks at a cost of about \$1,000,000 for time and program.

A Blue sustaining show for nine years, "Town Meeting", under the contract, was scheduled to be aired by the network on its old sustaining basis for 13 weeks of the year. The program had been for sale for two years, but potential sponsors were turned down either by the Town Hall trustees or network officials.⁵⁰

With the coming of D-Day on June 6, 1944, the coast-to-coast chains cancelled many of their regular commercial as well as sustaining shows to give invasion news precedence over everything else. NBC went so far as to kill its entire program schedule for the day, not even broadcasting the courtesy announcements that are customary in such cases.⁵¹

Not one day, but long-range cancellation was the theme of an announcement made on July 13 by Leo J. Fitzpatrick, vice-president and general manager of WJR, Detroit. The radio executive disclosed that effective September 1, a ban would

⁵⁰"Barriers Down". Business Week, pp. 93-94 (May 27, 1944)

⁵¹"Commercials Ignored as News of Invasion Gets Precedence". Broadcasting, 26:60 (June 12, 1944)

be invoked on middle commercials in all sponsored newscasts. Aimed at increasing good-will for both station and sponsor, the WJR move was the first formal action taken in a growing middle-commercial controversy.⁵²

Governor Thomas E. Dewey, Republican candidate for the Presidency in the fall of 1944, made commercial radio regulation a campaign issue. In an interview in September, he declared: "I believe that the FCC should have no right of censorship, that it should not control the content of radio programs. It should stay in the field of regulating technical facilities. And when the FCC starts to control program content, free radio goes out the window."⁵³

In October, 1944, radio's patent medicine problem, for the most part dormant since 1935, received renewed attention in the country's periodicals. An article entitled "Medicine Men of the Air", appearing in the October 23 issue of New Republic magazine, had this to say:

The itinerant patent-medicine peddler is happily extinct, but the evil that he did lives on-embodied today in the breathless, compelling radio voice which urges you to rush out to the nearest drugstore for pills and tonics to wake up sluggish kidneys, combat excess acidity, cure headaches, relieve colds or restore lost vitality. . .

⁵²"Ban on Middle Commercials is Imposed by WJR, Detroit". Broadcasting, 27:10 (July 17, 1944)

⁵³Wecter. Saturday Review of Literature, 29:5.

Unlike printed advertising, in which misrepresentation is fairly easily detectable, the spoken word can be made to say one thing and mean another. Thus, until radio takes the responsibility for cleaning its own house, the public will probably continue to be misled about the efficacy of the patent medicines advertised on the air. • 54

By the end of October, the Kent-Johnson jingle writing team⁵⁵ had turned out some 250 strictly commercial ditties, had sold more than 100 of them. Among the team's competitors of this period were Phil Cook, Irene Beasley, and Andy Love, all radio performers as well as jingle producers. These and other specialists, however, contributed only a small part - possibly 15 per cent - of the country's output, since most singing commercials were written by advertising agency copywriters.

No figures are available on the number of different jingles broadcast nationally in 1944. With some 900 stations airing anywhere from one to 20 or more daily, however, American listeners unquestionably got an earful. Guesses at the national volume for the period range from 5,000 to 50,000 daily 'performances'.⁵⁶

Some evidence that the number of singing commercials

⁵⁴Cunnigham, R. M., Jr. "Medicine Men of the Air". New Republic, 111:515, 517 (October 23, 1944)

⁵⁵See pp. 125-126, 130.

⁵⁶Graham. New York Times Magazine, p. 27 (October 29, 1944)

was declining by December, 1944 was contained in an announcement made by WWJ, Detroit. That pioneer station disclosed that after February 1, it would accept no contracts for transcribed spot announcements, a form of advertising which constituted about 25 per cent of its total gross revenue. In adopting the new policy, WWJ became the second station to ban singing commercials from its schedule, WQXR, New York, having ceased to accept jingle contracts the previous spring.⁵⁷

Gross radio advertising for 1944 rose to a record high of \$391,877,000,⁵⁸ of which national network billings amounted to \$190,677,076,⁵⁹ a jump of more than \$40,000,000 or about 26 per cent over 1943 figures. Of the big chains, CBS got the largest share, rolling up gross billings of \$66,791,319, while NBC received an estimated \$63,000,000, Blue, \$41,300,000, and Mutual, \$19,533,650.⁶⁰ Income for the average radio station in 1944 rose to \$82,402.⁶¹

Two types of national advertising business, drugs and toilet goods, and foods and food beverages, provided more than half of the network gross revenue for 1944.⁶² Drugs

⁵⁷"Spots on the Way Out". Business Week, pp. 81-82. (December 2, 1944)

⁵⁸"Table IV". Broadcasting 1946 Yearbook, p. 20.

⁵⁹Siepmann. Radio's Second Chance, p. 66.

⁶⁰"Radio Record". Business Week, p. 88 (January 20, 1945)

⁶¹Goodman. While You Were Gone, p. 377.

⁶²Siepmann. Radio's Second Chance, p. 66.

accounted for \$53,236,498, foods, \$42,567, 410,⁶³ or 27.9 per cent and 22.4 per cent of the chain advertising total. Twenty-six per cent of CBS business in 1944 came from but four advertisers, while 38 per cent of its accounts were handled by only four advertising agencies. Of Blue's time sales, 25 per cent was purchased by four advertisers, with 37 per cent of its sponsors working through four agencies. Four advertisers bought 23 per cent of MBS' time, and four advertising offices handled 31 per cent of the cooperative net's accounts.⁶³

Biggest individual buyer of time for 1944 was Procter and Gamble, which spent \$11,014,000 during the year. Talent costs ran P & G's total radio outlay up to about \$22,000,000.⁶⁴

From the listener's point of view, radio broadcasts didn't change much during 1944; there was still a heavy stress on the institutional program at the end of the year. The two younger nets, Blue, with 194 affiliated stations, and Mutual, with 245, jockeyed for air position as the year ended with Edgar Kobak going over from the Blue to replace Miller McClintock as president of MBS.⁶⁵

The number of radio stations in the United States which had shown a gradual decline from 1942 to 1944, rose to an

⁶³Siepmann. Radio's Second Chance, p. 66.

⁶⁴"P & G to Market". Time, 45:54.

⁶⁵"Radio Record". Business Week, p. 90 (January 20, 1945)

all-time high of 943 on January 1, 1945.⁶⁶ With the growth of standard commercial broadcasting, there came also a proposal for subscription radio, a form of advertising-free radio, first attempted in this country in 1925.⁶⁷

Under the plan, conceived by William B. Benton, advertising agency founder, former vice-president of the University of Chicago, and now assistant Secretary of State, a number of radio channels were to be set aside for the new system. Service was to be confined to subscribers of Subscription Radio Incorporated through a patented device which created a shrill, unpleasant sound called a "pig squeal" in nonsubscriber sets tuned to the frequencies utilized. Patrons of the system, according to the scheme, were to be furnished with a gadget eliminating the squeal. The proposed fee approximated five cents a day, or \$18.25 a year, for the non-commercial broadcasting.⁶⁸

Of 1,000 consumers interviewed in the four boroughs of New York City, more than one-third revealed a willingness to pay for subscription radio. However, 72 per cent of the interviewees expressed general satisfaction with standard broadcasting. Among those who specified certain changes they would like to see made, 51 per cent wanted commercial advertising improved, shortened, or eliminated altogether.

⁶⁶"Official Count of U.S. Broadcasting Stations". Broadcasting 1946 Yearbook, p. 19.

⁶⁷Dunlap. Outlook, 141:387.

⁶⁸"Radio-5¢ a Day". Business Week, pp. 90, 92 (January 13, 1945)

Despite the factual support provided the venture by the poll, and a demonstration of the survey results to the FCC on January 15, subscription radio remains just an idea at the time of this writing.⁶⁹

The St. Louis Post Dispatch, on January 18, 1945, joined the hue and cry against middle commercials in newscasts, given impetus six months before by WJR, Detroit.⁷⁰ In an editorial, the Post Dispatch called on the four major networks to stop interrupting newscasts with sales plugs and to ban sponsorship of newscasts by what it termed objectionable advertisers.⁷¹

Echoing the St. Louis paper's sentiment, the New York Times had this to say at a later date:

The virtual subordination of radio's standards to the philosophy of advertising inevitably has led the networks into an unhealthy and untenable position. It has permitted Gabriel Heatter to shift without emphasis from a discussion of the war to the merits of hair tonic. It has forced the nation's best entertainers to act as candy butchers and debase their integrity as artists. It has permitted screeching voices to yell at our children to eat this or that if they want to be as efficient as some fictional character... The broadcaster often has argued that it is not his function to 'reform' the public taste, but, be that as it may, it certainly is the broadcaster's responsibility not to lower it.⁷²

⁶⁹"Radio-5¢ a Day". Business Week, pp. 90, 92 (January 13, 1945)

⁷⁰See pp. 161-162.

⁷¹Siepmann. Radio's Second Chance, p. 137.

⁷²Ibid., p. 138.

Two other controversial subjects pertaining to commercial radio received attention on January 24. John R. McNeil, manager of the Blue network's New York outlet, WJZ, announced on that date that effective February 1, transcribed programs would not be accepted for broadcast over his station between 8:30 A.M. and 12:00 midnight, and that chainbrak plugs would be banned between 8:00 and 10:00 P.M.⁷³

An article entitled "Radio Revisited", appearing in New Republic magazine for February 26, 1945, lamented not only the middle commercials on newscasts, but the entire radio advertising situation. The writer claimed that advertising in general was booming because of the desire of the public to buy consumer good and because many big firms preferred to spend their money in advertising rather than pay it in taxes. He went on to say:

As a result, the amount of time available for non-commercial 'sustaining' programs is down almost to the vanishing point; the majority of such programs are either canceled entirely or relegated to bad listening time when they have practically no audience.

Many persons undoubtedly agree with the St. Louis Post-Dispatch that it is outrageous for news broadcasts regarding heroic achievements of American arms in battle, with a sacrifice of many American lives, to be interrupted with commercial announcements or preceded and followed by announcements of laxatives or toothpaste.⁷⁴

⁷³WJZ Bans Transcribed Shows in 8:30 A.M.-Midnight Period". Broadcasting, 28:14 (January 29, 1945).

⁷⁴"Radio Revisited". New Republic, 112:296-297 (February 26, 1945).

NBC became the first of the four major nets to ban the middle commercial from its newscasts, when Niles Trammell, NBC president, announced a revised news policy on March 15. Accompanying the rules prohibiting the use of middle commercials on news programs originated by NBC and its owned and operated stations, was the announcement of a major change in the maximum time allowed for commercials on five, 10 and 15 minute NBC news programs. The nighttime limit was applied to daytime newscasts, giving a uniform length to news commercials as follows: five minute programs, one minute and 20 seconds; 10 minute programs, one minute and 45 seconds; 15 minute programs, two minutes and 15 seconds.⁷⁵

Prior to NBC's action, WJR, Detroit,⁷⁶ KSD, St. Louis, WIBC, Indianapolis, and WTMJ, Milwaukee had forbidden middle commercials on their newscasts.⁷⁷ CBS, which had eliminated all opening plugs on Columbia newscasts since the outbreak of the war, reiterated its view that commercials on war news programs should be withheld until after the important news had been presented.⁷⁸

⁷⁵"Middle Commercial is Ordered Deleted from NBC Newscasts". Broadcasting, 28:16 (March 19, 1945)

⁷⁶See pp. 161-162.

⁷⁷"Radio Revisited". New Republic, 112:297.

⁷⁸"Middle Commercial is Ordered Deleted from NBC Newscasts". Broadcasting, 28:16.

On March 29, Mark Woods, Blue network president, announced plans for the final phase of the conversion from Blue Network to American Broadcasting Company. It was disclosed that effective June 15, the familiar aerial identification, "This is the Blue Network of the American Broadcasting Company" would be replaced by "This is the American Broadcasting Company."⁷⁹

The jingle writing team of Kent-Johnson,⁸⁰ in mid-April, signed a contract to write singing commercials for television broadcasts. The pair, sometimes known as "the Body", signed exclusively with the Bond-Charteris television company, formed in California by Anson Bond, a motion picture producer, and Leslie Charteris, author of The Saint. By late April, Kent-Johnson had a one-minute spot announcement for the Gruen Watch Company ready for presentation over the existing commercial television stations.⁸¹

Soap operas continued to rule the daytime network program schedules in the spring of 1945, with NBC airing 19 of the dilemma dramas daily, Monday through Friday, and CBS 17.

⁷⁹American To Drop Blue Net Identity". Broadcasting, 28:16.

⁸⁰See pp. 130, 163.

⁸¹"Capsulating • or Grooming". Newsweek, 25:90 (April 23, 1945)

According to a survey of these programs, as broadcast between December, 1944 and April, 1945, less than 10 per cent of the available audience tuned in to any one of the serials at any given time.⁸²

One of the greatest series of broadcasts of the entire war came out of the tragedy of real life. The death of President Franklin Delano Roosevelt was aired to the nation one minute after it was announced at the White House on April 12, 1945. Cancelling commercial advertising for three days, the major networks then brought to the country the sorrowful progress of the funeral train and a description of the rites at Hyde Park.⁸³

The two nighttime radio shows which consistently captured the largest available audience in the spring of 1945 were "Fibber McGee and Molly" and "Bob Hope", both Tuesday evening comedy programs over NBC.⁸⁴ Both broadcasts, moreover, employed 'listenable' commercials, with writer Don Quinn building announcer Harlow Wilcox's plugs around the "Fibber McGee" patter, and Bob Hope's scripters turning out the 'Poor Miriam' song-commercials weekly.

"Fibber McGee and Molly" aired their 30th government

⁸²Siepmann. Radio's Second Chance, pp. 53-54, 56.

⁸³Goodman. While You Were Gone, p. 395.

⁸⁴"Fun Plus Plugs". Time, 45:60 (June 4, 1945)

plug on their program of May 29, when they staged a "Wistful Vista" bond rally. For the three previous years, the pair had expanded monthly propaganda announcements about waste fats, car pools and other OWI themes into full half-hour shows. Much credit for the success of their propagandizing belonged to writer Don Quinn, the first radio continuity writer who saw profit in building an entire comedy show around OWI plugs.⁸⁵

Procter and Gamble, which had pioneered in the audience-participation program field in 1939, with "Professor Quiz", watched its audience show, "Truth or Consequences," win a high popularity rating in the spring of 1945. Another P & G show, Tom Brenneman's "Breakfast in Hollywood", which poked fun at milady's hat, also rated high on the CAB and Hooper reports for that period.⁸⁶

Late in June, 1945, the FCC allocated the 44-108 megacycle band, assigning frequency modulation to the 88-106 megacycle section and facsimile to the 106-108 megacycle portion, with the provision that eventually facsimile would move upwards in the spectrum to give FM the additional two-megacycle band. Commercial FM was given the 92-106 megacycle slot, while non-commercial educational FM was granted the 88-92 megacycle position. Television, meanwhile, was

⁸⁵"Fun Plus Plugs". Time, 45:60 (June 4, 1945)

⁸⁶"P & G To Market". Time, 45:54.

assigned four channels in the 44-50, 54-72, and 76-88 megacycle bands.⁸⁷

The Associated Broadcasting Corporation, in July, proposed the formation of a fifth major-market network, offering time at a base evening hour rate of \$4200 and furnishing programs 16 hours a day. Despite its plans to launch the new net on September 16, Associated, the first organization to attempt to hook up a new coast-to-coast chain since 1939,⁸⁸ failed like its predecessor.⁸⁹

Another failure appeared to be in the offing in early August, 1945, when NBC and CBS threatened to drop the Nielsen Radio Index reports. Because wartime material controls had made it impossible for NRI to build and install additional audimeters, some of the clients who contracted for the Nielsen service, notably the two nets and some big advertisers such as Procter and Gamble, had grown increasingly restive about the limited data furnished them.

Making all due allowances for Nielsen's claim that his service covered an estimated 27 per cent of the radio homes in the Central and Eastern time zones, the three patrons

⁸⁷Bailey, Bill. "FCC Allocates 88-106 MC Band to FM". Broadcasting, 29:13-14 (July 2, 1945)

⁸⁸See pp. 129.

⁸⁹"Associated Launches Major Network". Broadcasting, 29:16 (July 23, 1945)

contended that it was impossible to compile national program ratings on the basis of 1,000 radio sets. A \$70,000-a-year stipend, reportedly paid by one of the nets, didn't better the situation.⁹⁰

But with the end of World War II in mid-August, and the accompanying easing of materials, Nielsen was able to promise a vastly expanded NRI program. With the vision of 300 more audimeters installed in the New York metropolitan area, California, Georgia, Louisiana, North Carolina, Oklahoma, Oregon, South Carolina, Texas, Washington and West Virginia by January 1, 1946 both CBS and NBC signed new two-year contracts with NRI.⁹¹

The National Association of Broadcasters, under pressure from the FCC and organized labor, particularly the CIO, abolished its old broadcasters' code regarding controversial issues in late August, 1945, and substituted for it new standards of practice. The organization's new rules left the determination of "public question" broadcasting up to its members individually, and did not, as the former code did, distinguish between commercial and sustaining time for programs of this type.⁹²

⁹⁰"Nielsen Saves the Day". Business Week, p. 90 (August 18, 1945)

⁹¹Ibid.

⁹²"New Radio Code". Business Week, p. 90. (August 25, 1945)

ing to a report by the Magazine Advertising Bureau. Of the amount distributed to magazines, newspapers and radio, the four major chains received \$76,183,530 in gross billings. Procter and Gamble was again the biggest advertiser in the United States, spending a total of \$21,903,167, of which two-thirds, or \$14,927,108 went to network radio.⁹⁶

Drugs and toilet goods and foods and food beverages again accounted for more than half of the network total sales, contributing \$59,494,408 and \$42,299,043 respectively, or a combined percentage of 53.4 of the gross advertising on the webs. Third heaviest chain sponsor was the product group of cigars, cigarettes and tobacco which purchased \$16,236,644 worth of network time, or 8.5 per cent of the total.⁹⁷

Except for the early pioneering years, radio advertising enjoyed its greatest period of relative growth during the war. Local and spot broadcast advertising increased 145 per cent during the period in which American economy was affected by the war - 1939 to 1945. The general rise in purchasing power, increased retail use of radio, paper and newsprint restrictions, the growth of war towns, and a rise in farm income all contributed to the marked rise of

⁹⁶"Advertisers Give Radio Lion's Share". Broadcasting, 31:5, p. 34 (August 5, 1946)

⁹⁷"Table V". Broadcasting 1946 Yearbook, p. 20.

local and spot sales.⁹⁸

At the beginning of 1946, there were 1004 AM radio stations in the United States. Of these, 737 were affiliated with the four coast-to-coast networks, MBS claiming 280 outlets; ABC, 195; NBC, 155; and CBS, 147.⁹⁹ One-third of the 46 clear channel stations in the country were owned by CBS and NBC.¹⁰⁰

On March 7, the radio industry received, with mixed feelings, a 139 page FCC report of "The Public Service Responsibility of Broadcast Licensees".¹⁰¹ Listing, as radio's most common faults, soap operas, too many commercials, and allowing the sponsors to have free reign, the report warned that if those practices continued, the commission would consider suspending some licenses.¹⁰²

In the matter of advertising excesses, the FCC stated that despite the self-disciplinary efforts of the NAB, the Association of Radio News Analysts, and similar organizations, there had been a general relaxation of advertising standards in recent years. The commission charged further that even

⁹⁸"Analysis of Broadcast Advertising in 1945". Broadcasting 1946 Yearbook, p. 22.

⁹⁹"Official Count of U. S. Broadcasting Stations". Broadcasting 1946 Yearbook, p. 19.

¹⁰⁰Siepmann. Radio's Second Chance, p. 49.

¹⁰¹Wecter. Saturday Review of Literature, 29:5.

¹⁰²"Worst". Time, 47:59-60 (March 18, 1946)

the present NAB standards were being flouted by some stations and networks.

Disclosing that it would, in its application forms, request the station applicant to state how much time he proposed to devote to advertising in any one hour, the FCC continued:

This by itself will not, of course, result in the elimination of some particular excesses, a matter in which self-regulation by the industry may properly be sought and, indeed, expected. The commission has no desire to concern itself with the particular length, content, or irritating quality of particular commercial plugs.¹⁰³

A statement of intent, however, together with subsequent checks on performance as against promises, and the adoption of uniform definitions, it was argued, would afford a sounder basis for future action on applications.

The commission proposed also to give particular consideration to "the carrying of sustaining programs . . . with particular reference to the retention by licensees of a proper discretion and responsibility for maintaining a well-balanced program structure, the carrying of local live programs, and the carrying of programs devoted to discussion of public issues."¹⁰⁴

¹⁰³"FCC Report Attacks Free Radio, NAB Says". Editor and Publisher, 79:78 (March 16, 1946)

¹⁰⁴Ibid.

A general wave of protest rose from the commercial broadcasters with the publication of the report. However, educators, endowed station personnel, radio listening groups, and certain members of the lay public lauded the FCC action.

Judge Justin Miller, NAB president, speaking for the association, made the following charge against the FCC pamphlet:

The report overlooks, completely, freedom of speech in radio broadcasting, which was a primary consideration in the mind of Congress when it passed the Communications Act.

Considered from every angle, the report reveals a lack of faith in the American system of free radio and a desire to impose artificial and arbitrary controls over what people of this country shall hear. It indicates a reversion to that type of government control and regulation from which our forefathers struggled to escape. In this instance, just as with the issue of the freedom of the press, there can be no compromise.¹⁰⁵

The first action based on the report was taken by the FCC in mid-March, when some 300 radio stations operating on temporary licenses were directed to submit program logs for official study as to the percentage of content devoted to advertising and public service.¹⁰⁶

¹⁰⁵"FCC Report Attacks Free Radio, NAB Says". Editor and Publisher, 79:78

¹⁰⁶Ibid.

Later in March, reconversion, with its attendant strikes, cancellation of military orders, price ceilings, and raw material shortages resulted in cutbacks in radio advertising. Of the networks, ABC was the most affected, losing the sponsors for the Orson Welles program (radios), and "Famous Jury Trials" (candy). Both shows, however, were continued as sustaining features by the net.

CBS lost the Helen Hayes broadcast (textiles), while NBC had to drop Barry Fitzgerald's "His Honor the Barber" (ale), new half-hour comedy series written by Carleton E. Morse. Most beer and flour advertisers were forced to slash their spending because of President Truman's curtailment of grain quotas for 1946.¹⁰⁷

Colston E. Warne, president of the Consumers' Union of the United States, claimed in an article appearing in Current History magazine for April, 1946, that radio advertising had become an increasing nuisance in the American home. The consumer head charged that exaggerated claims and tiresome repetition "suitable to the mind of a moron" consumed a fifth of the daytime listening hours and a sixth of the nighttime broadcast time.

Disclosing that of 20,000 members of a consumer organization answering a questionnaire as to whether they found net-

¹⁰⁷"Sponsor Trouble". Time, 27:62 (March 25, 1946)

work advertising objectionable, 80 per cent had answered in the affirmative, Warne indicted radio on five principal counts:

1. Singing commercials which are characterized as 'idiotic noises'. (Chiquita Banana; Rinso White; B. O.)
2. Breaks in the middle of a program - a well-nigh universal complaint.
3. Repetition of particular phrases, letters and slogans to the point of monotony. (L.S.M.F.T.)
4. Advertising of excessive length - verbose advertising which flows on like Tennyson's brook ('Frustrated, yelling announcers should be out.')
5. Advertising pertaining to bodily ailments - laxative plugs; chill tonics; alimentary ailments; B.O.; patent medicines.¹⁰⁸

April, 1946 brought further reaction to the FCC report of March 7. Louis G. Caldwell, a Washington lawyer and the first general counsel of the defunct Federal Radio Commission, asserted that the FCC document was based on the legal "fiction" that the "public interest, convenience or necessity" clause in the Federal Communications Act of 1934 embraced governmental regulation of broadcast programs.¹⁰⁹

The attorney went on to say:

For a document by a responsible federal administrative agency, the report is an amazing exhibition of a one-sided brief, gathering together all the trivia which seem to support a preconceived view and ignoring the many telling facts and arguments which prove the opposite.¹¹⁰

¹⁰⁸Warne, Colston E. "Radio Advertising - a National Headache." Current History, 10:308-309 (April, 1946)

¹⁰⁹Caldwell, Louis G. "Censorship is Censorship - Regardless". Broadcasting, 30:13, p. 25 (April 1, 1946)

¹¹⁰Ibid., p. 69.

Representative B. Carroll Reece of Tennessee, newly-elected chairman of the Republican National Committee, served notice on April 1 that freedom from program control by the FCC would be a major issue in the forthcoming November political campaign. Lashing out at the commission's report of "Public Service Responsibility of Broadcast Licensees", Chairman Reece declared that the FCC "must have tossed" the Communications Act "in the FCC's incinerator."¹¹¹

To Arch Oboler,¹¹² the nicest thing about winning a prize has always been in making the acceptance speech. During his 12 years of radio writing, he has done both frequently. Unlike his writing, however, Oboler's speeches seldom please radio. This was the case in Oklahoma City in early April when he delivered a speech he titled "Bughum" ("humbug backwards") before a gathering of broadcasters.

The author of "Alter Ego", "Free World Theater" and many other radio programs spoke in the following vein of modern radio:

An amazing assortment of evasions, half-truths, and untruths activate the kilocycles. Radio actresses whose only acquaintance with hose washing is an occasional rinsing of . . . nylons in a

¹¹¹"Republican Chief Urges Free Radio". Broadcasting, 30:14, pp. 15,72 (April 8, 1946)

¹¹²See pp. 151-152.

hotel bedroom . . . stand before microphones and read 'authentic testimonial' about soap flakes. . .

Tremendous (cigarette) campaigns are concocted out of nothingness. . . Nostrums, patent medicines. . . stomach and head soothers. . . speak their own brand of falsehoods. . . through joke and jingle.

Radio advertising has not assumed its responsibilities to the basics of honesty. . . We must clean house. Only those articles which have special values should be permitted to extol those values.

You may ask what this has to do with radio writing. Simply that some of us can't write honest radio under such circumstances.

113

A fall-winter survey of program popularity in seven geographic areas of the United States, as released by CAB the first week of April, 1946, showed "Fibber McGee and Molly", "Bob Hope", "Lux Radio Theater", "Jack Benny", "Fred Allen", "Walter Winchell", "Mr. District Attorney", "Eddie Cantor" and "Amos 'N Andy" in the top nine positions. C. E. Hooper's April network listings rated "Fibber McGee and Molly", "Charlie McCarthy", "Bob Hope", "Jack Benny", "Fred Allen", "Walter Winchell", "the Screen Guild Players", "Bing Crosby", "Lux Radio Theatre", and "Red Skelton" in the top ten spots.¹¹⁴

According to a study by Charles T. Clyne, of Free and Peters, (station representatives) a spot quarter-hour radio

¹¹³"Bughum". Time, 47:71 (April 8, 1946)

¹¹⁴"Two Surveys Report Leaders". Broadcasting, 30:14, p. 36 (April 8, 1946).

program, carried by a typical list of stations throughout the country, delivers the advertiser's message more economically than a black-and-white magazine page or a 650-line newspaper ad.

To establish spot radio's circulation costs, a study was made of a representative group of regional and clear-channel stations, varying in power, geographical location, type of audience served, and network affiliations and heard regularly by more than 25 per cent of all radio homes in the country. Cost per family circulation was based on the cost of a quarter-hour daytime program, using a 52-week time contract and adding 25 per cent for talent cost. The average per family circulation cost for all stations was thus \$.00012 or 12 cents per thousand families, for a quarter-hour daytime broadcast.¹¹⁵

Studying the eight magazines of the largest, and admittedly most economical circulation - Ladies Home Journal, Woman's Home Companion, McCall's, Saturday Evening Post, Colliers, Good Housekeeping, and the American Magazine - the Clyne report found that the advertiser payed \$2.50 per thousand families for a black and white page. The cost of 650-line ads in 128 newspapers in 92 cities of 100,000 or more population, again the

¹¹⁵Robertson, Bruce. "Spot Radio Less Than Printed Media". Broadcasting, 30:14, p. 18 (April 8, 1946)

most economical, was \$1.32 per thousand families.¹¹⁶

Another survey, conducted in the 10 counties surrounding the county of Peoria, Illinois by Dr. Forest L. Whan of the University of Wichita, revealed that 60 per cent of the radio listeners in the "Peoria area" were unannoyed by any commercials. In public service programs especially, it was the position or number of commercials, rather than the sales plug itself, to which the principal objection was directed. The middle commercial was preponderantly more objectionable than the others.¹¹⁷

On April 16, 1946, President Truman signed the much-discussed Lea Act, a bill designed to limit the "featherbedding" tactics of James Caesar Petrillo, president of the American Federation of Musicians. Intent on a quick court test of the measure, Petrillo told his AFM members that they could not play simultaneously for AM and FM programs unless they received dual pay. He further decreed that AFM musicians could not play for television broadcasts until further notice.¹¹⁸ As this is written, no court decision has been rendered on Petrillo's deliberate violation of the Lea legislation.

In addition to the AFM president's delaying tactics against FM, other influences which FM inventor Edwin H. Armstrong asserted had hindered frequency modulation from rapidly

¹¹⁶Robertson. Broadcasting, p. 60 (April 8, 1946)

¹¹⁷"Do Listeners Lament Commercials?" Broadcasting, 30:15, p. 23 (April 15, 1946)

¹¹⁸"Petrillo Order Featherbedding Continued". Broadcasting, 30:18, p. 15 (May 6, 1946)

becoming a major economic factor included: "vested interests, habits, custom, legislation." Nevertheless, Major Armstrong advised radio and advertising executives late in April, 1946 to prepare for the coming FM revolution in radio broadcasting.¹¹⁹

There were 34,000,000 radio families in the United States in May, 1946, representing more than 90 per cent of the nation's homes. Of the 1,004 AM radio stations in the country, 799 were affiliated with the major networks.¹²⁰

More than a third of all the applications originally filed for television had withdrawn from the field by the first week in May, according to a check by Broadcasting magazine. The attorneys who filed for withdrawals cited CBS color television development, a realization of the high cost of operation, and confusion regarding the receiver situation as factors contributing to the decision on the part of applicants not to enter the field at that time.¹²¹

Reports from two different sources in May and June, 1946 predicted a trend away from the still-flourishing soap operas on the AM nets. Davidson Taylor, CBS vice-president and director of programs, claimed in mid-May that "advertisers are

¹¹⁹"FM Revolution Coming, Say Backers". Broadcasting, 30:18, p. 23 (May 6, 1946)

¹²⁰Hettinger. Broadcasting, 30:18, p. 23.

¹²¹"Television Withdrawals at 57; Dropouts Cancel Hearings". Broadcasting, 30:19, p. 93.

beginning to turn away from this type of program, and on the basis of those submitted to us, I can understand why."¹²²

A CAB analysis of the composition of daytime programming, compiled in June, revealed that during the first four months of 1946, serial dramas occupied but 41.6 per cent of the commercial network time before 6:00 P.M. as compared with 77.5 per cent of all commercial network daytime in the fall of 1940. As phenomenal as the decline in daytime dramas was the rise in audience participation shows from one in 1940 to 12 in 1946 and from 0.4 per cent to 13 per cent of the total daytime commercial hours on the chains. In popularity, they had risen from eighth to fourth place, the survey showed.¹²³

According to CAB figures, the freely-predicted postwar decline of newscasts and commentaries had not occurred during the early months of 1946. From nine such programs in 1940, accounting for 8.5 per cent of all daytime network commercial hours, the total increased through the war years to 20 in the fall of 1945. The latter number was still on the air the first part of 1946, occupying 10.4 per cent of the total commercial network daytime. On a popularity basis, news programs ranked eighth, with an average rating of 3.4.

Children's programs were fourth on the list by daytime

¹²²"Taylor Sees Trend Away from Day Serial Shows". Broadcasting, 30:20, p. 38. (May 20, 1946).

¹²³"Daytime Serials on Descent, Says CAB". Broadcasting, 30:28.

volume; variety shows, sixth; popular music seventh; and semi-classical music eighth. Popularity reports gave them ratings of 3.6, 4.6, 4.2, and 4.1, respectively.¹²⁴

Alfred Pölitiz and Matthew Chappell studied the impact of commercial messages on listeners in a survey conducted in St. Louis in the spring of 1946 for Edward Petry and Company, station representatives. Eight advertisers cooperated by airing new spot announcements on five St. Louis stations. Researchers then checked the effect on the audience, with the following results:

<u>PRODUCT</u>	<u>TYPE PLUG</u>	<u>TIME</u>	<u>FREQUENCY & STATION</u>	<u>RECOGNITION</u>	
				<u>1ST</u>	<u>2ND</u>
Mennen Baby Powder	1-minute, 2-voice transcription	noon	5 KXOK 5KWK	34%	37%
Adams Clove Gum	Jingle station break	eve	5 KNOX	50	61
Beechnut Gum	Live station break	day	6 KSD 4 KMOX, ⁶	49	51
Marlin Blades	1-minute jingle	morn	3 KXOK 2 WEW	27	26
Colgate Hand Cream	1-minute-2-voice transcription	day	10 KWK 3 KMOX	51	51
Goodyear Soles	station break, talk	eve	2 KMOX 3 KWK	30	*
Luden's Cough Drops	Station break,	eve	5 KMOX	51	51
Chiclets	Station break, jingle	eve	5 KMOX	48	58

*Because of previous advertising plans, Goodyear was unable to continue when the study was extended through the second month.¹²⁵

Despite contradicting opinions as to the value of FM, charges that set manufacturers were deliberately retarding FM

¹²⁴"Daytime Serials on Descent, Says CAB". Broadcasting, 30:28.

¹²⁵Robertson, Bruce. "Petry Study Measures Commercial Impact". Broadcasting, 30:15 (July 1, 1946)

receiver production, and other obstacles to the new broadcasting system, the FCC had issued 456 conditional FM grants up to July 15, 1946. Adding to this the 53 FM stations of the prewar era, brought FM's total to 509 stations. Of the 456 conditional grants, 162 had since been awarded final construction permits.

Most of the applicants who had bid for FM facilities were owners of currently operating AM stations, men who planned to run both types of broadcasting stations. Some 352 AM licensees and grantees were represented in the list of FM grants, approximately 70 per cent of the total. FM grants to come will include, in large part, authorizations for the larger metropolitan areas, where the large number of applications necessitated the holding of special hearings. In addition, the FCC intends to reserve some of the FM channels for future allocation.¹²⁶

By the end of July, the commercial television stations totaled 30, with 24 of them 1946 grants. The other six, holdovers from the prewar period, included WKBW and WTZR, Chicago; WABD, WCBW (CBS), and WNBT (NBC), New York; and WPTZ, Philadelphia. AM stations, meanwhile, added 232 to their total in 1946, swelling their number to 1,229 at the end of July.¹²⁷

¹²⁶Fitzgerald, Fred. "FCC Grants 456 FM Outlets Since War End". Broadcasting, 31:3, p. 66 (July 22, 1946)

¹²⁷"Commercial Television Total Now 30 with 24 1946 Grants". Broadcasting, 31:4, p. 23 (July 29, 1946)

Evidence that radio had not yet tapped to full advantage the rich advertising revenue of U. S. retail stores was contained in a late July report of a survey of selected members of the National Retail Dry Goods Association. Of the nearly 300 stores studied in the report, only two-thirds used radio, more than one-half devoted 10 per cent or less of their total advertising budget to radio, and one-quarter devoted five or less per cent or less.

Half of the stores reported that they anticipated expanding their general advertising program, but only 23.1 per cent said they would increase their use of radio. Of the various types of radio shows, 57.6 per cent of the stores favored musical programs; 55.1 per cent, news; 39 per cent, household hints, fashions, shopping news, and gossip; 29.3 per cent, spots; 14.1 per cent, children's shows; 12.7 per cent, variety; 11.7 per cent, audience participation; 10.2 per cent, mystery, drama and serials; 6.8 per cent, sports; and 4.9 per cent, education.¹²⁸

NAB membership the last week in July topped the 1,000 mark for the first time in the association's history, as plans were developed for the 24th annual convention at Chicago on October 21. Topics which will come up before the broadcasters in the fall are among the most pressing in the industry's history,

¹²⁸"Retail Stores Offer Rich Radio Field". Broadcasting, 31:5, p. 28 (August 5, 1946)

covering such subjects as the new FCC encroachments on industry operations, music, programming, public relations, employee-employer relations, FM, television, facsimile, sales, audience measurement, and promotion.¹²⁹

The first actual figures on the long lauded selling potency of television programs showed a two per cent per week sales return. Gimbel Brothers, Philadelphia department store, tabulated the number of buyers who mentioned seeing the product on television shows of WPTZ, Philadelphia, Philco-owned outlet. Since there were known to be 752 television sets in the Philadelphia area, the percentage of sales return was figured with reasonable accuracy. Most effective in a series of six commercials sponsored by the store was a demonstration of post-war kitchen gadgets, which brought 24 customers to the household appliance department for a return of more than three per cent.¹³⁰

On August 1, 1946, the Ford Motor Company announced sponsorship of CBS radio broadcasts of a variety of sporting events from Madison Square Garden, New York. The contract, handled by the J. Walter Thompson advertising agency, covered all Garden events except boxing matches, whose video rights are held by NBC and the Gillette Safety Razor Company.¹³¹

¹²⁹"NAB Membership Passes 1,000 Mark". Broadcasting, 31:5, p. 18 (August 5, 1946)

¹³⁰"Potent Video". Broadcasting, 31:5, p. 46 (August 5, 1946)

¹³¹"Ford Will Sponsor CBS Sports Video". Broadcasting, 31:5, p. 18 (August 5, 1946)

Noran E. Kersta, manager of NBC's video department, disclosed the following week that WNBT, NBC's New York television station, had established a new record for volume of commercial video business during the month of July, with ten sponsors, advertising eleven products for a total of more than 44 hours. Sponsors using WNBT during the record-breaking month, and their agencies were: Standard Brands (Chase and Sanborn Coffee, Tender Leaf Tea), J. Walter Thompson Co.; Bristol-Myers (Trushay), Young and Rubicam; Standard Oil Co. of New Jersey (gas and oil), Marschalk and Pratt; Bulova Watch Co., Biow Co.; Firestone Tire and Rubber Co. (institutional), Sweeney and James; Elgin Watch Co., J. Walter Thompson Co.; Waltham Watch Co., N. W. Ayer & Son; Botany Worsted Mills (neckties), Alfred J. Silberstein, Bert Goldsmith; Gillette Safety Razor Co., Maxon Inc.; and RCA Victor (institutional), direct.¹³²

The fall trend for commercial programs appears to indicate that sponsors will air their old stand-bys, although many of those stand-bys will not be operating for the same advertiser. In most cases where established talent has been released from sponsorship by one product, it has been immediately acquired by another.

¹³²"NBC Video Claims Commercial Record". Broadcasting, 31:6, p. 14 (August 12, 1946)

Among the outstanding programs which will return to the air this fall under new sponsorship are: the "Dinah Shore Show", formerly sponsored by Birdseye Frozen Foods on NBC, but slated to appear this autumn on CBS under the Ford Motor Co. banner; Phil Spitalny's "Hour of Charm", dropped by GE on NBC, bought by Electric Companies Advertising Program for CBS airing; and Eddie Cantor, who formerly represented Bristol-Myers products, but will broadcast this fall for Pabst Blue Ribbon Beer.¹³³

The F. W. Fitch Co., which dropped the "Cass Daley Show", will instead sponsor Phil Harris and Alice Faye on NBC, effective September 29. The Harris couple, who signed a 5 year Fitch contract amounting to more than \$3,000,000, will appear in a situation comedy half-hour on Sunday nights. A Music Corporation of America package, the show will also feature a 36-piece orchestra.

Kenny Delmar, featured on past Fred Allen programs as announcer and as Senator Claghorn, will be starred in his own show for Whitehall Pharmacal Co., three times weekly on CBS. The "Aldrich Family", long sponsored by General Foods on CBS, will switch to NBC for the same sponsor this fall.¹³⁴

¹³³"Sponsors Still Prefer Tried Format But Several Switch Talent and Time". Broadcasting, 31:5, p. 16 (August 5, 1946)

¹³⁴Ibid.

Some will doubtless question the growth of the radio commercial from its sudden spurt to manhood at the outbreak of World War II to the maturity which it is slowly realizing today. Be that as it may, the listener reaction which set in against the middle news commercial, 'hitch-hikers', 'cow-catchers', rowdy singing commercials, and soap operas during the war all had their effect on the sales plug.

With the experience of 24 years' performance on AM stations behind it, and the undeveloped potentialities of FM, television and facsimile ahead, the 1946 broadcast commercial shows signs of becoming the potent, unobjectionable, sales force which various farsighted personages had predicted at its birth. As evidence of its current versatility, witness the institutional service announcements of the Allis-Chalmers Tractor Division on the "National Farm and Home Hour";¹³⁵ the entertaining calypso music of "Chiquita Banana";¹³⁶ the 'comedy' commercial of Lew Lehr's "Detect and Collect", sponsored by B. F. Goodrich;¹³⁷ the "Professor Hector" comedy spot for Royal Crown Cola;¹³⁸ the institutional announcements of George Hicks

¹³⁵See Appendix A - 11.

¹³⁶See Appendix A - 10.

¹³⁷See Appendix A - 16.

¹³⁸See Appendix A - 22.

on U. S. Steel's "Hour of Mystery",¹³⁹ the dramatized commercials of Prudential Insurance Company's "The Family Hour";¹⁴⁰ the musically punctuated transcribed skits of Ivory Snow;¹⁴¹ the 'friendly' commercials of "Spotlight Bands",¹⁴² the tunelessly blended plugs of the "Meredith Wilson Show", sponsored by Maxwell House,¹⁴³ and the well integrated blurbs of the "Fred Waring Show",¹⁴⁴ to mention but a few.

With four national networks to give it breadth, radio's progeny - FM, television, and facsimile - furnishing it room for expansion, and the FCC report to temper its ambition, the radio commercial bids fare to become an accepted part of the American brand of entertainment, as well as the system of free enterprise.

¹³⁹See Appendix A-19.

¹⁴⁰See Appendix A-13.

¹⁴¹See Appendix A-24.

¹⁴²See Appendix A-17.

¹⁴³See Appendix A-20.

¹⁴⁴See Appendix A-12.

CHAPTER VI

Summary and Conclusions

It is not the purpose of this study to pass judgement on the relative merit of past or current radio commercials. Neither is it within the scope of the thesis to take sides in the present broadcaster-FCC "public service responsibility" controversy. Although formerly employed as a continuity writer for a commercial broadcasting station, the author holds no brief for the continuance of the existing commercial radio system. Nor does he necessarily accept or reflect the opinions of the communications commission.

However, after reviewing the life of the radio plug, from its conception in 1919 to its present-day makeup, it would, perhaps, not be amiss to summarize the highlights in its period of growth, as well as sum up the outstanding factors which affected that growth.

Even a cursory glance at the preceding chapters will, of course, reveal the pertinent fact that during its first 24 years of existence, the radio commercial, in the guise of a spot announcement or the credit portion of a sponsored program, grew from a frankly experimental venture to a \$400,000,000

corollary of long established advertising devices. Moreover, a perfunctory riffle of the pages in the appendix will disclose the dissimilarity between the Queensborough ten-minute talk of August 28, 1922 and the Wildroot Cream-oil blurb of September 20, 1946.

What caused this metamorphosis? Which stages in the 24-year span may be regarded as turning points? Before attempting to answer these queries, let it first be admitted that the breakdown of the history into five periods of varying length was, in the main, arbitrary, rather than based on particularly crucial factors. Hence, the answers need not lie within the pale of chapter beginnings or endings.

Conceived by a Pennsylvania phonograph dealer in 1919, and born of AT&T's decision to establish a toll broadcasting station in 1922, the radio commercial early took on the indirect advertising appearance which characterized the first few years of its existence. Thus, from 1922 until 1926, broadcast advertising was, for the most part, restricted to the mere mention of sponsorship.

At each of the four annual radio conferences held in Washington, D. C. from 1922 through 1925, Secretary of Commerce Herbert Hoover made known his belief that direct sales effort on the radio should be discouraged. Significantly enough, broadcasters attending the conferences consistently applauded Hoover's sentiments.

Of prime importance to the youthful radio commercial was

the decision handed down by Judge Wilkerson in Chicago on July 3, 1926. Not only did the ruling remove all vestiges of government control over radio, but it led indirectly to the formation, eight months later, of the Federal Radio Commission, and ultimately to the founding of the Federal Communications Commission.

✓ The immediate effect of the judicial decree was to give impetus to a growing belief in a more liberal interpretation of indirect radio advertising. Sponsors, who had become increasingly restive under the announcement restrictions, began to insist upon more than the incidental reference to their products. As a result, when the Federal Radio Commission began functioning in mid-March, 1927, the radio commercial was in a transitional stage between indirect and direct broadcast advertising. The plug still bore its good-will or institutional aspect, to be sure, but it tended more and more to describe the product advertised.

The temporary nature of the FRC, its early lack of funds, and its general ineffectiveness to combat over-commercialism augured well for the trend toward direct broadcast sales. Late in 1927 the radio industry, newly aware of its sales potentialities with the coming of commercial networks, turned finally to direct advertising as a source of bigger and better profits.

It should be noted, however, that the radio plug did not move steadily in the direction of out-and-out sales during

the seven year tenure of the FRC. The plug's history throughout that period reflects the indecision of the radio commission itself in its shifting to direct selling, to indirect promotion, and back again to direct advertising.

Among the factors which contributed to the vacillating quality of commercial copy were the perfection of the AC vacuum tube, which made possible more critical listening; a growing feeling of competition with other sales media; published criticisms of direct selling on the air; the injection of high pressure selling with the advent of radio contests; a greater use of indirect methods of incorporating the plug into the program pattern; network revocation of bans on quotation of prices; and an attempt on the part of writers to converse with their listeners rather than to preach to them.

If the sales plug appeared to be uncertain and wavering regarding the utilization of direct or goodwill advertising techniques from 1927 to 1934, such was not the case in its acceptance of new formats. Thus, it readily adopted dramatized form in 1929, developed a sales tie-in to the radio contest in 1931, acquired local spot announcement status in 1932, and became an integral part of the entertainment program in 1933. The sponsored program kept apace during that seven year span with the development of the first quiz show in 1928, the electrically transcribed program for spot advertisers in 1929, and the soap opera in 1930.

A federal agency which had a restraining, if not a deterrent, effect on the increasingly versatile commercial announcement and sponsored broadcast of 1934 was the Federal Trade Commission. That five man agency, which had existed for some 20 years previous, set a precedent on May 16, 1934 by requesting all broadcasters to send in commercial continuities for its perusal.

The succession of the Federal Communications Commission to the FTC's position of broadcasting authority on July 11, 1934 had no immediate effect on the radio commercial. Not only was there no important provision regarding advertising in the Communications Act of 1934 which hadn't appeared in the Radio Act of 1927, but the new commissioners took no early action to reverse the policies of their predecessors.

In the spring of 1935, however, acting under pressure from the Women's National Radio Committee and other listener groups, the FCC summoned more than a score of station representatives to Washington to justify their broadcasting of questionable commercials. The resultant proceedings provided all of the nation's commercial radio outlets with an object lesson regarding the further airing of proprietary blurbs, a controversial subject since 1928.

It was in 1935 that the radio commercial expanded its horizon to accommodate the singing commercial. Four years later the sales jingle, stimulated by the Kent-Johnson Pepsi-Cola ditty, became an advertising craze.

Among the musical plug's main contemporaries in 1939 were the straight talk, introduced over WEA^F in 1923; the dramatized announcement, first used in 1929; and the continuity commercial, originally aired in 1933. The only new features added since those dates were the variations in which the three forms were presented. Thus the dramatized commercial was aired as the personalized announcement, the dramatization of incidents, and the dialogue commercial. The continuity commercial of 1939 increasingly featured the announcer as part of the show, as Harry von Zell, Bill Bivens, Harlow Wilcox, and Ken Carpenter are starred today.

The NAB code of 1939, the trade body's first comprehensive statement of policy since its inception 17 years before, indirectly influenced the nation's broadcasters in their preparation and acceptance of commercial copy. Although there was still no satisfactory mechanism set up to insure broadcaster compliance, the association's action gave strong moral support to a growing movement to clean up radio advertising.

Not restrictive, but expansive in nature ~~were~~ FCC decisions of February, 1940 and January, 1941 to permit commercial operation of television and frequency modulation stations, respectively. Although Pearl Harbor and the events which followed interrupted these developments, progressive experiments were performed with advertising techniques over television, FM and facsimile stations before American entry into World War II.

Listener reaction against the middle commercial on newscasts and news commentaries began to make itself heard as early as October, 1941. However, it wasn't until July, 1944 that the first major station banned the middle plug on all sponsored newscasts. This action was followed in January, 1945 by the appearance of newspaper editorials criticising the airing of middle news commercials, and in March, 1945, by NBC prohibition of the use of middle plugs on all newscasts originated by its owned and operated outlets.

Radio advertisers early exhibited a cooperative attitude in obeying the wartime codes set up by the individual stations, the networks, the NAB, and the Office of Censorship. Moreover, they showed a willingness to cooperate with the Office of Facts and Figures in substituting federal propaganda plugs for commercials.

Institutional announcements - plugs in which the advertiser attempts no direct sales appeal, but limits himself to keeping his product's name before the public - found extensive use throughout the war. Utilized in increasing numbers after materials became scarce and priority-ridden in 1939, the institutional spot was heavily stressed during the third and fourth years of United States participation in the war.

The extent to which the FCC "Blue Book" report of March 7, 1946 has influenced the radio commercial is not known as this study is being written. Unless a test case should prove that the commission has exceeded its authority in the matter, it is

very probable that the document will have a wholesome effect on reducing the over-commercialism of some broadcasting stations. There its effect will end, however, since the commission has stated that it "has no desire to concern itself with the particular length, content, or irritating quality of particular commercial plugs."

Meanwhile, the broadcasters have complained, and with some justification, that the aftermath of the "Blue Book" - the filling out of long and involved FCC statistical forms - requires an inordinate amount of time. If the communications commission is sincere in seeking the cooperation of the radio industry, it should minimize its questionnaire forms.

What of the future of the radio commercial? Despite the intermittent attacks which it has suffered during its 24-year history, the plug appears destined to remain a fixture on the American broadcasting scene. As in the past, the radio blurb is irrevocably bound to the larger conception - the sponsored program - and, therefore, subject to the same governmental and self-imposed restrictions which may be heaped on the general advertising broadcast.

The trend today is away from the more offensive proprietary plugs, the chain break announcements, the 'hitchhiker' and 'cowcatcher' blurbs - spots used by the nets before and after chain breaks - and the singing commercials, just as the tendency exists to gradually ease out of the broadcasting picture the soap operas and the 'participation' record shows.

While any discussion of forthcoming action on the broadcasting front is, of necessity, completely nebulous and filled with conjecture, there is one development which the writer hopes to see materialize out of the welter of comment - both pro and con- concerning radio broadcasting. That development, a prerequisite to the raising of standards of commercial and sustaining broadcasts alike, is the widespread publication of radio criticism, both in newspaper and magazine, in the United States. Such radio stalwards as Robert Landry, formerly of Variety magazine and now with CBS; Norman Corwin, outstanding radio script writer, and recipient of the Wendell Willkie "One World" award; and Charles Siepmann, author of Radio's Second Chance and professor of radio at New York University; have consistently pointed out the great need for such published criticism.

Today, only three magazines, all broadcasting industry trade journals - Billboard, Radio Daily, and Variety - print program comment regularly.¹ Of the 300 important daily newspapers having radio columnists, but a few - notably the New York Post, New York Herald Tribune, New York World-Telegram, New York Daily News, PM, the Chicago Sun, and the Hammond (Indiana) Times - publish anything more than personality trivia

¹Landry. Who, What, Why is Radio, p. 113.

concerning Bob Hope, Bing Crosby, and their fellow radio artists.²

Outstanding among these columns is the one currently conducted in the New York Herald-Tribune by John Crosby. Although reporter Crosby, at the outset, knew nothing about radio, by late July of this year, less than three months after he bought a portable and began a routine of constant listening, the Tribune decided that his five-a-week columns had outgrown local consumption and signed him for September syndication.

More than good reading, Crosby's column, "written by a listener for other listeners", contains hard-hitting phrases which are bound to make advertisers, script writers, and producers take cognizance of an unsatisfactory situation. Says the columnist, "Of all things I enjoy not doing, not listening to the radio is my favorite. . . . Some programs are more fun not to listen to than others. For your non-listening pleasure, I recommend 'Stella Dallas', 'Portia Faces Life', and my old friend, Gabriel Heatter."³

It is this writer's belief that such published criticism, if given nation-wide circulation, can do much to produce the frequently predicted, but seldom realized self-regulation of the

²Goodman. While You Were Gone, pp. 396-397.

³"For Listeners Only". Time, 48:6, p. 61 (August 5, 1946)

radio industry. Very few organizations, least of all the FCC, want strict government control of radio, if it can be avoided. It is up to the broadcasting industry and its well-wishers to see that it is avoided, by providing better balanced program far and by extending to all stations and to all advertising agencies the privileges and responsibilities attendant upon the high quality radio plug.

BIBLIOGRAPHY

A. BOOKS

- Archer, Gleason L. History of Radio to 1926. New York: American Historical Company, 1938.
- Arnold, Frank A. Broadcast Advertising. New York: John Wiley & Sons, Inc., 1933.
- Broadcasting Yearbook. Washington, D.C.: Broadcasting Publications Inc., 1946.
- Chase, Francis, Jr. Sound and Fury. New York: Harper's, 1942.
- Durstine, Roy S. This Advertising Business. New York: Charles Scribner's Sons, 1928.
- Friedrich, Carl Joachim; Sayre, Jeanette. The Development of the Control of Advertising on the Air. Cambridge, Mass.: Radio-broadcasting Research Project at Littauer Center, Harvard University, November, 1940 (Studies in Control Of Radio)
- Goodman, Jack. While You Were Gone. New York: Simon and Schuster, 1946.
- Goldsmith, Alfred N. and Lescarbours, Austin C. This Thing Called Broadcasting. New York: Henry Holt, 1930.
- Hettinger, Herman S. A Decade of Radio Advertising. Chicago: University of Chicago Press, 1933.
- Landry, Robert. Who, What, Why is Radio. New York: George W. Stewart, 1942.
- Oboler, Arch. Oboler Omnibus. New York: Duell, Sloan and Pearce, 1945.
- Sandage, C. H. Radio Advertising for Retailers. Cambridge, Mass.: Harvard University Press, 1945.
- Siepmann, Charles A. Radio's Second Chance. Boston: Little, Brown and Company, 1946.

B. PERIODICAL ARTICLES

- "A & P Cancels Gypsies after 12 Years on Air". Broadcasting, 11:14 (August 15, 1936)
- "ABS: New Air Chain Proposes to Satisfy without Offending". Newsweek, 4:30 (October 20, 1934)
- "Adopt Radio Code". Business Week, pp. 33-34 (July 22, 1939)
- "Advertisers Give Radio Lion's Share". Broadcasting, 31:5, p. 34 (August 5, 1946)
- "Advertisers Given OFF Guide Governing Federal Messages". Broadcasting, 22:8 (April 20, 1942)
- "Air Advertising: Sponsors Unite To Publicize Programs". News-Week, 4:38 (September 29, 1934)
- "Air Raid on Alky Ads". Business Week, p. 32 (January 14, 1939)
- "American to Drop Blue Net Identity". Broadcasting, 28:16 (April 2, 1945)
- Alley, William C. "Radio as a Business Tool". Magazine of Business, 54:566-568 (November, 1928)
- Amidon, Beulah. "Adventures in Education: Wisconsin's WHA". Survey Graphic, 28:395-397 (June, 1939)
- "Analysis of Broadcast Advertising in 1945". Broadcasting 1946 Yearbook, 30:12YB, pp. 19-20, 22, 24 (February 15, 1946)
- Arnold, Frank A. "First College Course on Radio Broadcast Advertising". School Life, 17:198 (June, 1932)
- "Associated Launches Major Network". Broadcasting, 29:16 (July 23, 1945)
- "Auto Firms Slice Advertising Plans". Broadcasting, 21:12 (December 22, 1941)
- Aylesworth, M. H. "Radio's Accomplishment". Century, 118:214-221 (June, 1929)
- "Baby to Giant in 15 Years". Newsweek, 18:71 (November 24, 1941)
- Bailey, Bill. "FCC Allocates 88-106 MC Band to FM". Broadcasting, 29:13-14 (July 2, 1945)

- Baker, Fred. "Who Started This Quiz Business". Broadcasting, 18:32 (April 1, 1940)
- "Ban on Middle Commercials is Imposed by WJR, Detroit". Broadcasting, 27:10 (July 17, 1944)
- "Barriers Down". Business Week, pp. 93-94 (May 27, 1944)
- Bartlett, Kenneth G. "Trends in Radio Programs". Annals of American Academy, 213: 15-25 (January, 1941)
- Bercovici, H. L. "Station B-U-N-K". American Mercury, 16:233-240 (February, 1929)
- Best, Katharine. "Perpetual Emotion". Reader's Digest, 36:65-68 (May, 1940)
- "Black and Blue". Time, 41:43 (January 11, 1943)
- "Blue Network Now Operates Independently". Broadcasting, 22:7 (January 12, 1942)
- "Blue Sale". Time, 43:71 (January 3, 1944)
- "Blurbs in the Breaks". Business Week, p. 35 (January 16, 1937)
- "Broadcasting's 100 Years in 10". Business Week, p. 30 (November 7, 1936)
- "Bughum". Time, 47:71 (April 8, 1946)
- Caldwell, Louis G. "Censorship is Censorship - Regardless". Broadcasting, 30:25, 69 (April 1, 1946)
- Calkins, Ernest Elmo. "Selling by Air". Saturday Review of Literature, 10:258 (November 11, 1933)
- "Capsulating - or Crooming". Newsweek, 25:89-90 (April 23, 1945)
- Carskadon, T. R. "Radio: the Happy Slatern". New Republic, 92:183-184 (September 22, 1937)
- "CBS Places Limit on Sponsor Credits". Broadcasting, 8:23 (May 15, 1935)
- "Celebrities and Pioneer Broadcasters Join in WWJ's 21st Anniversary Fete". Broadcasting, 21:14 (August 25, 1941)
- "Chain of Facsimile Papers". Business Week, pp. 28, 30 (March 11, 1939)

- "Chains Unchained?" Time, 37:68-70 (May 12, 1941)
- Chase, Stuart. "An Inquiry into Radio". Outlook, 148:616-619 (April 18, 1928)
- "Checking Radio Checkups". Business Week, pp. 36-37 (May 28, 1938)
- "Checking the Checkup". Newsweek, 23:101 (May 22, 1944)
- "Cleaning up Radio". Business Week, pp. 25-26 (May 18, 1935)
- Codel, Martin. "Major Lenox Lohr Chosen President of NBC". Broadcasting, 10:9 (January 1, 1936)
- "Commercial Television Total Now 30 with 24 1946 Grants". Broadcasting, 31:4, p. 23 (July 29, 1946)
- "Commercials Ignored as News of Invasion Gets Precedence". Broadcasting, 26:60 (June 12, 1944)
- "Continent Allocation Shifts 1,300 Stations". Broadcasting, 20:10, 51 (March 24, 1941)
- "Credits are Cut". Broadcasting, 6:38 (February 15, 1934)
- Crosby, W. F. "Who Pays for Radio Broadcasting". St. Nicholas, 53:806-808 (June, 1926)
- Crowell, Chester T. "Business End of Broadcasting". Saturday Evening Post, 199:47, 141 (February 26, 1927)
- Cunningham, R. M., Jr. "Medicine Men of the Air". New Republic, 111:515-517 (October 23, 1944)
- Darrow, Floyd L. "A Radio Anniversary". St. Nicholas, 56:999-1000 (October, 1929)
- Davis, Ewin L. "Regulation of Radio Advertising". Annals of American Academy, 177:154-158 (January, 1935)
- "Daytime Serials on Descent, Says CAB". Broadcasting, 30:28 (June 17, 1946)
- Dempsey, William J. and Koplovitz, William C. "Radio Economics and the Public Interest". Annals of American Academy, 213:97-101 (January, 1941)
- Denison, Merrill. "Freedom, Radio, and the FCC". Harper's, 178:629-640 (May, 1939)

- "Do Listeners Lament Commercials?" Broadcasting, 30:23, 89 (April 15, 1946)
- "Dr. Miller McClintock Chosen First Paid President of Mutual". Broadcasting, 23:12 (November 16, 1942)
- Dunlap, O. E., Jr. "Shall Advertising be Given the Air". Outlook, 141:387-388 (November 11, 1925)
- Durstine, Roy S. "Future of Radio Advertising in U. S." Annals of American Academy, 177:147-153 (January, 1935)
- Durstine, Roy S. "We're on the Air". Scribner's, 83:623-631 (May, 1928)
- Ethridge, Mark. "The Government and Radio". Annals of American Academy, 213:109-115 (January, 1941)
- "FCC Approves Commercial Television". Broadcasting, 18:17 (March 1, 1940)
- "FCC Report Attacks Free Radio, NAB Says". Editor and Publisher 79:78 (March 16, 1946)
- "Federal Air Purge". Business Week, p. 24 (September 14, 1935)
- "Federal Communications Commission". Fortune, 17:60-62, 124-135 (May, 1938)
- "Federal Trade Commission". Outlook, 140:176-177 (June 3, 1925)
- "Few Radio Advertising Cases Need Trade Commission Study". Broadcasting, 10:7 (May 15, 1936)
- "First Sponsor". Broadcasting, 18:69 (March 15, 1940)
- Fitzgerald, Fred. "FCC Grants 456 FM Outlets since War End". Broadcasting, 31:3, p. 66 (July 22, 1946)
- "Flivver Week". News-Week, 4:23 (October 6, 1934)
- "FM Chain Ready". Business Week, pp. 58-59 (June 14, 1941)
- "FM Revolution Coming, Say Backers". Broadcasting, 30:23 (May 6, 1946)
- "For Listeners Only". Time, 48:6, p. 61 (August 5, 1946)
- "Ford Will Sponsor CBS Sports Video". Broadcasting, 31:5, p. 18 (August 5, 1946)

- "Fourth Big Radio Chain to Hoop up the Independents Planned by Syndicate". Newsweek, 11:25 (June 6, 1938)
- "Free Show". Time, 28:37-38 (August 31, 1936)
- "Fun Plus Plugs". Time, 45:60 (June 4, 1945)
- Gannon, Charles F. "Commercial Copy". Annals of American Academy, 177:159-162 (January, 1935)
- "General Mills of Minneapolis". Fortune, 31:116-121 (April, 1945)
- "Going Hollywood". Business Week, p. 33 (November 7, 1936)
- Graham, Al. "Jingle - or Jangle". New York Times Magazine, pp. 26-27 (October 29, 1944)
- "Happy Birthday MBS". Time, 38:57-58 (September 15, 1941)
- Harbord, J. G. "The Commercial Uses of Radio". Annals of American Academy, 142:57-63 (March, 1929)
- "Henry Ford in the Ether". Literary Digest, 76:29 (January 6, 1923)
- Hettinger, Herman S. "Broadcasting in the United States". Annals of American Academy, 177:1-14 (January, 1935)
- Hettinger, Herman S. "Organizing Radio's Discoveries for Use". Annals of American Academy, 213:170-189 (January, 1941)
- Hettinger, Herman S. "FM's Place in Future Broadcast Realm". Broadcasting, 30:23, 61, 63 (May 6, 1946)
- High, Stanley. "On Way Toward Federal Radio Censorship". Literary Digest, 118:9 (July 28, 1934)
- "How Radio Increased Good-Will for 9 Concerns". System, 42:414-415 (October, 1922)
- "How 10 Concerns Are Putting Radio to Practical Use". System, 42:52-3 (July, 1922)
- Hutchens, John K. "Are Soap Operas Only Suds?" New York Times Magazine, p. 19 (March 28, 1943)
- "In the Driftway". Nation, 135:309-310 (October 5, 1932)
- Kaltenborn, H. V. "Radio: Dollars and Nonsense". Scribner's, 89:489-498 (May, 1931)

- Kobak, Edgar. "Radio Advertising Standards". Broadcasting, 8:22 (June 15, 1935)
- "Kobak Parable on Commercials". Broadcasting, 26:16 (May 1, 1944)
- Kolodin, Irving. "Propaganda on the Air". American Mercury, 35:293-300 (July, 1935)
- "Listeners Blast FCC Program Control". Broadcasting, 30:78 (June 3, 1946)
- "Listeners-In". Business Week, pp. 11-12 (February 1, 1933)
- Mathes, J. M. "Once Upon a Time". Broadcasting, 19:50-D, 152-153 (August 1, 1940)
- "M.B.S." Time, 29:39 (January 4, 1937)
- McClinton, H. L. "Radio Entertainment Since 1935". Annals of American Academy, 213:26-30 (January, 1941)
- "Medicine Men Take to the Air". Business Week, pp. 9-10 (February 9, 1935)
- "The Medicine Shows of the Air". Christian Century, 49:564 (May 4, 1932)
- "Middle Commercial is Ordered Deleted from NBC Newscasts". Broadcasting, 28:16 (March 19, 1945)
- "Miller Assumes Active Duties as New NAB President July 1". Broadcasting, 14:11 (June 15, 1938)
- Miller, Henry. "A New and Stronger Advertising Statute". Broadcasting, 14:19, 64-65 (April 1, 1938)
- "Money for Minutes". Time, 32:46, 48 (September 19, 1938)
- "Mutual Walks Out". Time, 37:77-78 (May 26, 1941)
- "NAB Guide for Wartime Broadcasting". Broadcasting, 21:11 (December 22, 1941)
- "NAB Membership Passes 1,000 Mark". Broadcasting, 31:5, p. 18 (August 5, 1946)
- "NBC Video Claims Commercial Record". Broadcasting, 31:6, p. 14 (August 12, 1946)

- "Neither Sponsors Nor Stations Heed Radio Listeners' Grumbling". Business Week, pp. 18-19 (February 10, 1932)
- "New Radio Code". Business Week, p. 90 (August 25, 1945)
- "Newspapers Now Big Watt and Airwave Buyers". News-Week, 3:28 (June 16, 1934)
- "Nielsen Saves the Day". Business Week, pp. 89-91 (August 18, 1945)
- "Noble Buys Blue for 8 Millions in Cash". Broadcasting, 25:9, 52-53 (August 2, 1943)
- "Origin and Operation of America's Radio Laws". Congressional Digest, 17:291-295 (December, 1938)
- Orton, William. "The Level of 13-Year-Olds". Atlantic Monthly, 147:1-10 (January, 1931)
- "Over Radio Ad Hurdle". Business Week, pp. 53-54 (October 16, 1937)
- "P & G to Market". Time, 45:54 (June 18, 1945)
- Parker, Betty. "Women's Place in Radio Advertising". Broadcasting, 17:48, 51-52, 62-63 (July 1, 1939)
- "Paying the Radio Piper". Independent, 120:194 (March 3, 1928)
- Perry, Armstrong. "Weak Spots in American System of Broadcasting". Annals of American Academy, 177:22-28 (January, 1935)
- Peter, Paul F. "American Listener in 1940". Annals of American Academy, 213:1-8 (January, 1941)
- "Petrillo Orders Featherbedding Continued". Broadcasting, 30:15 (May 6, 1946)
- "Pigskin Finance". Literary Digest, 122:41 (September 19, 1936)
- "Plan New Check-Ups on Radio". Business Week, pp. 26-27 (August 19, 1939)
- "Plugs Limited". Business Week, pp. 99-100 (September 25, 1943)
- "Potent Video". Broadcasting, 31:5, p. 46 (August 5, 1946)
- "The Powers and Functions of the Federal Trade Commission". Congressional Digest, 9:198-199 (August, 1930)

- "Press Vs Radio". Business Week, p. 10 (February 9, 1935)
- "Publishers Would Wean Radio from Diet of Free Advertising".
Business Week, p. 12 (May 6, 1931)
- "Radio Advertising". Commonweal, 22:471 (September 13, 1935)
- "Radio Advertising Headed for \$150 Millions in 1931". Business Week, p. 10 (August 12, 1931)
- "Radio Against the Field". Business Week, pp. 12, 14 (January 12, 1935)
- "Radio at War". Business Week, pp 38-40 (December 20, 1941)
- "Radio Bars Down". Business Week, p. 96 (March 4, 1944)
- "Radio Booms, Summer or Not". Business Week, pp. 32,41
(September 14, 1940)
- "Radio Broadcasting Draws the Spotlight". Congressional Digest,
17:289 (December, 1938)
- "Radio Chains Lose". Business Week, p. 90 (May 15, 1943)
- "Radio Chains Relax Rules on Price Talk". Business Week, p. 10
(September 21, 1932)
- "The Radio Commission". Outlook, 145:355-356 (March 23, 1927)
- "Radio Converts the Continent Into an Auditorium". Literary Digest, 91:26-27 (December 4, 1926)
- "Radio Critics". Business Week, p. 23 (August 10, 1935)
- "Radio - 5¢ a Day". Business Week, pp 90,92 (January 13, 1945)
- "Radio Merchandising in Department Stores". Literary Digest,
74:26 (July 29, 1922)
- "Radio I: a \$140,000,000 Art". Fortune, 17:47-52, 112-118
(May, 1938)
- "Radio Rackets". Popular Science Monthly, 118:80 (May, 1931)
- "Radio Record". Business Week, pp 88, 90 (January 20, 1945)
- "Radio Revisited". New Republic, 112:296-298 (February 26, 1945)
- "Radio II: a \$45,000,000 Talent Bill". Fortune, 17:53-55, 122
(May, 1938)

- "Radio's Yearly Take". Business Week, p. 32 (August 1, 1936)
- "Regarding Direct Radio Advertising". Radio Broadcast, 15:73 (June, 1929)
- "Regulating Radio". Business Week, p. 13 (February 8, 1936)
- "Release Reviews 25 Years at KDKA". Broadcasting, 28:30 (May 21, 1945)
- "Republican Chief Urges Free Radio". Broadcasting, 30:15,72 (April 8, 1946)
- "Retail Stores Offer Rich Radio Field". Broadcasting, 31:5, p. 28 (August 5, 1946)
- Richards, Robert K. "Free to Broadcasters, \$2.50 to Listeners". Broadcasting, 30:20 (April 8, 1946)
- "Rising Radio, Sales-Help Meteor". Literary Digest, 123:39-40 (May 22, 1937)
- Robertson, Bruce. "Petry Study Measures Commercial Impact". Broadcasting, 30:15,78 (July 1, 1946)
- Robertson, Bruce. "Spot Radio Less than Printed Media". Broadcasting, 30:18,60 (April 8, 1946)
- Sarnoff, David. "Possible Social Effects of Television". Annals of American Academy, 213:145-152 (January, 1941)
- "Saving the Radio". Outlook and Independent, 157:87 (January 21, 1931)
- "Score of Leading Broadcast Sponsors Cooperate in Treasury Bond Campaign". Broadcasting, 20:42 (May 26, 1941)
- Seldes, Gilbert. "Radio for the Future". Atlantic, 167:453-458 (April, 1941)
- "Shall we Advertise by Radio". Literary Digest, 77:27 (May 26, 1923)
- Shepherd, William G. "Gold Bricks by Radio". Collier's, 88:10-11, 56-57 (August 22, 1931)
- "Showdown on NAB". Newsweek, 20:72 (October 26, 1942)
- "Sponsors Still Prefer Tried Format But Several Switch Talent and Time". Broadcasting, 31:5, p. 16 (August 5, 1946)

- "Sponsor Trouble". Time, 27:62 (March 25, 1946)
- "Sponsors without Products". Newsweek, 19:65 (June 22, 1942)
- "Spot Radio Prospers". Business Week, pp 29-30 (June 27, 1936)
- "Spots on the Way Out". Business Week, pp 81-82 (December 2, 1944)
- Sprague, Jesse Rainsford. "Slaughter, Sponsored By - ".
New Republic, 105:434-435 (October 6, 1941)
- Streibert, Theodore C. and Lewis, Fulton, Jr. "Radio as a
News Medium". Annals of American Academy, 213:58-60
(January, 1941)
- Strout, Richard Lee. "The Radio Nostrum Racket". Nation,
141:65-66 (July 17, 1935)
- Sullivan, A. M. "Radio and Vaudeville Culture". Commonweal,
23:176-178 (December 13, 1935)
- "Survey Shows Listeners Like Commercials". Broadcasting, 18:11
(May 1, 1940)
- Taishoff, Sol. "A New and Stronger NAB is Organized". Broad-
casting, 14:11-14, 105-107 (February 15, 1938)
- Taishoff, Sol. "Ethridge Drafted by NAB". Broadcasting, 14:11-12,
76 (April 1, 1938)
- Taishoff, Sol. "FTC Takes Control Over Radio Advertising".
Broadcasting, 9:5 (September 1, 1935)
- "Taylor Sees Trend Away from Day Serial Shows". Broadcasting,
30:38 (May 20, 1946)
- "Television's Sponsors". Business Week, p. 30 (July 5, 1941)
- "Television Trend". Business Week, pp 48,50 (July 12, 1941)
- "Television Withdrawals at 57; Dropouts Cancel Hearing".
Broadcasting, 30:93 (May 13, 1946)
- "Terse Radio Facts". Business Week, pp 43-44 (June 6, 1936)
- "Test Radio Ads". Business Week, p. 24 (March 27, 1937)
- "Three Years of Federal Radio Commission". Radio Broadcast,
16:270-272 (March, 1930)

- "Trammell Named President of NBC". Broadcasting, 19:17 (July 15, 1940)
- "Two Million Words". Fortune, 17:14 (June, 1938)
- "Two Surveys Report Leaders". Broadcasting, 30:14, p. 36 (April 8, 1946)
- "Value of Commercial Time Stressed". Broadcasting, 30:15, p. 20 (April 15, 1946)
- Volkening, Henry. "Abuses of Radio Broadcasting". Current History, 33:396-400 (December, 1930)
- "War Code Brings Program Changes". Broadcasting, 22:10 (January 19, 1942)
- Ward, Paul W. "Scandal in the Air". Nation, 144:455-456 (April 24, 1937)
- Warne, Colston E. "Radio Advertising - a National Headache". Current History, 10:308-314 (April, 1946)
- "Weather Reports Are Banned in Ruling by Federal Bureau". Broadcasting, 21:12 (December 22, 1941)
- Wecter, Dixon. "The Public Domain of the Air". Saturday Review of Literature, 29:5-6, 36-38 (May 18, 1946)
- "Westward Ho!" Literary Digest, 122:17 (October 31, 1936)
- "What Do They Like". Time, 39:52 (June 29, 1942)
- "What is the Matter with Radio Advertising?" Radio Broadcast, 12:14-15 (November 1927)
- "When Radio Was a Pup". Broadcasting, 11:17, 61 (November 15, 1936)
- "Who's Listening". Business Week, p. 94 (October 7, 1944)
- Wisner, G. F. "The Federal Radio Commission". Congressional Digest, 9:102-103 (April, 1930)
- "WJZ Bans Transcribed Shows in 8:30 A.M.-Midnight Period". Broadcasting, 28:14 (January 29, 1945)
- "WLW's Seal Plan". Business Week, pp 58,60 (November 15, 1941)
- "Worst". Time, 47:59-60 (March 18, 1946)

"WWJ Bans All Announcements for 3-Hour Period Daily".
Broadcasting, 13:21 (August 1, 1937)

"WWJ: Seniority Over Hoary KDKA". Time, 28:23 (August 31, 1936)

"Youth at the Top". World's Work, 61:37,72 (March, 1932)

OTHER SOURCES

A. COMMERCIAL FILE OF THE AUTHOR

- "Pot O' Gold" commercials. Lewis-Howe(Tums), NBC, February 20, 1941
- "On Wings of Song" commercials. Renner Brewing Co., WFMJ, Youngstown, Ohio, March 11, 1941.
- "Bond News" commercials. Bond Clothing Co., Neff-Rogow, Inc., New York (agency), WFMJ, March 31, 1941
- "Studebaker News" commercials. Gordon Motor Co., WFMJ, April 7, 1941

B. PLUGS SUBMITTED BY ADVERTISING AGENCIES

- "Iron City News" commercial. Pittsburgh Brewing Co., Smith, Taylor & Jenkins, Inc., Pittsburgh (agency), WCAE, Pittsburgh, August 24, 1943.
- "Jeannie & Eddie" commercial. Pittsburgh Brewing Co., Smith, Taylor & Jenkins, Inc., Pittsburgh (agency), KDKA, Pittsburgh, May 12, 1944
- "Chiquita Banana" singing commercial. United Fruit Co., Batten, Barton, Durstine & Osborn, Inc., New York (agency), 1945-1946
- "National Farm and Home Hour" commercial. Allis-Chalmers Tractor Division, Bert S. Gittins, Advertising, Milwaukee (agency), NBC, December 15, 1945
- "Fred Waring Show" commercials. American Meat Institute, Leo Burnett Co. Inc., Chicago (agency), NBC, February 14, 1946.
- "Family Hour" commercials. Prudential Insurance Co. of America, Benton & Bowles, Inc., New York (agency), February 17, 1946.
- "H. V. Kaltenborn News" commercials. Pure Oil Co., Leo Burnett Co., Inc., Chicago (agency), NBC, May 10, 1946.

- Transcribed commercial. Procter & Gamble (Ivory Snow),
Benton & Bowles, Inc., New York (agency), 1946
- "Coke Club" commercials. Coca-Cola Co., D'Arcy Advertising
Co., New York (agency) July 8, 1946)
- "Detect & Collect" commercial. B. F. Goodrich, Batten,
Barton, Durstine & Osborn, Inc., New York (agency),
July 10, 1946
- "Spotlight Bands" commercials, Coca-Cola Co., D'Arcy Advertising
Co., New York (agency) July 12, 1946
- "National Farm and Home Hour" commercial. Allis-Chalmers
Tractor Division, Bert S. Gittins Advertising, Milwaukee
(agency), NBC, July 20, 1946
- "Hour of Mystery" commercials. U. S. Steel, Batten, Barton,
Durstine, & Osburn, Inc., New York (agency), ABC, July 28,
1946.
- "Meredith Willson Show" commercials. General Foods Corp.
(Maxwell House Coffee), Benton & Bowles, Inc., New York
(agency), August 1, 1946
- "Memory Time" commercials. Pittsburgh Brewing Co. (Tech Beer),
Smith, Taylor & Jenkins, Inc., Pittsburgh (agency),
August 8, 1946
- Dramatized Spot, Royal Crown Cola, Batten, Barton, Durstine,
& Osburn, Inc., New York (Agency), August 26-September 21,
1946
- "Sam Spade Show" commercial. Wildroot Cream-Oil, Batten,
Barton, Durstine & Osborn, Inc., New York (agency),
ABC, September 20, 1946.

APPENDICES

APPENDIX A: REPRESENTATIVE COMMERCIAL CONTINUITIES

APPENDIX B: TABLES

APPENDIX C: CONDENSED 1939 N.A.B. CODE

APPENDIX A

Copy A-1

First WEAF Commercial Continuity*

Daytime: 5:15-5:30

Monday, August 28, 1922

ANNOUNCER: This afternoon the radio audience is to be addressed by Mr. Blackwell of the Queensboro Corporation, who through arrangements made by the Griffin Radio Service, Inc., will say a few words concerning Nathaniel Hawthorne and the desirability of fostering the helpful community spirit and the healthful, unconfined home life that were Hawthorne ideals. Ladies and Gentlemen: Mr. Blackwell.

BLACKWELL: It is fifty-eight years since Nathaniel Hawthorne, the greatest of American fictionalists, passed away. To honor his memory, the Queensboro Corporation, creator and operator of the tenant-owned system of apartment homes at Jackson Heights, New York City, has named its latest group of high-grade dwellings "Hawthorne Court."

I wish to thank those within sound of my voice for the broadcasting opportunity afforded me to urge this vast radio audience to seek the recreation and the daily comfort of the home removed from the congested part of the city, right at the boundaries of God's great outdoors, and within a few minutes by subway from the business section of Manhattan. This sort of residential environment strongly influenced Hawthorne, America's greatest writer of fiction. He analyzed with charming keenness the social spirit of those who had thus happily selected their homes, and he painted the people inhabiting those homes with good-natured relish.

There should be more Hawthorne sermons preached about the utter inadequacy and the general hopelessness of the congested city home. The cry of the heart is for more living room, more chance

BLACKWELL:

(Cont'd)

to unfold, more opportunity to get near to Mother Earth, to play, to romp, to plant, and to dig.

Let me enjoin upon you as you value your health and your hopes and your home happiness, get away from the solid masses of brick, where the meagre opening admitting a slant of sunlight is mockingly called a light shaft, and where children grow up starved for a run over a patch of grass and the sight of a tree.

Apartments in congested parts of the city have proven failures. The word neighbor is an expression of peculiar irony - a daily joke.

Thousands of dwellers in the congested district apartments want to remove to healthier and happier sections but they don't know, and they can't seem to get into the belief that their living situation and home environment can be improved. Many of them balk at buying a house in the country or the suburbs and becoming a commuter. They have visions of toiling down in the cellar with a sullen furnace, or shovelling snow, or of blistering palms pushing a clanking lawn mower. They can't seem to overcome the pessimistic inertia that keeps pounding into their brains that their crowded, unhealthy, unhappy living conditions cannot be improved.

The fact is, however, that apartment homes on the tenant-ownership plan can be secured by these city martyrs merely for the deciding to pick them - merely for the devoting of an hour or so to preliminary verification of the living advantages that are within their grasp. And this too within twenty minutes of New York's business centers by subway transit.

Those who balk at building a house or buying one already built need not remain deprived of the blessings of the home with the ideal residential environment, or the home surrounded by social advantage and the community benefits where neighbor means more than a word of eight letters.

In these better days of more opportunities, it is possible under the tenant-ownership plan to possess an apartment-home that is equal in every way to the house-home and superior to it in numberless respects.

BLACKWELL:

(Cont'd)

In these same better days the purchaser of an apartment-home can enjoy all the latest conveniences and contrivances demanded by the housewife and yet have all of the outdoor life that the city dweller yearns for but has deludedly supposed could only be obtained through purchase of a house in the country.

Imagine a congested city apartment lifted bodily to the middle of a large garden within twenty minutes travel of the city's business center. Imagine the interior of a group of such apartments traversed by a garden court stretching a block, with beautiful flower beds and rich sward, so that the present jaded congested section dweller on looking out of his windows is not chilled with the brick and mortar vista, but gladdened and enthused by colors and scents that make life worth living once more. Imagine an apartment to live in at a place where you and your neighbor join the same community clubs, organizations and activities, where you golf with your neighbor, tennis with your neighbor, bowl with your neighbor and join him in a long list of outdoor and indoor pleasure-giving, health-giving activities.

And finally imagine such a tenant-owned apartment, where you own a floor in a house the same as you can own an entire house with a proportionate ownership of the ground the same as the ground attached to an entire house but where you have great spaces for planting and growing the flowers you love, and raising the vegetables of which you are fond.

Right at your door is such an opportunity. It only requires the will to take advantage of it all. You owe it to yourself and you owe it to your family to leave the hemmed-in, sombre-hued, artificial apartment life of the congested city section and enjoy what nature intended you should enjoy.

Dr. Royal S. Copeland, Health Commissioner of New York, recently declared that any person who preached leaving the crowded city for the open country was a public-spirited citizen and a benefactor to the race. Shall we not follow this advice and become the benefactors he praises? Let us resolve to do so. Let me close by urging that you hurry to the apartment

BLACKWELL:

(Cont'd)

house near the green fields and the neighborly atmosphere right on the subway without the expense and the trouble of a commuter, where health and community happiness beckon - the community life and friendly environment that Hawthorne advocated.

A-1aOther Pioneer WEAF Accounts**

DATE	ADVERTISER
January 24, 1923	Cold Storage Co.
January 27, 1923	Metropolitan Life Insurance Co.
February 5, 19, 26, 1923	Industrial Extension Institute
March 5, 12, 19, 26, 1923	
April 2, 9, 16, 23, 1923	
February 6, 1923	
March 17, 1923	American Bond and Mortgage
May 11, 1923	
February 7, 1923	Mitchell Rand Co.
February 8, 1923	Gotham Silk Hosiery
February 9, 1923	Benjamin Bills (Investments)
February 11, 1923	Goldwyn Pictures Corp.
February 19, 1923	I. Miller and Sons
February 28, 1923	Hodkinson Co. (Movie talks)
March 10, 1923	William C. Duckham
March 15, 1923	Famous Players Lasky
March 19, 1923	California Prune & Apricot Growers
	Davega Sporting Goods
April 12, 19, 1923	Browning King (clothing)
April 25, 1923	Lily Cup Co.
May 2, 9, 16, 30, 1923	Earl Carroll
April 26, 1923	Phoenix Mutual Life Insurance
May 4, 1923	Corn Products Co.
May 18, 1923	D. W. Griffith
May 22, 1923	Knit Underwear Manufacturers
May 28, 1923	
May 31, 1923	

* From Archer, Gleason L. History of Radio to 1926. New York: American Historical Company, 1938, pp 397-399.

** Ibid., p. 289.

Copy A-2

Clicquot Club Ginger Ale Commercial*"Clicquot Club Eskimos"

WEAF: 9:00-9:30 P. M.

Friday, November 7, 1930

ANNOUNCER:

The Clicquot Club Eskimos! Summoned for your entertainment from their igloos in the frozen Northland by the makers of Clicquot Club Ginger Ale. Clicquot is spelled C-L-I-C-Q-U-O-T. It is that famous mellow, old ginger ale made in three very different blends - Pale Dry, Golden and SEC - to suit different tastes or moods or occasions.

And now the Eskimos' spirits bubble over into zestful melody as they bring you a medley of tunes from "Whoopee" - "My Baby Just Cares For Me" and "A Girl Friend of a Boy Friend of Mine."

ORCHESTRA:MEDLEY

ANNOUNCER:

Pale Dry, Golden and SEC! What a trio of delicious, mellow flavors from which to choose for your own favorite ginger ale. Do you like that zippy, zestful, gingery tang? Then choose the full-flavored Golden by all means. Or do you prefer a more subtle mildness - a delicacy of flavor that is ideal for blending? If so, your ginger ale is Pale Dry. But if you seek a still different flavor, something very, very dry, yet with a piquant personality all its own, try SEC. All three of these Clicquot Club Ginger Ales come in the economy carton of twelve bottles. Moreover, only brand new bottles are ever used for Clicquot Club Ginger Ale - no bottle is ever used a second time.

(Station Announcements)

* From Arnold, Frank A. Broadcast Advertising. New York: John Wiley & Sons, Inc., 1933, pp 181-182.

CLOSINGANNOUNCEMENT:

(TO SOFT MARCH REFRAIN)

As the shadows of night close in behind the departing Eskimos, they call a merry "Good-Night". Don't forget to tune in for them again next Friday evening at the same hour. And don't forget to choose your favorite from the three Clicquot Club Ginger Ales - Pale Dry, Golden and SEC.

The Clicquot Club Eskimos have come to you from the New York Studios of the National Broadcasting Company.

Copy A-3

Ipana Tooth Paste Commercials*

"Ipana Troubadours"

WEAF: 8:30-9:00 P.M.

Monday, November 10, 1930

STRING SECTION: "SMILES"

OPENING

ANNOUNCEMENT: And once again the Ipana Troubadours come to you with their famous Ipana Smiles - a whole program crammed full of smiling melody and sent to you with the compliments of the makers of Ipana Tooth Paste.

Tonight, the Ipana Troubadours are dedicating their program to the American National Red Cross. It is their pleasure to extend to you a most cordial invitation to join the Red Cross for another year during the annual Roll Call from November 11 to November 27.

(SLIGHT PAUSE)

S. C. Lanin is directing the Troubadours as usual - and, as he gives the signal, they swing into a melodic group of 1930 favorite numbers which are justly popular for their irresistible swing and lilt.

BEFORE THE LAST

NUMBER

ANNOUNCEMENT: Before continuing with their program this evening, the Ipana Troubadours want to call your attention to this important message. As you know, many of today's menus and recipes include soft, creamy foods. Good and delicious as these foods are, they do rob the gums of the circulation and exercise they need to remain firm and healthy.

As a result, thousands of people are subject to what is commonly known as pink tooth brush - as the records of the dental profession

* From Arnold, Frank A. Broadcast Advertising. New York: John Wiley & Sons, Inc., 1933, pp 183-185.

prove. However, modern science has come to the rescue with a tooth paste that not only cleans the teeth, but tones and stimulates the gums as well. This tooth paste is Ipana - I-P-A-N-A the tooth paste in the red and yellow striped tube. (SLIGHT PAUSE)

The Troubadours continue their program with - "When I Close My Eyes and Dream" - and "Fine and Dandy" from the musical comedy of the same name.

CLOSING

ANNOUNCEMENT:

(STARTS AFTER "SMILES")

If you have enjoyed their program, the Ipana Troubadours hope that the next time you are in a drug store, you will remember this modern tooth paste, Ipana - I-P-A-N-A.

If you want a generous ten-day sample of Ipana, simply write to the Ipana Troubadours, 75 West St., New York City, or in care of the station to which you are listening.

The Ipana Troubadours have come to you from the New York Studios of the National Broadcasting Company.

Copy A-4a

Lewis-Howe (TUMS) First Commercial

Horace Heidt's "Pot O' Gold Show"

NBC: 7:00-7:30 P. M.

Thursday, February 20, 1941

ANNCR: Ladies and gentlemen: As "first-aid" for acid-indigestion, Tums are unsurpassed. They're "tops" in relief, "tops" in convenience. You have only to try them once to discover this. You've probably never known such quick and effective relief. Tums almost instantly relieve the heartburn distress, the pain and full feeling of acid-stomach. Yet they contain not one bit of bicarbonate of soda. Tums are as pleasant and easy to take as candy mints. You don't need water. There's nothing to mix. You can slip Tums in your mouth anywhere, any time. Get Tums today and see how well they relieve acid-indigestion distress. Try them also if you smoke more than one cigar or three cigarettes a day. You'll be surprised how sweet and fresh they keep mouth and stomach. Get your Tums at any drugstore, only ten cents a roll or a three roll package for a quarter. In the three roll package you get a handy metal container so that Tums cannot absorb foreign odors or tastes. Specify Tums - T U M S.

Copy A-4b

TUMS Middle Commercial

Horace Heidt's "Pot O' Gold Show"

NBC: 7:00-7:30 P. M.

Thursday, February 20, 1941

ANNCR: Friends: You have probably suffered acid-indigestion as a result of over-indulgence. But have you ever had acid-distress spoil your appetite and zest for things? Then here's a letter you'll welcome. It comes from Mrs. R. Lindsay, of 511 Smalley Avenue, Hayward, California, and she writes: "When our family got together New Year's Day, my nephew couldn't eat or enjoy anything; he had such a mean spell of acid-indigestion and heartburn distress. When he asked me for some soda, I urged him to take Tums instead as they give me great relief. He laughed and took the Tums and really, it would have done your heart good to watch him. In a few minutes he perked up and said his stomach felt wonderfully relieved - no sign of heartburn or acid-indigestion discomfort. Then he sat down and ate everything from turkey to ice cream. Tums fixed him up so well he uses them every time he gets acid-indigestion now.

That's what usually happens when I give Tums to folks. Once they see the relief they get, they use them always." (PAUSE) Thanks, Mrs. Lindsay. May we add that you other folks who want real relief from acid-stomach distress can get Tums at any drugstore - only ten cents a roll or a three roll package for a quarter. Just ask for Tums - T U M S.

Copy A-4c

TUMS Third Commercial

Horace Heidt's "Pot O' Gold Show"

NBC: 7:00-7:30 P. M.

Thursday, February 20, 1941

ANNCR: Friends: Here's your relief for acid-indigestion! Here's your relief for that heartburn misery, acid-pain and that oppressive full feeling! Take Tums! Tums - spelled T U M S - are "made to order" for the relief of acid-indigestion distress. They quickly neutralize the excess acid in the stomach. They quickly relieve the heartburn discomfort and that feeling of pain and heaviness. In a twinkling, they make your stomach sweet as a song. Yes, Tums are probably the most effective antacid you have ever tried. Yet they contain absolutely no bicarbonate of soda. They do their work in another way - we think, in a better way. Don't let acid-indigestion spoil another hour for you. Get Tums! Carry them with you! Take them at the first sign of acid-indigestion and get relief that IS relief! Ask your druggist today for Tums - only ten cents a roll or a three roll package for a quarter. For economy, buy

the family package - 200 Tums, only one dollar. But demand Tums - T U M S. There are many imitations of Tums, but no substitute for them.

Copy A-5b

Renner Brewing Co. Closing Commercial

"On Wings of Song"

WFMJ: 7:45-8:00 P.M.

Tuesday, March 11, 1941

ANNOUNCER:

What type of music do you like most to hear on these program? RENNER-Youngstown will appreciate hearing from you because it is RENNER-Youngstown's purpose to please you on this program as with the famous beers and ales of this great company. You may address your comments to "ON WINGS OF SONG" in care of this station. Please bear in mind that, if your dealer cannot supply CLIPPER BEER, OLD OXFORD ALE or PREMIUM ALE, RENNER-Youngstown makes home delivery if your telephone before 5:30 in the afternoon. The number is 4-4467. Or, if you like, you may pick up your beer and ale at the plant, 203 Pike Street, up until 7:30 in the evening. In any event - never ask for "beer" - never ask for "ale" - ALWAYS ask for RENNER-Youngstown.

THEME UP FULL; FADE TO BGD ON CUE FOR:

ANNOUNCER: You are invited to come along "ON WINGS OF SONG"
tomorrow evening at 7:45 for another refresh-
ing quarter-hour of sparkling melody on trans-
cription...presented for your enjoyment by
RENNER-Youngstown, brewers of fine beverages.
This is Gil Newsome reminding you that the
BOCK BEER SEASON open on MARCH 17th...place
your order in advance with RENNER-Youngstown.

THEME UP AND OUT FOR STATION IDENTIFICATION

Copy A-6a

Bond Clothes Opening Commercial

"Bond News"

WFMJ: 6:30-6:45 P. M.

Monday, March 31, 1941

Bond suits only have one pair of trousers! (PAUSE) April Fool, men! Or didn't I fool you? Probably not, because I guess everybody knows that Bond always gives you two trousers with every suit. But then again -- maybe you know somebody who doesn't know it. If you do -- tell him not to be fooled -- April first or any other day -- tell him to get on the Bond-wagon and see what a blessing two trousers really are. Show him how they mean months of extra wear -- and in addition -- how they cut down cleaning and pressing bills. Then point out to him the swell feeling of knowing there's always a crisp pair of trousers waiting for him -- a fresh new appearance, as a matter of fact -- no matter how hard a day he's put in. And don't forget to tell him that Bond's regular friendly prices -- which include two trousers -- are only 25 -- 30 -- or \$35. Come to think of it -- if you're heading for Bond's for your new Easter outfit -- why not take him along -- and let him see for himself -- why you make Bond -- your tailor.

Copy A-6b

Bond Clothes Middle Commercial

"Bond News"

WFMJ: 6:30-6:45 P. M.

Monday, March 31, 1941

Don't worry! That's a tip straight from the leading psychologists of the day -- just keep your mind free of worries -- and you'll be a lot better off mentally and physically!

In this 1941 edition of the world-- it isn't so easy -- but there are some headaches you can toss to the winds in a jiffy -- so let's start getting rid of 'em now! Number one -- worries about your appearance: get the Bond habit -- and they're gone -- just like that! Bond's rich, full-bodied woolens-- famous Bond ace union needlework -- and the perfection of Bond's fit will guarantee you lasting peace of mind. Yes sir -- there's plenty to be happy about. And if you think the pleasure ends there -- you're wrong again. Bond Clothes are only 25 -- 30 -- or \$35 -- including two trousers. See -- I knew that would pep you up even more. Take this tip, men -- put your mind and your budget at ease -- BUY BOND'S AND SAVE -- when you get your Easter outfit.

Copy A-6c

Bond Clothes Closing Commercial

"BOND NEWS"

WFMJ: 6:30-6:45 P. M.

Monday, March 31, 1941

Gentlemen, all America is dressing up for Easter -- don't you be left behind -- join the parade -- and step out in a sparkling Bond Spring suit--and a jaunty new hat. What's that? You can't! Ohooo yes you can! Get the fun of wearing your smart new outfit right now and then pay out of income later on -- with payments exactly as you prefer. Bond's Extended Charge Account invites you to pay one-third May 10th, one-third June 10th, and one-third July 10th -- or, if you prefer to pay in shorter hops -- just ask for Bond's Budget Service -- and pay weekly or twice a month. Either way, there is no extra charge of any kind -- so just step into Bond's -- B-O-N-D -- here in Youngstown at 23 West Federal Street tomorrow -- and get set for "the Easter Parade," Remember -- Bond prices are only 25 -- 30 -- or \$35 -- including two trousers with every suit.

Copy A-7

Gordon Motor Co. Commercials

"Studebaker News"

WFMJ: 7:30-7:35 P. M.

Monday, April 7, 1941

Studebaker -- Builder of Champions-- presents United Press News with Bob Wiley.

(NEWS)

Well, Studebaker's brilliant designers have just sprung another surprise on the motor car world. Yes sir, they've come up with an exciting new series of Commander and President models that easily rate as the high-style stars of the motor car year. These daringly different new Studebaker models are appropriately named the Studebaker Skyway Series because their style comes straight from the skyways. They have the sleek, graceful lines of the very latest-model transport planes. And they're finished in a number of vivid, distinctive color schemes. And so, if you want to see the newest thing in a motor car, I suggest that you drop in at the local Studebaker showroom and feast your eyes on these newest of all cars -- Studebaker's beautiful, new Skyway Series models.

(NEWS)

Imagine, if you please, a long, low, racy-looking car -- as excitingly new in style and performance as one of the latest-model transport planes -- a car that gives you the impression, even when it's standing still, of a 'cross-continent airplane in flight. That's the picture you get when you see Studebaker's new Skyway Series models -- the very newest cars on the market. Inside as well as outside, they look like styled-to-order custom creations costing several hundred dollars higher -- but, very fortunately, these distinctive Studebakers are quite moderately priced. You simply must see them, even if you think you don't need a new car now. Why don't you drop in tomorrow at the Gordon Motor Co., 317 Wick Avenue, Studebaker headquarters, and get an eyeful of these exciting new Studebaker Skyway Series models?

Tune in again Tomorrow Evening at 7:30 for latest United Press News -- brought to you by Studebaker, the great independent of the motor car industry.

Copy A-5a

Renner Brewing Co. Opening Commercial

"On Wings of Song"

WFMJ: 7:45-8:00 P. M.

Tuesday, March 11, 1941

ANNOUNCER: ON WINGS OF SONG

***** THEME (T-182-5) UP FULL; FADE TO BGD ON CUE FOR:

ANNOUNCER: Come along "ON WINGS OF SONG" for a refreshing quarter-hour of sparkling melody ... presented for your enjoyment by RENNER-Youngstown, brewers of fine beverages.

(slight pause)

What do you look for when you drink a glass of beer or ale? Taste? Sparkle? The manufacturer, perhaps? No matter what it is you demand of your beer or ale, RENNER-Youngstown is the answer. For generations, this name has been famous. For generations, these beverages have been served wherever, whenever good people got together. And rightly so -- they're brewed by masters, under the most sanitary conditions, with the finest of ingredients. RENNER-Youngstown has stood the test of time, so it's time you tested CLIPPER BEER, OLD OXFORD ALE or PREMIUM ALE. Have some tonight and find out what a grand beverage you've been missing!

***** THEME UP FULL TO END.

Copy A-8

Pittsburgh Brewing Co. Closing Commercial*

"Iron City News"

WCAE: 11:00 P. M.

August 24, 1943

MULVIHILL: When good fellows get together, chances are it's IRON CITY BEER for all hands around the table. This grand old brew is friendship itself. It brings the bunch closer together, and is just made for the kind of wholesome, moderate refreshment most of us want today.

Try 'em all -- you won't find a beer at twice the price that's half as good as IRON CITY BEER. For deep down satisfaction . . . with meals, after work or in the evening . . . there's nothing that so nicely hits the spot!

And remember, each time you buy any bottled beverage, trade in your empty bottles. Every idle bottle hurts the supply of your favorite beverage.

Remember, too, that Invasion is expensive. The third War Loan sets the price at one-and-a-half

billion dollars. "Back the Attack" with your own War Bond purchases.

This is Joe Mulvihill, saying goodnight for the Pittsburgh Brewing Company, Pittsburgh, Pa., who bring you the final news of the day every weekday evening at eleven o'clock.

* Courtesy: Smith, Taylor & Jenkins, Inc., Pittsburgh, Pa.

Copy A-9

Pittsburgh Brewing Co. Commercial*

"Jeannie & Eddie"

KDKA: 6:30 P. M.

Friday, May 12, 1944

SHANNON: For four generations IRON CITY Beer has been preferred by men who appreciate ... and rely upon ... the finer quality of this grand old brew for a smoother, more enjoyable Beverage of Moderation.

Thanks to IRON CITY'S continued use of the finest ingredients obtainable, plus their usual vigilant supervision over every brewing operation, this favorite beer offers just the satisfying refreshment you want.

A real goodness that can come only from the best use of the brewer's art. That's why today, as always, IRON CITY is the beer with "every taste a treat."

By the way ... remember to keep returning all empties promptly. Get together with the neighbors

and form plans to "take turns" returning empties
and picking up full cases of IRON CITY Beer.

That's a good way to be "good neighbors" with your
neighbors!

* Courtesy: Smith, Taylor & Jenkins, Inc., Pittsburgh, Pa.

CHIQUITA BANANA

Calypso

Words by
Gareth Montgomery
Music by
Ken MacKenzie

in the re-frig-er-a-ter

qua-tor. so you should never put ba-na-na

na-has like the all-mate of the ve-ry, ve-ry tro-pi-cal e-

it's im-pos-si-ble to beat them. But ba-

An-y way you want to eat them

You can put them in a pie - aye

best for you. You can put them in a sa-lad

gold-en hue, ba-na-na taste the best, and are the

cer-tain way. When they are fleck'd with brown and have a

come to say ba-na-na have to rip-en in a

I'm chi - gu - ta Ba - na - na and I've

Copy A-11

Allis-Chalmers Tractor Division Second Commercial*

"National Farm & Home Hour"

NBC: December 15, 1945

In northern Wisconsin last spring, two thousand farm people gathered to honor a hero. This man had no medals pinned on a uniform. He just slipped into his Sunday suit for the occasion. The only mark of a hero about him was the grease still showing in the wrinkles of his hands. Otto Gresch was being honored because he kept old farm machines rolling in that area when it seemed impossible to make some of them stay together. But this soldier of the repair shop, Otto Gresch, Allis-Chalmers dealer in Antigo, Wisconsin, performed his miracles with wrench and welding torch so well that countless acres of vital food were harvested and shipped - food that never would have been produced without his unceasing effort. Thousands of men like Otto Gresch have earned the gratitude of all Americans for their devotion to duty in farm machinery repair shops across the nation. And they are ready to continue their service. They urge you to have your tractors and implements inspected and repaired early this winter. Shops aren't as rushed now as they will be later. Allis-Chalmers dealers have factory-

trained mechanics. They also have repairs for Allis-Chalmers equipment -- made in the same factory and to the same specifications as the original parts. Be ready for another banner year of food production in 1946 -- have your farm machinery serviced soon.

* Courtesy: Bert S. Gittins Advertising, Milwaukee, Wisconsin.

Copy A-12a

American Meat Institute Opening Commercial*

"Fred Waring Show"

NBC: 11:00-11:30 A. M.

Thursday, February 14, 1946

BIVENS: The Fred Waring Show -- Meat and Music -- brought to you by the American Meat Institute.

THEME: Ending with appropriate words, such as,
"... and on the table meat."

WARING: Good morning, folks, this is Fred Waring. Thanks for coming. You know, it's interesting to play and sing music to fit the mood. Yes, and certain kinds of meat do suggest definite moods to me. For instance, the "Friendly Frankfurter" makes me think of outdoors -- of woods and streams - freedom - friends - sports - college songs, and the "Savory Stew" -- a fire in the fireplace and Home Sweet Home. Oh, it's right to like meat - and to think it contains so many of the things that are good for you, too!

Well, gang, how about one of those songs -

*Courtesy: Leo Burnett Co., Inc., Chicago, Illinois.

Copy A-12b

American Meat Institute Middle Commercial*

"Fred Waring Show"

NBC: 11:00-11:30 A.M.

Thursday, February 14, 1946

(WARING AND BIVENS IN VALENTINE BUILD-UP TO FOLLOW-
ING

WARING: While we're talking about Valentines, how about a Valentine for our good old sponsor.

BIVENS: Good. Give me a second. Oh, here it is -- how's this -- "T-Bones are red, lamb chops are cute, ham is wondersul -- so's the American Meat Institute."

WARING: Capital, Bill, capital. Now how about our sponsor's Valentine to all the women listening in this morning.

BIVENS: I have it in my pocket. I'll read it. I quote - "On this happy day, to all women sweet, we just want to say, you're right to like meat." Second Verse - "Meat tastes so good, and in its fine lean, there's something essential, that high-grade protein." Third Verse - "Meat

WARING: (INTERRUPTING) That's enough for me, Bill.

You've sold me again that it's right to like that good, sizzling, savory, satisfying meat.

BIVENS: Yes Sir, all meat, regardless of cut or kind, contains the complete high quality protein everybody needs.

*Courtesy: Leo Burnett Co., Inc., Chicago, Illinois.

Copy A-12c

American Meat Institute Closing Commercial*

"Fred Waring Show"

NBC: 11:00-11:30 A. M.

Thursday, February 14, 1946.

(WARING AND BIVENS DISCUSSING BRIDES - ADLIBBING
TO BRAISING QUESTION)

WARING: Well, Bill, what are the brides in your meat-cookery school asking about now?

BIVENS: Why, Fred, they're asking "How do you braise meat?"

WARING: Praise meat? All they have to do is listen to us on this program. We praise meat in song - in poetry - and in your beautiful, beautiful prose.

BIVENS: Braise, not praise, craz-ey! They want to know how to braise meat.

WARING: All right - how do you braise meat?

BIVENS: Here you are, brides. Have you ever seen your mother cook a pot roast? Or fix Swiss steak? Well, that's braising. Just a fancy cook-book word for a very simply way of cooking meat. All you do is brown the meat first - slowly-in a little fat. Then you add a very little water and put the

lid on the pan. And let the meat cook slowly and gently, with the heat turned low, until it is just right. Then, friends, you're ready to eat. If you know how to braise, one of these days you'll be serving your husband the fine dishes he likes to order for himself in restaurants - dishes like braised short ribs and ox joints and spareribs and lamb shanks. Remember, meat on the table means protein in the meal - the right kind of protein for everybody, young or old. Yes, you're right in liking meat.

*Courtesy: Leo Burnett Co., Inc., Chicago, Illinois.

Copy A-13a

Prudential Life Insurance Opening Commercial*

"The Family Hour"

Sunday, February 17, 1946

FRANK GALLOP

The Rock of Gibraltar! You can draw a picture of it can't you? Most everybody has a mind's-eye picture of the Rock's stark outlines as it trusts into the air with majestic strength . . . standing guard at the entrance to the Mediterranean.

Prehistoric man once roamed Gibraltar's hills. The Phoenicians crowned the heights with silver shafts so sailors would know when they'd reached the limit of safe waters. Wasn't the world flat? Well, beware they said, for out there somewhere beyond the Rock, man would surely meet death in a bottomless pit.

Then came the Greeks and the Romans. Here, said they, the mighty Hercules tore a great mountain apart, letting the Atlantic flow into the Mediterranean, and leaving as evidence: Gibraltar on the European side, and the promontory Ceuta, eleven and a half miles away on the African side; together known as the Pillars of Hercules.

Successively, Phoenicians, Romans, Arabs, Berbers, Moors, Spanish, French, Dutch and English have fought for the Rock and in the latest war the Nazis have bombed it from the air.

Yes, man has desired the Rock as he always does that which has dependable strength. For in spite of all onslaughts and changes of the centuries ... the Rock has endured.

Did I ask if you could draw a picture of the Rock? You must have seen one picture of it often, for it's been in circulation for nearly half a century now. Perhaps some of you've noticed its rugged countenance on your life insurance policy. And perhaps you remember too ... that picture of the Rock carries these words across its face ... "The Prudential has the strength of Gibraltar."

*Courtesy: Benton & Bowles, Inc., New York, N. Y.

Copy A-13b

Prudential Life Insurance Middle Commercial*

"The Family Hour"

Sunday, February 17, 1946

GALLOP

I hope the whole family's listening, because I have a few words about the whole family's future.

Perhaps your family - like many families today - has an income larger than it was a few years ago.

Now isn't it a pretty good idea - especially in these times - to devote some of today's income toward making the uncertain future more secure. Perhaps your situation is not unlike that of Mr. Jones. Jones had only one thousand dollars of life insurance, which would just about cover final expenses and pay the usual outstanding bills ... leaving little for his family.

But Jones was earning more money than ever before, and he knew that only life insurance could turn financial uncertainty into financial security for his family if anything happened to him. What he didn't know was how far The Prudential could make his premium money go. That's why the plan of his own

Prudential agent surprised him.

The first feature of this plan was to use the thousand dollars from the existing policy as a bill-paying fund for his wife. Second, a new Prudential policy would give Mrs. Jones a regular income check of fifty dollars a month -- until she reached sixty-five -- when her social security pension would begin.

Third, the program included a policy providing an emergency fund of two thousand dollars. This fund would remain with The Prudential earning interest, and could be drawn on by Mrs. Jones whenever extra cash was needed.

The good news for Mr. Jones was that at his age, this entire plan cost only about fifteen dollars a month.

In this way, Jones is making wise use of part of his increased income to provide for tomorrow. He knows that, in The Prudential phrase - the future belongs to those who prepare for it.

*Courtesy: Benton & Bowles, Inc., New York, N. Y.

Copy A-14a

Pure Oil Company Opening Commercial*

"H. V. Kaltenborn News"

NBC: 7:45 P. M.

Friday, May 10, 1946

SIGNATURE: BE SURE WITH PURE ...

ANNOUNCER: The Pure Oil Company presents H. V. Kaltenborn, dean of American news commentators, with the news and his own analysis of current events. ... We almost hope this is going to be a wasted minute as far as you're concerned. Because we're going to mention, and reiterate, and remind, and urge, and just generally bear down rather hard on the importance of getting thorough Bumper-to-Bumper change-over service for your car. If you've already gotten it, this minute is not for you. And, frankly, we hope you have, because the sooner you get this vital springtime oil-up, grease-up and check-up the more car you save. And it's already late in the season for this car-saving care. Bumper-to-Bumper service, you know, takes care of it all -- a drain and change to fresh Tiolene motor oil,

fresh Purelube for your gears, fresh Tiolene chassis grease, complete cooling system service and a thorough safety check-up. Takes care of it all, and takes care of it right. Trip time's coming -- car using time. And, car saving time is here now -- at your Pure Oil Dealer's.

...Now, The Pure Oil Company brings you H. V. Kaltenborn.

KALTENBORN: (NEWS)

*Courtesy: Leo Burnett Co., Inc., Chicago, Illinois.

Copy A-14b

Pure Oil Company Closing Commercial*

"H. V. Kaltenborn News"

NBC: 7:45 P. M.

Friday, May 10, 1946

KALTENBORN: Good night. (PAUSE) And, here's Lyle Van for
The Pure Oil Company.

ANNOUNCER: Good night, Mr. Kaltenborn. (PAUSE) ... You
know, if our conscience would let us we'd
probably tell you to put off getting your spring-
time Bumper-to-Bumper service -- to get it in
June or July instead of right now. That would
make it easier for your hard-working Pure Oil
Dealer. But, we can't. Now's the season -- now's
the time when your car needs the complete, drain-
out, flush-out, fresh-up and check-up. And it
just wouldn't be fair not to tell you so. But
we can suggest this -- and do: Please make a
date ahead with your Pure Oil Dealer, if you
possibly can. Make a date to leave your car with
him so he can do the extra thorough, clean-sweep
sort of job he likes to do. Though it costs

surprisingly little, Bumper-to-Bumper Service is
a lot of work -- and it does take time. So,
you'll help yourself and your dealer if you'll
just make a date ahead, at the big blue and
white Pure Oil sign. (PAUSE) ... Pure Oil
presents H. V. Kaltenborn Monday through Friday
over most of these stations. BE SURE WITH PURE.
This is NBC - the National Broadcasting Company.

*Courtesy: Leo Burnett Co., Inc., Chicago, Illinois.

Copy A-15a

Coca-Cola Opening Commercial*

Morton Downey's "Coke Club"

MBS: 12:15-12:30 P. M.

Monday, July 8, 1946

LEAH: Hello ... Won't you join us? It's time for the
Coke Club.

(MUSIC: COCA-COLA THEME (15 SECONDS) (INSERT LOCAL CUT IN)

DAVID: Yes, friends -- it's time for another transcribed
session of the Coke Club which brings you the ro-
mantic voice of Morton Downey, with Leah Ray as
your hostess, Jimmy Lytell and his orchestra, The
Coke Club Quartet and yours truly, David Ross.
These informal get-togethers are arranged for us
by your friendly neighbor who bottles
Coca-Cola, and today we have a special host --
Mr. Charles D. Buchanan, of the Capital Coca-Cola
Bottling Co., Inc., Raleigh, North Carolina.

FULL TO END

*Courtesy: DiArcy Advertising Company, New York, N. Y.

Copy A-15b

Coca-Cola Middle Commercial*

Morton Downey's "Coke Club"

MBS: 12:15-12:30 P. M.

Monday, July 8, 1946

HARP

DAVID: You're always welcome to attend these Coke Club meetings -- the invitation comes from your friendly neighbor who bottles Coca-Cola. The Coke Club meets on the air every day Monday thru Friday. Make it the pause that refreshes by helping yourself to a frosty bottle of Coca-Cola.

HARP UP AND OUT

DAVID: (COLD)
On those days when everything seems to go wrong, why not take a suggestion from the Coke Club? You know how relaxed you feel after a session of Coke Club music - with ice-cold Coca-Cola adding the refreshing note. So when you feel a bit troubled and bubbled anytime during the day, just follow

suit. Turn the radio on to a favorite program and relax in an easy chair with a delicious bottle of Coca-Cola. Music and Coke are a mighty fine combination to help chase the blues away.

*Courtesy: D'Arcy Advertising Company, New York, N. Y.

Copy A-15c

Coca-Cola Closing Commercial*

Morton Downey's "Coke Club"

MBS: 12:15-12:30 P. M.

Monday, July 8, 1946

LEAH: Time for the coke Club to adjourn now, friends -- but we'll be with you again tomorrow for another informal transcribed get-together which has been arranged for us by your friendly neighbor who bottles Coca-Cola.

(MUSIC: THEME)

LEAH: Goodbye -- Thank you all for being here.

MORTON: So long, Leah -- So long, David -- See you tomorrow.

DAVID: It's a date -- we'll all be here ... our star, Morton Downey, our hostess, Leah Ray, the Coke Club Quartet, Jimmy Lytell and his orchestra -- and yours truly, David Ross. And now -- au revoir and remember -- whoever you are ... whatever you do ... wherever you may be ... when you think of refreshment ... think of Coca-Cola ... for ice-cold Coca-Cola makes ANY pause -- THE PAUSE THAT REFRESHES.

(INSERT LOCAL CUT IN - 10 SECONDS)

THIS IS THE MUTUAL BROADCASTING SYSTEM.

*Courtesy: D'Arcy Advertising Company, New, N. Y.

Copy A-16

B. F. Goodrich Middle Commercial*

Lew Lehr's "Detect & Collect"

July 10, 1946

LEW

Say, I've got a good one for you, Don Gardiner. Did you hear about the woman who got tired of waiting in Nylon lines ... so she wrote to B. F. Goodrich for hose?

DON (DEADPAN)

And then what happened?

LEW (NETTLED)

Never mind what happened. That's a joke, son.

DON

Oh, I get it. (LAUGHS) Well, she went to the right place - but for the wrong kind of hose. Actually, B. F. Goodrich makes hundreds of different kinds of hose. Mostly for industrial use, however.

LEW

Come to think of it, Don, maybe she wasn't so far wrong at that. Now you take a scorching hot day like the ones we've been having lately. That lady could slip into a bathing suit and then let streams of nice, cool water sprinkle over her

from a B. F. Goodrich Gardiner Hose.

DON

Lew, that's Garden Hose. Not Gardiner Hose.

LEW

I call it Gardiner Hose ... after you, Don. (LAUGHS) Because it's so long and thin! There, that'll teach you to make remarks about my waistline!

DON

Well ... if you want to get personal ... I might connect you with B. F. Goodrich Air Hose. Hot air, that is.

LEW

All right, all right, we're even. But let's see how else B. F. Goodrich Hose might help a person out. In the winter time, you could turn on the heat with B. F. Goodrich Steam Hose. (LAUGHS) And if you get thirsty, there's B. F. Goodrich Brewery Hose ...

DON

(LAUGHS) Whoa, Lew. Take it easy. You'd be talking for hours if you tried to cover every kind of hose ...

LEW

Maybe you're right ... there are hundred of them. Tell you what, Don. Bet I can name more kinds of B. F. Goodrich Hose than you in ten seconds!

DON

Okay, it's a bet. Here goes. (RAPIDLY) Garden hose, fire

hose, compressed air hose, dairy hose, steam hose ...

LEW

(BREAKING IN RAPIDLY) Gasoline pump hose, fuel loading hose, slomp pluss ... plush slomp ... plompslish (LAUGHS) You win!

DON

(LAUGHS) You gave up too easily, Lew. We hardly got started. That name you slipped up on is Slush Pump Hose. That's a hose designed especially for the petroleum industry, and it's just one of the B. F. Goodrich Hose used in drilling a new oil well.

LEW

That explains it ... I must have slipped in the oil.

DON

That's understandable, Lew, when you're talking about B. F. Goodrich Hose. Because the petroleum industry is one industry they work with right from the ground up ... from the oil well in Texas and California all the way to the gasoline pump at your local filling station. And B. F. Goodrich Hose give years of safe, dependable, superior service in all their industrial applications. Little wonder industrial engineers and designers everywhere specify B. F. Goodrich.

LEW

I guess that goes especially for slisph pomp ... plomp slish ... plump slosh (LAUGHS) that kind you said. And now to cover my embarrassment here comes our next contestant on Detect &

collect, etc.

*Courtesy: Batten, Barton, Durstine & Osborn, Inc., New
York, N. Y.

Copy A-17a

Coca-Cola Opening and Middle Commercials*

"Spotlight Bands"

MBS: 9:30-10:00 P. M.

Friday, July 12, 1946

ANN: The Coca-Cola Company brings you .. Guy Lombardo ..
Xavier Cugat .. Harry James ... The Three Great
Spotlight Bands!

MUSIC: COCA-COLA THEME .. ESTABLISH & FADE FOR:

ANN: The Coca-Cola Company presents SPOTLIGHT BANDS!
Every week, three of America's greatest bands playing
America's favorite tunes. Mondays, Guy Lombardo ..
Wednesdays, Xavier Cugat .. and tonight, the Friday
night Spotlight Band .. HARRY JAMES!
(APPLAUSE)

MUSIC: (THEME UP TO FINISH) (Middle)

ANN: Whenever the crowd gets together for a good time,
ice-cold Coke is always a mighty welcome part of the
doings. It makes no difference whether you're beat-
ing it out at a Harry James swing session - or beat-
ing your pal's score on the golf course, - a frosty
bottle of Coke is a pleasant part of the goings on.

Coca-Cola is always welcome, always delicious, and
as always, the price is 5 cents.

*Courtesy: D'Arcy Advertising Company, New York, N. Y.

Copy A-17b

Coca-Cola Closing Commercial*

"Spotlight Bands"

MBS: 9:30-10:00 P. M.

Friday, July 12, 1946

MUSIC: COCA-COLA THEME FADES ON CUE FOR:

ANN: And now, friends, this is Andre Baruch saying Au Revoir for the Coca-Cola Company and reminding you, WHOEVER you are . . . WHATEVER you do . . . WHEREVER you may be . . . when you think of refreshment . . . think of Coca-Cola . . . for ice-cold Coca-Cola makes ANY pause . . . "The Pause That Refreshes!"

MUSIC: COCA-COLA THEME UP AND FADE FOR:

ANN: Another Coca-Cola program is on the air for your enjoyment. "The Coke Club with Morton Downey" daytimes, Monday to Friday. For time and station, consult your local newspaper.

THIS IS THE MUTUAL BROADCASTING SYSTEM

*Courtesy: D'Arcy Advertising Company, New York, N. Y.

Copy A-18

Allis-Chalmers Tractor Division First Commercial*

"National Farm & Home Hour"

NBC: July 20, 1946

Friends, National Farm Safety Week begins tomorrow. You'll hear and read much about the cause and prevention of accidents on the farm, and I urge you to take seriously the suggestions that will be made. One-fourth of all the accidental deaths in our nation occur in agriculture. The National Safety Council reports that seventy per cent of the fatal farm work accidents result from careless handling of livestock, from falls and from other farm activities and only thirty per cent involve machinery and equipment -- practically all of which could be avoided. As a manufacturer of farm machinery, Allis-Chalmers is well aware of its responsibility in making tractors, power-driven machines and other farm implements as safe as possible. All Allis-Chalmers machines are equipped with every known safety device and can be operated safely. Common sense, caution, and carefulness can reduce accidents involving farm machinery. For example, never attempt to save a few minutes by driving a tractor on a steep

slope. Never try to free a clogged machine while it is in operation. Never fail to replace a safety guard after making an adjustment. Allis-Chalmers urges you to avoid these and all other dangerous practices when operating power farming equipment. Be careful today - be here tomorrow.

*Courtesy: Bert S. Gittins Advertising, Milwaukee, Wisconsin

Copy A-19a

U. S. Steel First Commercial*

"Hour of Mystery"

ABC: July 28, 1946

HICKS

Good evening. During the war, you remember, the entire nation cooperated in a series of scrap drives, and citizens all over the country were urged to turn in all the scrap steel, and iron, they could find. And you remember how the community piles of scrap grew, with everyone contributing everything from old flat irons to sash weights. Well, the wartime drives are over, but scrap is just as important as ever because the making of steel is important, and scrap makes steel. That is why the entire steel industry and the government are now conducting a campaign to urge everyone to collect and sell his scrap immediately.

When one of the great open-hearth furnaces of United States Steel is loaded with the material that is to become steel, usually about one half of the material is pig iron and the other half is scrap. Then, under the tremendous heat of the furnace, it is converted into steel.

Scrap is used in this manner for very good reasons. In the first place, using this material which would otherwise be wasted, conserves our natural resources. It takes the place of pig iron which requires coal, limestone, and iron ore to make. In fact, one ton of scrap saves about four tons of raw material which means scrap saves millions of tons of natural resources every year. Moreover, most of the open hearth and electric furnace plants of the industry have been designed and built to use large amounts of scrap. For this reason, the industry must have an ample supply of scrap to work at full capacity in supplying the steel our nation needs. That is why scrap is so important to United States Steel. Using it to make better steel and to conserve natural resources is one of the ways that the United States Steel family serves the nation.

*Courtesy: Batten, Barton, Durstine & Osborn, Inc., New York,
N. Y.

Copy A-19b

U. S. Steel Second Commercial*

"Hour of Mystery"

ABC: July 28, 1946

HICKS

A short distance outside Birmingham, Alabama, there is a cornfield. For many years, it's produced a small crop of corn every year, but those days are past. Soon it will be producing a great new crop, for, in the center of the field, men are digging six hundred feet into the earth. The cornfield is becoming a coal mine.

From that field each year will come not just a few bushels of corn, but one million tons of coal. And instead of the two or three families that field supported before, now it will support the families of over seven hundred miners ... men who are skilled in the trade of taking riches from the earth to enrich the lives of men.

The quiet field has become a beehive of activity. Men are hammering and digging and building, sending shafts and slopes down into the earth, laying railroad tracks, constructing power stations, and reservoirs, and installing machinery to

insure a continuous supply of fresh air and all of the other equipment that is needed for a modern coal mine.

In its past, and present, and future, that cornfield is a symbol of the new South ... of a greater South that is moving steadily from an agricultural economy to an industrial one. In changing from complete dependence on a few crops to reliance on diversified industry and agriculture, the South is creating new jobs, new opportunity, and new wealth for its citizens.

And the company that is building that mine is a poart of the new South, a leader in the movement. It is the Tennessee Coal, Iron and Railroad Company, a member of the United States Steel family. For sixty years, T.C.I., as it is known, has worked to make the South more prosperous, aiding farmers to find new crops and industry to find new products.

When T.C.I. began operations in Birmingham sixty years ago, the town had a population of twenty-one thousand. As this industrial center grew, the company grew, each keeping pace with the other and with the times. Today the district has a population of over half a million people ... twenty-eight thousand of whom are employed by the Tennessee Coal, Iron and Railroad Company.

By carrying on its public-spirited policies and continuing as a leader in the development of the South, T.C.I. is living up to its responsibility as a member of the industrial family that serves the entire nation ... United States Steel.

*Courtesy: Batten, Barton, Durstine & Osborn, Inc., New York, N. Y.

Copy A-20a

Maxwell House Coffee Musical Commercial*

"Meredith Willson Show"

Thursday, August 1, 1946

MUSICAL COMMERCIAL
(MUSIC: "STARS FELL ON ALABAMA")

GAGE

"Stars Fell on Alabama." Gee, that's beautiful music, Meredith.

WILLSON

Which is only fitting, Ben -- beauty and Alabama both coming sort of easy in the same breath. Yep -- Alabama's really got it -- from the Cumberland country up north down to Mobile and the Gulf below -- you'll find the Old South there at its loveliest -- with tradition and the Twentieth Century all wrapped up into one.

GAGE

Reason enough, all right, why Alabama is such a beautiful and impressive part of the American Scene.

(MUSIC: UP, THEN UNDER)

(START COMMERCIAL TIME HERE)

141 words
52 sec.

And you know, in its own way, Maxwell House Coffee is a very real part of the American Scene, too. Here in this nation

where coffee is a national drink ... it's a fact that more people buy and enjoy Maxwell House Coffee than any other brand. North, East, South and West ... it's Maxwell House wherever you go!

It's flavor that explains this nationwide preference, of course -- that wonderfully delicious Maxwell House flavor -- flavor due to the masterful blending of these choice Latin American coffees:

Manizales (MAH NEE ZAH LESS) for mellowness (MUSIC); Medellins (MED ELL INS) for richness (MUSIC); other fine coffees for vigor (MUSIC); and Bucaramangas (BOO CAH RAH MAHN GAS) for full body. All combining to bring you great coffee ... at the very peak of mellow, flavorsome goodness.

But, be your own judge. Join the millions who ask for Maxwell House.. and get to know the coffee that's always ... Good to the Last Drop!

*Courtesy: Benton & Bowles, Inc., New York, N. Y.

Copy A-20b

Maxwell House Coffee Closing Commercial*

"Meredith Willson Show"

Thursday, August 1, 1946

GAGE

Friends ... here's good advice to follow, these hot weather days. Take it wasy. And what's easier to take than a tall, tinkling glass of Maxwell House Iced Coffee? Cooling ... refreshing ... wonderfully delicious ... Iced Maxwell House puts a smile into summer's hottest days.

Ice-ing, of course, is the supreme flavor test for coffee. And the Maxwell House flavor comes through with flying colors. The masterful blending of choice Latin American coffees ... "Radiant Roasting", which develops the full strength and flavor of every bean in the Maxwell House blend ... both combine to bring you a summertime cooler that's tops.

No wonder Maxwell House is such a familiar part of the American Scene -- bought and enjoyed by more people than any other brand.

Yes, friends ... iced coffee makes great summer drinking.
And for great iced coffee, make sure it's Maxwell House --
the coffee that's always ...! Good to the Last Drop!

*Courtesy: Benton & Bowles, Inc., New York, N. Y.

Copy A-20c

Maxwell House Coffee 'Hitchhiker'*

"Meredith Willson Show"

Thursday, August 1, 1946

ANNOUNCER

What's the greatest summertime cooler of all? Millions say it's a tall, frosty glass of Maxwell House Iced Coffee ... and you'll say so, too! Because of the melting ice, make Maxwell House half again as strong as usual. Ice-ing is a real test of coffee flavor -- and for flavor at its best it's Maxwell House -- the coffee that tastes so good it's bought and enjoyed by more people than any other brand. Iced Maxwell House -- delicious ... refreshing ... Good to the Last Drop!

*Courtesy: Benton & Bowles, Inc., New York, N. Y.

Copy A-21a

Pittsburgh Brewing Company Opening Commercial*

"Memory Time"

Thursday, August 8, 1946

BILL: Here's a question that many of you have asked yourselves, "Why can't I get TECH BEER every time I call for it?" You're entitled to know the answer. The restricted use of grain has reduced the supply of ALL beer, while the demand, at this season of the year, is at an all-time high. But -- the main reason you can't get TECH BEER every time you ask for it is because so many are making it their first choice. Good things go first, and usually TECH is the scarcest beer around. Yes, thousands have discovered the genuine goodness -- the rich flavor - the zesty taste - the mid, mellow smoothness and the sparkling liveliness of TECH BEER. They know that in TECH they've found one of the nation's truly great beers. Yes, more than anything else it's TECH BEER's growing popularity that makes it hard to get. But keep on asking

for TECH beer - by name. The best is worth a little extra effort.

*Courtesy: Smith, Taylor & Jenkins, Inc., Pittsburgh, Pa.

Copy A-21b

Pittsburgh Brewing Company Closing Commercial*

"Memory Time"

Thursday, August 8, 1946

PIANO: (ARPEGGIO)

QT: (MAKE MINE THE SAME BOYS..UNDER FOR)

HEID: It's the combination that counts!

BILL: Yes, it's the combination that counts. Any growing youngster will tell you that the simple combination of bread and butter makes a tasty "between-meals" treat. And it's this same principle of combination -- the skillful blending of flavor, body and liveliness that makes TECH BEER one of the nation's truly great beers. It's this blending that gives TECH BEER its added zest -- its mild mellow smoothness. Yes, it's TECH BEER's famous three-way combination that makes it "the Beer that is growing in popularity every day" -- makes it "the beer you're bound to like" and you will like TECH BEER, - you'll like it because it's light --

ORCH: (STRINGS)

BILL: It's mellow -

ORCH: (ADD REEDS TO STRINGS)

BILL: And it's lively.

ORCH: (FULL.,LIVELY TEMPO)

BILL: So, the next time you order beer, step up and Tap -

SOUND: (ONE TAP)

BILL: For TECH!

SOUND: (TWO TAPS)

*Courtesy: Smith, Taylor & Jenkins, Inc., Pittsburgh, Pa.

Copy A-22

Royal Crown Cola Dramatized Commercial*

August 26-September 21

LUTHER

Professor Hector invents device to guard your face from umbrellas.

COLLYER

Invention by Hector makes good face protector.

LUTHER

Final test today.

COLLYER

Whenever it rains, the Professor has a terrible time on busy city streets. Umbrellas carried at eye level threaten him from every side. But they won't any longer, will they Professor?

LUTHER

I should say not. My new device will fend them off and I won't have to duck at all. But here's my chance to demonstrate. That woman coming down the street has an umbrella. (SOUND FOOTSTEPS COMING ON) Good afternoon, Madam.
(SOUND LIKE MOUSETRAP)

VIVIAN

(TOUGH) Hey, what's the idea, Mr. Wiseguy. Get this contraption off my umbrella.

LUTHER

I'm sorry, I was just testing my new

VIVIAN

Sorry, eh? Well you will be. Take this! (SOUND SOCK) (THE YELL)

COLLYER

I'm afraid, Professor, that's one test that didn't work. But never mind. I know about a test that always works. It's the famous cola taste test. From coast to coast five out of six group taste tests prove Royal Crown Cola best tasting. And out in Hollywood Royal Crown Cola wins the vote of more than a hundred famous movie stars. So when you're tired or thirsty say "R. C. for me!" That's the easy way to ask for a quick-up with Royal Crown Cola.

*Courtesy: Batten, Barton, Durstine & Osborn, Inc., New York, N. Y.

Copy A-23

Wildroot Cream-oil Middle Commercial*

"Sam Spade Show"

ABC: September 20, 1946

ANNOUNCER

It's been said that all men can be divided into three classes- those who part their hair on the right those who part their hair on the left and those who don't part their hair at all - because they haven't any! Well, if you "haven't any", Wildroot Cream-Oil makes no promises to you. But if you part your hair either on the right or on the left, Wildroot Cream-Oil promises to make you look your handsome best. You see, Wildroot Cream-Oil has all five advantages voted most important by an impartial consumer jury of men in Metropolitan New York.

One - Wildroot Cream-Oil grooms your hair neatly and naturally.

Two - it relieves annoying dryness.

Three - it removes loose dandruff.

Four - there's not a drop of alcohol in Wildroot Cream-Oil.

And Five - it contains LANOLIN.

Remember - no other leading hair tonic gives you all five of these important advantages. And since it's your own appearance that's at stake, why be satisfied with anything less? Next time you visit your barber, ask for Wildroot Cream-Oil. And get the big economy-size bottle at your drug or toilet goods counter.

*Courtesy: Batten, Barton, Durstine & Osborn, Inc., New York,
N. Y.

Copy A-24

Procter & Gamble Transcribed Announcement*

1946

ARTHUR

1. Presenting -- the story of Heartless Harry. (MUSIC)
2. Harry owned a restaurant. And Arabella went to work as his
3. dishwasher. (MUSIC) Now Arabella was inexperienced. (MUSIC)
4. So at dishwashing time, she didn't object when Heartless
5. Harry told her to use a mild bar soap ... safe for hands
6. (MUSIC) but terribly slow! (SLOW MUSIC) Arabella toiled
7. over the dishpan late into the night. (MUSIC) Heartless
8. Harry refused to pay her for overtime. He told Arabella
9. to speed up dishwashing by using her regular washday soap.
10. It was granulated for speedy sudsing (MUSIC) but so strong!
11. It made her hands red (MUSIC) and rough! (MUSIC) Arabella
12. was sadder still. (MUSIC)
13. Then to the rescue! (MUSIC) The hostess told Arabella about
14. one soap that's both safe for hands and fast in the dishpan.
15. (WONDERFUL IVORY SNOW MUSIC) Wonderful Ivory Snow! And
16. now Arabella just zips through those dishes! (MUSIC)

CLARK

1. Ivory Snow's the only soap both Ivory-mild and in quick-sudsing granulated snowdrops.

ARTHUR

2. Ivory-mild ... so it's safe for hands. (MUSIC) Granulated ...
3. so it's speedy! (MUSIC) ... Instantly makes snowdrifts of
4. rich, snowy suds!

CLARK

5. For dishwashing, Ivory Snow's safe as the mildest bar
6. soap, yet far faster; and Ivory Snow's fast as the strongest
7. granulated soap, yet far safer.

ARTHUR

8. So ... for speedier dishwashing, for snow-white hands ...
9. buy (STANDARD MUSIC) Wonderful Ivory Snow. (MUSICAL
10. PUNCTUATION BETWEEN LETTERS) S-N-O-W!

*Courtesy: Benton & Bowles, Inc., New York, N. Y.

APPENDIX B

Table B-I*

Radio Net Time Sales: 1935-1945

YEAR	NATIONAL NETWORK	REGIONAL NETWORK	NATIONAL AND REGIONAL NON-NET	LOCAL	TOTAL
1935	\$39,737,867	- -	\$13,805,200	\$26,074,476	\$79,617,543
1936	- -	- -	- -	- -	- -
1937	56,192,396	\$2,854,047	23,117,136	35,745,394	117,908,973
1938	56,612,925	- -	28,109,185	32,657,349	117,379,459
1939	62,621,689	- -	30,030,563	37,315,774	129,968,026
1940	71,919,428	1,869,583	37,140,444	44,756,792	155,686,247
1941	79,621,534	2,752,073	45,681,959	51,697,651	179,753,217
1942	84,383,571	2,631,788	51,059,159	53,898,916	191,973,434
1943	100,051,718	4,593,967	59,342,170	64,104,309	228,102,164
1944	124,680,747	6,150,650	73,312,899	84,960,347	289,104,643
1945	130,000,000	6,750,000	81,000,000	92,700,000	310,450,000

Table B-II**

Estimated Radio Gross Billings: 1927-1945

YEAR	NATIONAL NETWORK	OTHERS	TOTAL
1927	\$3,833,000	\$987,000	\$ 4,820,000
1928	10,227,000	3,873,000	14,100,000
1929	19,196,000	7,604,000	26,800,000
1930	27,694,000	12,806,000	40,500,000
1931	37,502,000	18,498,000	56,000,000
1932	39,107,000	22,793,000	61,900,000
1933	31,516,000	25,484,000	57,000,000
1934	42,659,000	30,228,000	72,887,000
1935	49,315,000	38,209,000	87,524,000
1936	59,671,000	47,880,000	107,551,000
1937	68,828,000	75,314,000	144,142,000
1938	71,728,000	78,390,000	150,118,000
1939	83,114,000	88,000,000	171,114,000
1940	96,456,000	111,500,000	207,956,000
1941	106,900,000	130,700,000	237,600,000
1942	118,200,000	136,600,000	254,800,000
1943	151,791,000	155,400,000	307,191,000
1944	190,677,000	201,200,000	391,877,000
1945	199,580,000	220,800,000	411,547,000

* From Broadcasting Yearbook. Washington, D.C.: Broadcasting Publications Inc., 1946, p. 19.

** Ibid., p. 20.

Table B-III*

National Network Gross Billings by Product Groups

PRODUCT GROUP	<u>1944-1945</u>			
	GROSS BILLINGS 1944	% TOTAL	GROSS BILLINGS 1945	% TOTAL
1. Automobile and accessories	\$9,554,665	5.0	\$8,706,174	4.5
2. Building materials	3,115,404	1.7	2,238,670	1.3
3. Cigars, cigarettes & tobacco	19,363,196	10.1	16,236,654	8.5
4. Clothing and dry goods	1,342,202	0.7	1,849,662	0.9
5. Confectionary & soft drinks	10,281,200	5.4	9,398,966	4.9
6. Drugs & toilet goods	53,236,498	27.9	59,494,408	31.2
7. Finance and insurance	2,109,901	1.1	3,004,765	1.5
8. Food and food beverages	42,567,410	22.4	42,299,043	22.2
9. Garden & field	19,112	1.3	51,530	2.2
10. Household and furnishings	2,391,824		4,206,722	
11. Jewelry and silverware	1,380,692	0.8	1,435,808	0.7
12. Lubricants, fuel, etc.	7,652,746	4.0	7,206,009	3.8
13. Machinery, farm equipment, etc.	767,642	0.4	878,276	0.4
14. Paints & Hardware	1,085,148	0.6	451,893	0.2
15. Radios, phonographs, etc.	3,743,882	1.9	3,341,958	1.7
16. Shoes and leather goods	515,916	0.2	313,235	0.2
17. Laundry soaps & household supplies	12,260,429	6.4	13,698,974	7.3
18. Sporting goods	656,040	0.3	94,916	
19. Stationery and publishers	5,248,874	2.7	6,940,042	3.7
20. Travel & hotels	339,631	0.2	518,330	0.3
21. Beer & wines	2,699,168	1.4	2,302,803	1.3
22. Miscellaneous	10,347,496	5.5	6,135,654	3.2

*From Broadcasting Yearbook. Washington, D.C.: Broadcasting Publications Inc., 1946, p. 20.

Table B-IV*Leading National Advertisers: 1945

ADVERTISER	EXPENDITURE FOR ALL MEDIA	NETWORK RADIO EXPENDITURES (GROSS)
American Home Products Co.	\$ 6,978,614	\$5,150,121
Bristol-Myers Co.	5,810,332	2,776,318
Coca Cola Co.	5,129,162	2,778,332
Colgate-Palmolive-Peet Co.	8,987,635	4,324,767
Ford Motor Co.	5,135,020	1,528,480
General Electric Co.	8,495,968	3,641,597
General Foods Corporation	12,053,576	8,003,303
General Mills	9,639,622	6,415,278
General Motors Corporation	15,280,267	1,158,392
Lever Brothers	14,139,804	7,274,603
Liggett and Myers Tobacco Co.	5,178,987	3,450,168
Miles Laboratories	5,586,237	5,130,691
Procter and Gamble	21,903,167	14,927,108
Schenley Distillers Corp.	5,712,665	1,053,351
Seagram Distillers Corp.	6,352,002	318,813
Sterling Drug Co.	11,348,195	8,252,208

Table B-V**Official Count of U. S. Radio Stations

DATE	NUMBER	DATE	NUMBER
January 1, 1922	30	January 1, 1934	591
March 1, 1923	556	January 1, 1935	605
October 1, 1924	530	January 1, 1936	632
June 30, 1925	571	January 1, 1937	685
June 30, 1926	528	January 1, 1938	721
February 23, 1927	735	January 1, 1939	764
July 1, 1928	677	January 1, 1940	814
November 9, 1929	618	January 1, 1941	882
July 1, 1930	612	January 1, 1942	923
July 1, 1931	612	January 1, 1943	917
January 1, 1932	608	January 1, 1944	912
January 1, 1933	610	January 1, 1945	943

DATE

NUMBER

January 1, 1946 1004

* From "Advertisers Give Radio Lion's Share". Broadcasting, 31:5, p. 34 (August 5, 1946).

** Broadcasting Yearbook. Washington, D. C.: Broadcasting Publications Inc., 1946, p. 19.

APPENDIX C

Condensation of
National Association of Broadcasters Code
1939*

CHILDREN'S PROGRAMS

Such programs must not contain sequences involving horror or torture or use of supernatural . . . No advertising appeal which would encourage activities of a dangerous social nature will be permitted.

CONTROVERSIAL PUBLIC ISSUES

As part of their public service, networks and stations shall provide time for presentation of public questions, including those of a controversial nature . . . Time for presentation of controversial subjects shall not be sold, except for political broadcasts . . . Nothing in this prohibition shall be interpreted as barring sponsorship of public forum type of program.

LENGTH OF COMMERCIAL COPY

Member stations shall hold the length of commercial copy, including that devoted to contests and offers, to the following number of minutes and seconds:

DAYTIME:	15 minute programs	- 3.15
	30 minute "	- 4.30
	60 minute "	- 9.00
NIGHTTIME:	15 minute "	- 2.30
	30 minute "	- 3.00
	60 minute programs	- 6.00

TYPES OF UNACCEPTABLE ADVERTISING

Member stations shall not accept for advertising:

1. Any spirituous or 'hard' liquor.
2. Any remedy or other product sale of which or method of sale of which constitutes a violation of the law.
3. Any fortune-telling, mind-reading, or character-reading, by hand-writing, numerology, palm-reading, or astrology, or advertising related thereto.
4. Schools that offer questionable or untrue promises of employment as inducements for enrollment.

5. Matrimonial agencies.
6. Offers of 'homework' except by firms of unquestioned responsibility.
7. Any 'dopester', tip-sheet, or race track publications.
8. All forms of speculative finance.
9. Cures and products claiming to cure.
10. Advertising statements or claims member stations know to be false, deceptive, or grossly exaggerated.
11. Continuity which describes, repellently, any functions or symptomatic results of disturbances, or relief granted such disturbances through the use of any product.
12. Unfair attacks upon competitors.
13. Misleading statements of price or value.

*From "Adopt Radio Code". Business Week, p. 33 (July 22, 1939)

Approved Winton E. Hotaling
Assistant Professor of Journalism
Date 7 September 1946