

MY 24 '29

new gift for 100

Broadcast Advertising

May, 1929

WHEN YOU USE SPOT RADIO ADVERTISING
—WRITE, WIRE OR PHONE



THE NATIONAL BROADCAST AUTHORITY
BUREAU OF BROADCASTING,
RADIO DIGEST

E. C. RAYNER, President

The Pioneer National Radio Advertising Representatives
Established 1926

WE ANSWER ALL QUESTIONS

Owners of the
AUDITONE BROADCASTING SYSTEM
Electrical Transcription
THE PERFECT PROGRAM — ALL BROADWAY TALENT

We Handle Everything in Broadcasting

Seven years of personal contacts with broadcasting in a national way. Complete and authoritative information about Radio Stations, Programs, Personnel, etc. Experienced continuity writers, radio merchandisers and advertisers.

A Complete National Organization

Chicago

E. C. Rayner, 510 North Dearborn Street

New York

A. T. Sears & Son, 122 South Michigan Avenue

Cincinnati

Ingraham & Walker, 33 West 42nd Street, Penn 2210

St. Louis

H. A. Braunstein, 304 Provident Bank Building

Kansas City

J. A. McCullom, 1411 Syndicate Trust Building

Los Angeles

J. H. Miller, 216-217 Pioneer Trust Building

Jack Miller, 696 Subway Terminal Building



Specialists in Spot Advertising

THE pioneers in Spot Advertising—those who are using skillfully individual stations—have brought to light some startling advertising values.

However the use of a few or fifty stations to meet the exact requirements of sales and distribution requires a wealth of supplementary information.

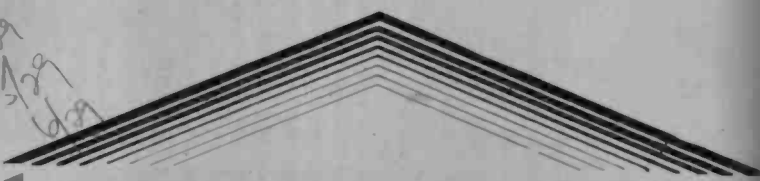
We are Eastern Representatives for a long list of important broadcast stations, covering the country from Coast to Coast, and from Canada to the Gulf of Mexico.

Our service to advertisers and recognized advertising agencies (to whom regular commissions are allowed) includes ideas and methods, when desired, for profitable use of these station facilities—also the convenience of negotiating and handling through one channel any combination of individual broadcast stations to meet any individual advertiser's needs and problems—one order—one billing.

Write, wire or 'phone for details on any specific problem.

SCOTT HOWE BOWEN, Inc.

274 Madison Avenue, New York



4/29
1/29
6/29

WBBM

A Pioneer
in
Commercial
Broadcasting

Test

in Chicago radio advertising, 1928.
to establish division for agency cooperation.
in allowing agency commission on both time and talent.
to originate Coast-to-Coast commercial broadcasts from
Chicago.
in program facilities and nationally popular talent.
commercial station in Chicago—established 1923.

An organization devoted to building good-will by presenting
the outstanding programs of the air.

“Right
in the
Center
of the
Dial”

The WBBM Air Theatre
Wrigley Bldg. Chicago

Advertising Agency

Survey Shows

WLS

Farmers' Favorite Station 2 TO 1!

HERE is the result of a survey made by a prominent advertising agency among 9,600 farm families in Illinois and Indiana. W L S was voted first choice two and a half times more than next nearest station. Full details of this investigation, as well as information on available time, talent, etc., furnished on request.

How Illinois and Indiana Farmers Voted

STATION	First Choice	Second Choice	Thrd Choice	Total Mention
WLS	581	174	72	827
Second	204	189	73	466
Third	36	150	89	275
Fourth	5	39	71	115
Fifth	19	37	40	96
Sixth	16	46	31	93
Seventh	6	17	27	50
TOTALS	867	652	403	1,922

WLS

The Prairie Farmer Station

BURRIDGE D. BUTLER, Publisher

Chicago

Broadcast Advertising

Magazine.

440 South Dearborn Street, Chicago, Ill.

Subscription \$2.00 a year. Single copies 20c. Published monthly on the 15th by Stamm & McIlvain; L. E. McIlvain, President; G. W. Stamm, General Manager. New York Representative: C. A. Larson, 254 West 31st St. Pacific Coast Representative: R. M. McDonald, 703 Market St., San Francisco.

Volume 1

MAY, 1929

Number 2

Can Radio Circulations Be Calculated?

*Means Heretofore Advanced
Have Been Flat Failures*

By G. W. Stamm

TO ascertain how many of the radio audience actually listen in on a particular advertising broadcast is not only impossible but relatively unimportant. Advertisers using printed mediums are aware that circulation figures indicate a basis of comparison only. They know that their advertisements will not be seen by all readers of a publication but, other things being equal, averages will be in their favor in using the mediums of the larger circulation. A certain small percentage of readers look at all advertisements, but the majority see only a portion of them. Hence circulations of publications do not indicate the number of readers of any specific piece of copy but merely form a basis of comparison between mediums.

Numerous attempts have been made to devise a service embracing radio broadcasting which will correspond to the Audit Bureau of Circulations. One method pro-

pounded for estimating the area covered by a station consisted in determining the square root of the power of a station measured in watts and this square root gave the station's coverage in miles. For example: a thousand watt station would have a square root of approximately 32. Then 32 would be the number of miles in that station's radius. Computing the population in the station's radius would give its circulation.

Although determining the station's area followed the general law applicable to radiant energy, the method was discarded as useless. Elements of much greater import enter into ascertaining the relative sizes of radio audiences. Among these are station popularity, wave lengths, blind spots, efficiency of transmitters and absorption.

Unlike publications whose good will sometimes remains for years after editorial deterioration has

set in, the popularity of radio stations is highly ephemeral. There are a number of well known cases where stations have lost their popularity and others have arisen to positions of prominence almost overnight. The gauging of a station's popularity to approach any degree of accuracy would therefore have to be almost continuous. An annual or semi-annual listener census would be inadequate.

When the wattage of two stations is equal, variations in wave lengths bring about alterations in reception as yet not deducible to a mathematical formula. In the vicinity of a broadcast station, short waves are not received as well as long ones, whereas the reverse is true at a distance of three or four hundred miles.

Blind spots in the radius of radio stations often disappear with a slight change in wave lengths. It is presumed that metal deposits and prevailing air currents play a part in the phenomenon. One Chicago station with a relatively short wave length, installed a synchronized transmitter on the North Side because the station could not reach the bulk of the radio audience in that section of the city. Peculiarly, this station is inaudible in Ohio but enjoys a large audience in New York.

The absorption of power in cities with steel buildings affects reception and yet here also changes in wave lengths alter results. Without changing the power, change in wave length will sometimes move a blind

spot from part of a city to another or wipe it out entirely.

Defective transmitting equipment influences the strength of the waves. It is easy to determine the amount of power that a transmitter uses, but leaks and faulty electrical connections sometimes cut down the actual strength of the wave thrown into the ether.

LACK of circulation data has been injurious to broadcast advertising.

A method whereby the relative advertising value of radio stations

could be determined would rebound greatly to the benefit of the industry.

Aggressive salesmanship on the part of some radio stations embodying unfounded claims as to the size of their radio audiences has done much to curtail the use of radio advertising. In one instance a large corporation of meat packers bought time on a station with a limited following in a large city. The advertising did not pay and in consequence the company is firm in its denunciation of radio as an advertising medium. Many similar examples could be cited.

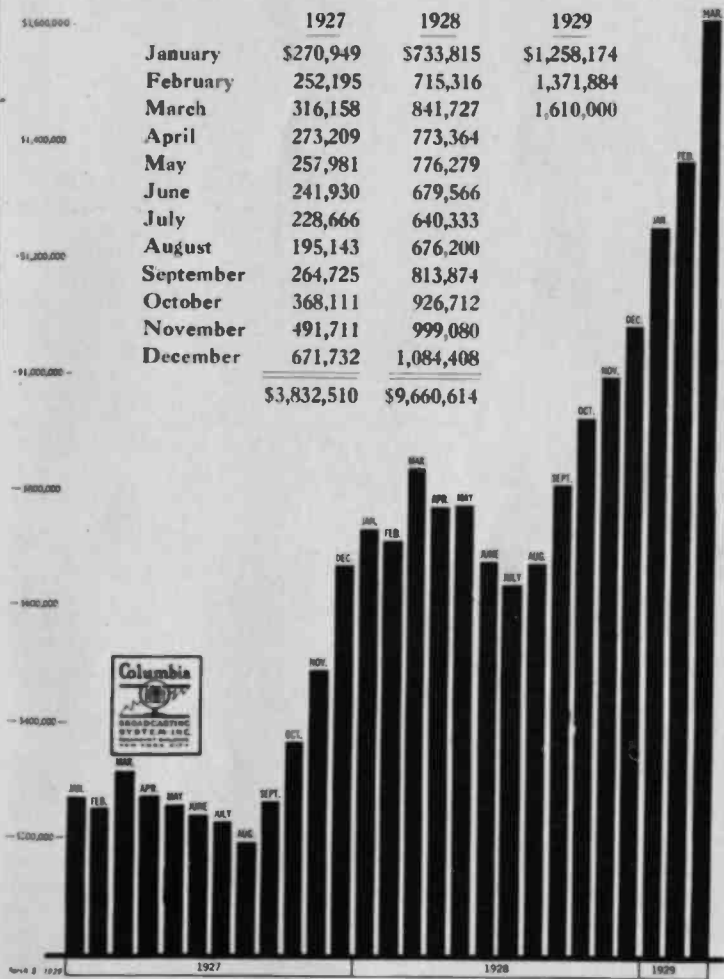
However, until more scientific data on radio stations is available, the only means by which circulation of the radio stations can be determined is through a listener census.

The questionnaires to listeners would have to be so framed that the audibility and popularity of each station could be deduced. The relationship between the questionnaires and the populations reached would have to be computed, and to determine relative advertising values these would have to be compared with

(Continued on Page 10)

GROWTH of BROADCAST ADVERTISING Over Coast to Coast Networks During the Past 27 Months January 1927 to March 1929

Excludes \$598,000 worth of Political Broadcasting during
October and November 1928



High Spots in Broadcast Technique

Procedures in Broadcast Advertising That Are Foreign to the Uninitiated

By Frank A. Arnold

National Broadcasting Company

A MAGAZINE or newspaper conveys its message by the printed word to those who can read—broadcasting reaches its circulation via the ear only—its audience “reads” with its ears—the only place where a blind man meets on an equal plane with his more fortunate brother.

A Period of Development

The ordinary listener has no idea of the extent to which commercial programs are studied and developed experimentally before being placed on the air.

The various types of “Copy” resolve themselves into five distinct headings — *Institutional*, where the name of the company and the institutional character of the organization, are the points along which the program is built; *Fantastic*, applying to products where the thought of romance and historical themes may properly be built in; *Personification*, where personalities are used to identify the product; *Feature*, where the product and the program are iden-

tified or featured by the use of outside artists; and *Dramatic*, where the product is such that in creating a program it can properly be dramatized.

Variety in Programs

Almost every classification of trade is represented today in one form or other by sponsored programs, and some of you may ask, “How are these programs built so as to represent the various interests involved?” The answer is simple—we build programs for broadcasting in much the same way that the advertiser and his agency build copy for the newspaper or magazine. Let me give you an example: A nationally

advertised product decides to go on the air.

How Programs Are Made

It has contracted for an hour a week for fifty-two weeks. The selection of stations involving national coverage has been decided on, the contract is signed, and the matter is settled. Now comes the very important item of deciding what kind of copy or pro-



FRANK A. ARNOLD

gram shall be used to fill these fifty-two periods, which, in all essential details, correspond to fifty-two full pages in a national magazine.

The technique of program building in such an instance is as follows: A conference is arranged at which there are present, the advertiser, the advertising agency, and the broadcasting company. The advertiser and his agency produce at this conference, plans, sketches, advance copy, in fact everything that materially concerns the advertising program about to be carried out during the ensuing twelve months.

With this in evidence, the broadcasting company, through its commercial, program and production departments sets about to find the points where broadcasting can best tie in with copy plans already established, operating as a coordinating factor in obtaining the listeners' as well as the readers' attention, hoping out of this combination to extract as nearly as possible 100% of consumer result. This is not always easy to accomplish, but it is always possible to find some common denominator whereby both reader, copy and broadcasting copy can say the same thing, one through the medium of the eye, and the other through the medium of the ear.

Final Result Satisfactory

The broadcasting company next sets to work and produces an experimental program, reflecting the high spots of the conference into which has been worked the "continuity" or reference to the advertiser or his product. Succeeding conferences are held until the program is worked out to the satisfaction of all parties concerned. It is then put into rehearsal, an

audition is held, and sometimes after weeks of work and experimenting, there evolves a product reasonably certain in its objective. This constitutes the first program of this new national advertiser on the air.

After this the copy may be modified or changed or go through a variety of alterations until it finally gets its stride and moves on with a degree of permanent assurance. No program is ever one hundred per cent at the start, any more than the average copy is a perfect advertisement at the start, but in spite of this, the major programs on the air at the present time are producing, not only approval on the part of the radio audience, but are resolving themselves into good will and business bringers for the national advertiser.

The Radio Audience

Just a word about the radio audience. Never visualize it as a tremendous number of people seated in an audience hall listening to a performance. This never occurs. Instead, visualize a family group about the radio receiving set, listening to the programs that come from the favorite station or stations to which they are accustomed to turn for their entertainment.

Here you have the advertiser's ideal—the family group in its moments of relaxation awaiting your message. Nothing equal to this has ever been dreamed of by the advertising man. For years he has strived to obtain it by creating magazines of distinct personal appeal, but to be able to place his message directly within the home and before those who are his potential buyers—

(Continued on Page 31)

Using the "Wax Chain" in Broadcasting

The Mechanics That Enter Into the Use of Electrical Transcription

By E. C. Rayner
 Publisher, Radio Digest

THE advent of wax recordings in broadcast advertising has given it the same broad elasticity in placement that we have in other old established media. Up to the time of the practical use of wax in the mechanics of broadcasting, advertisers had only the use of this new arm of merchandising along telephone lines rather than geography. The use of the mail, express and fast air mail in the forwarding of advertising messages with illustrations for insertion in publications and other media, has been the customary practice except for timely matter which has gone by wire. Thus, until the arrival of wax, broadcasting had failed to fit perfectly into the complex picture of advertising.

The Mechanics of Wax.

We have had electrical transmission of radio advertising by wire in the case of the two large wire chains. Now we have electrical transcription by wax—the "wax chains." Both serve a definite need in broadcast advertising.



E. C. RAYNER

ing. The former is too well established and its operations too well known to need elaboration. The latter because of its recent origin needs explanation.

Broadcasting by the use of wax records can be translated easily into the language of publication advertising, particularly newspapers. The parallel easily follows:

Radio Stations	Newspapers
Talent—musical program	Artist—art work
Records	Halftones or zincs
Copies of records	Electros or mats
Transcribing machine	Newspaper press

The same procedures follow in the placements according to selected markets at the usual rates found in the usual services. Questions of "position," "repeat copy" are answered by the same authority as other placements.

Since the mechanical operations are not as well known as in

engravings used in publications we will explain the modus operandi. After the musical program (illustration) and the continuity (copy) have been decided upon the musicians and announcer are taken to the studios of any well established recorder, such as Victor, Columbia, Brunswick, Sonora and other commercial establishments, where after rehearsal the program is recorded. After the "play back" is O. K'd the wax record is sent out for sample stampings, which, within ten days, are furnished the advertiser or agency like proofs for O. K. Then the "list" is made up. Copies of the records are distributed through "special reps" like electrotypes or mats, to the broadcasting stations in the selected markets to be covered.

Records are made in the ten, twelve and sixteen inch diameter sizes. The twelve and sixteen inch are standard. The "house variety" twelve inch records are recorded and played at 78 revolutions per minute at Victor's and Brunswick's. Eighty revolutions are used at Columbia and other recorders. These usual style catalog records play for $4\frac{1}{2}$ minutes each. Seven are necessary for a half hour program and fourteen for an hour. The master records cost from \$50 to \$75 each. Copies cost from 35 to 60 cents apiece. At the broadcasting stations a special double turntable phonographic transcribing machine is used to play the records by electrical pickup. Transition from records number 1 to record number 2, etc., is made without any interruption.

The newer form of sixteen inch records, or "discs" as they

are called commercially, are made of heavier material and played at the safer speed of $33\frac{1}{3}$ revolutions per minute. These are the discs used by Vitaphone in the talkies. They play from 10 to 13 minutes—ten minutes preferably on account of the imperfection of the transcribing needles. Three discs to the half hour, six to the hour. In the case of a fifteen minute program, a disc can be used playing 13 minutes with the station announcements filling in the balance of the time. The master discs cost from \$100 to \$150. Copies are made from \$1.25 to \$2.00. These discs will not warp and the $33\frac{1}{3}$ revolutions per minute eliminate distortion.

Used by Successful Advertisers.

In summary, the disc or record method of broadcasting gives you the same elasticity in spotting your radio advertising as electros or mats do in printed advertising. The records are perfect programs. If the artist singing or playing makes a mistake, the wax master is made over. Artists are never used unless they are "in voice."

The Maytag Company of Newton, Iowa, are using recorded programs on 51 stations. The Meadows Manufacturing Company, Bloomington, Illinois, are on records on a number of stations. The Lesser Company, Chicago, Illinois, are on twelve stations with wax.

"Amos and Andy," distributed by the Chicago Daily News Syndicate, have been on records on 32 stations since early in 1928. The Kansas City Star says this is the best feature they have on station WDAF.

By ruling of the Radio Commission where wax discs or rec-

ords are made and used for broadcasting purposes only, the announcers are allowed to say: "This program comes to you by electrical transcription."

CHAIN BROADCASTING MAY BE RESTRICTED

THE proposed chain broadcasting order of the Federal Radio Commission, which would limit duplication of a chain program to stations on cleared channels 300 miles apart, and scheduled to become effective March 1, will come up for hearing June 1.

To determine the public's attitude towards the proposed restriction, the Commission included in its recent questionnaire sent to 10,000 amateur radio listeners, the following question which will influence its decision:

"6. Chain programs: (a) If you could receive but one station would you prefer that to be a local or a "chain" program station? (b) How many stations giving the same chain program can you receive regularly, with entirely satisfactory reception, at the same time, by merely tuning your receiver to the different stations? Give call letters of duplicating stations. (c) Based with regard only to stations that you can receive entirely satisfactorily, would you prefer to have more or fewer of them give chain programs?"

The tentative action of the Commission is a result of complaints by the radio audience that chain programs are dominating the radio dial.

Should the decision be unfavorable to chains, no doubt portions of them, particularly in the East, will be split into networks.

RADIO CIRCULATIONS (Continued from Page 4) advertising rates.

This census would have to be nationwide, almost continuous, and be entered into by a relatively large percentage of the population. In densely populated areas, returns would have to include sufficient numbers of people from each county and in large cities from each political ward, to attain any degree of accuracy.

The cost of maintaining such a service would be all out of proportion to its usefulness.

Mail responses have been used as a basis to indicate a station's coverage, but these are inaccurate. A single broadcast in which a valuable premium is offered may swell a station's monthly mail all out of proportion to its advertising value.

BROADCAST ADVERTISING APPEARS ON THE 15TH

To facilitate matters in our printing plant, "Broadcast Advertising" magazine appears on the 15th of each month.

Federal Radio Commission, Washington, D. C.—"Will you be good enough to furnish the Commission with seven or eight copies of your recent publication, "Broadcast Advertising," dated April, 1929? "I believe that the information contained therein will be of considerable value to the Commission, especially as the Commission is frequently in receipt of requests for such information as you have compiled in this interesting publication."

Radio Broadcast, (Willis Kingsley Wing, Editor), New York—"We have just received a copy of Vol. 1, No. 1, of your magazine 'Broadcast Advertising' and hasten to send you my compliments on its fine character. I believe that this publication serves a real need and wish you every success in your work."

Nothing detracts from a radio broadcast like a grammatical error or a mispronounced word.

A Continuity With Atmosphere

*Lack of Realism Mars Many
Otherwise Excellent Programs*

By R. S. Kinkead

A RECENT chain program with a military setting caused considerable unfavorable comment among radio listeners. Owing to erroneous and stilted atmosphere it was quite apparent that the continuity writer had never been in the army and that he had not taken the trouble to consult some one who had. The challenge of the guard, "Who goes there?" has been obsolete for at least fifteen years. The conversation was unreal both in vocabulary and delivery.

The music was excellent and yet the program as a whole gave the listeners a feeling of embarrassment such as people have when attending an amateur theatrical performance.

Although the advertising matter of the following continuity, Wieners, Frankfurters and Bacon, does not lend itself to an atmosphere of beauty, even in reading, the choice of words and the simplicity of the sentence structure conveys an impression that is real. The continuity has atmosphere. It was prepared and produced by Radio Showmen, Incorporated,



CHARLES P. HUGHES
Manager, Radio Showman, Inc.

porated, Chicago.
**OSCAR MAYER
& COMPANY
BROADCAST**
Station WBBM
9:00-9:30

Friday Evening,
April 26, 1929.

**Station An-
nouncer:** The pro-
gram you will
hear next comes
to you from the
studios of Radio
Showmen, Inc.,
atop the Belmont
Hotel, Chicago,
through the
WBBM Air Thea-
tre.

Period opens
with orchestra playing "Auf Wiedersehen" which is faded for this announcement:

Guest Announcer: The sponsors of this program, Oscar Mayer & Company, established for nearly a half century, are the makers of Oscar Mayer's German Wieners, "the aristocrat of Frankfurts," Tavern Sliced Bacon, Skinless Frankfurts and many other fancy meat delicacies—all made under United States Government inspection.

Instead of spending our visit to the Black Forest in the old Tavern as we have on previous occasions, let's step out on the terrace. Today there is great ado in the village, a great buzz and excitement, for it's the day of the May Festival. It is an an-

cient ceremony, a joyful march into the Forest depths to celebrate in song, dance and merriment the awakening of spring. The whole valley is in gorgeous bloom, the sun is shining and every villager from miles around is here. Let's step outside. (Stop orchestra.)

Start background of laughing, talking, singing, bird calls, instruments running their scales, great chatter and hubbub.

Guest Announcer: (While noise is going on) Isn't it a wonderful sight? Look at the brilliant costumes of the women and children. Those fellows over there with their feathered hats and embroidered jackets must be the singers. Here comes our old friend, the jolly Burgomeister. Gee, he's a picturesque old fellow, as round and whiskered as old Santa Claus. I guess he's the leader. They're all lining up behind him for the march. Yes— (Bugle). (Noise hushed.)

Orchestra sounds bugle.

Quartette: _____

Everybody: Chattering, laughing, singing, bird calls, holiday hubbub.

Guest Announcer (while noise continues in background): Well I can easily see that we are not going to get any partners for this festival. All these rosy cheeked frauleins are carrying great bulging lunch baskets with their boy friends. (Bugle.)

Orchestra sounds bugle.

Guest Announcer (while noise continues): Well I guess that bugle means to rest. They're all sitting down at the roadside. I don't blame them. Those baskets are heavy. This is certainly a jolly crowd. I never heard so much noise in one place. What's that? (Noise hushed.)

Accordionist (plays fast time dance to end).

Everybody: Clapping, singing, laughing, talking, bird calls, instruments, noise and confusion.

Guest Announcer (while noise continues in background): Well that was the old Burgomeister doing a comical folk dance. He certainly can shake a wicked leg. I wish you could see him puffing and shaking with laughter. (Bugle.)

Orchestra (sounds bugle and goes into March number).

Guest Announcer: Well, here we go again.

Everybody: Resumes noise.

Guest Announcer (while noise continues in background): Well, here we are. My, what a wonderful spot! All the girls and boys have linked their arms together and are dancing around a great outdoor fireplace. The old folks are uncovering the baskets and spreading the linen tablecloths on the grass. The old Burgomeister is going to give us a talk or a blessing or something. No, he's getting up on a barrel. Umm! (Bugle call.) (Noise stops.)

Quartette (sings number to end with accordion accompaniment).

Station Announcer ("Auf Wiedersehen" in background): This program is coming to you from studios of Radio Showmen, Inc. through the WBBM Air Theatre, Chicago.

Guest Announcer: You are listening, ladies and gentlemen, to a May Festival in the Black Forest, sent you by Oscar Mayer & Company, makers of German Wieners, Tavern Sliced Bacon, Skinless Frankfurts, Baked and Boiled Ham and many varieties of very fancy sausage, obtainable in all good markets, delicatessens

and groceries in Chicago and vicinity. May we caution you to look for the full name, Oscar Mayer, on the yellow label? (O-s-c-a-r M-a-y-e-r.) Guard against substitutes. We take you back now to the scene in the Black Forest.

Everybody resumes making noise.

Guest Announcer (while noise continues in background): Well, we have just succeeded in promoting an invitation to this gorgeous spread. Great stars, such food and mountains of it. Spiced ham sandwiches, sausage sandwiches, pickles, beets, cheese, sizzling hot barbecued German wieners, potato salad, pigs feet, spiced peaches. What a feast! There go the musicians to give us another little standchen.

Orchestra: _____.

Everybody resumes making noise, dishes clattering, and great confusion.

Guest Announcer ("Auf Wiedersehen" in background): All day long the jubilant laughter, the happy cries of children, the shouting at games, the clinking of steins and the voices of the vagabonds have re-echoed down the green blossoming valley and now as the sun is setting and the empty baskets are gathered we see the villagers coming down to the roadside for the journey homeward.

Everybody resumes making noise, laughing, chattering, singing, instruments playing, etc.

Quartette: _____.

Everybody resumes making noise.

Guest Announcer (while noise is going on in background): Some are weary, some are mighty jolly, too. But just look back and see the long, lingering line of the

frauleins and their lovers arm in arm, reluctantly yielding to the song that closes this festival, the words of which lovers never wish to say, "Gute Nacht" (good night).

Orchestra (good night song):

Guest Announcer ("Auf Wiedersehen" in background): This completes the Oscar Mayer program brought to you each Friday night from the Black Forest Tavern at 9:00. The artists on this program tonight were the Apollo Male Quartette, supported by a symphonic string orchestra. Oscar Mayer, our host, asks you to try the famous German Wieners for your next luncheon or dinner and to try his equally celebrated Tavern Sliced Bacon and invites you to be present next Friday evening at 9:00. Until then, we bid you good evening.

Station Announcer: Oscar Mayer & Company program to which you have just listened came to you from the studios of Radio Showmen, Inc., atop the Belmont Hotel, Chicago.

NEW ACCOUNT FOR SO-A-TONE

The C. W. Carter Manufacturing Company, makers of Auto-Grills, a new mechanical grill and toaster operated by electricity, are starting So-A-Tone (electrical transcription) broadcasts, May 15, using motion picture stars in current motion picture hits. Bessie Love, Charles King and Anita Page, the three principals in the production, "Broadway Melody," as well as the original orchestra, were engaged for the first production. Broadcasts start over seven major stations.

New Maytag Company broadcasts by So-A-Tone are taken from the "New Moon," a current Broadway stage production, which will open in Chicago in September. The original cast, including the choruses and pit band, were engaged for the recording.

Women's voices don't sound well over the radio because the overtones are lost in broadcasting and nothing is left but a screech.

Difficulties of Federal Radio Regulation

*Federal Radio Commission Handicapped
by Congressional Interference*

By H. A. Bellows

Manager WCCO, Gold Medal Flour
Former Member, Federal Radio Commission

THREE years ago there was a great battle in Congress to determine whether radio should be regulated by the Department of Commerce or by a separate and independent commission. The House of Representatives had already passed the White Bill, providing for regulation by the Department of Commerce, and the Senate was engaged in passing the Dill Bill, providing for a separate commission. It was because of the inability of the two houses to get together on this point that no action was taken in the spring of 1926, and that in consequence the country suffered from the eight months of chaos following the complete breakdown of the old law.

During the following winter conditions had become so bad that even the most ardent advocates of control by the Department of Commerce agreed that, from an emergency standpoint, a commission was absolutely necessary. This view was shared by the Secretary of Commerce, Mr. Hoover, and when the radio law came up for final action there was very little difference of opinion as to the necessity for having a commission in full charge for at least a year.

Original Objections Sound.

At the same time, all the objections which had originally

been urged against having a commission remained just as forceful as ever, and the events of the past two years have shown that many of these objections were sound. The principal one was that no body of five men with equal powers can be counted on to work with promptness and efficiency. No matter how sincere and conscientious the men may be, no matter how hard they may strive to render the highest type of public service, the fact remains that they cannot always think alike, and that efficiency and promptness are often bound to be sacrificed to argument and debate.

This is what has actually happened with the Federal Radio Commission, and to this can be traced many of the difficulties which have developed in connection with Federal regulation of radio. In the early months of the Commission's activity this trouble was not very pronounced; the situation within the broadcast band was so urgent, and the demand for action so insistent, that the members of the Commission had to ignore differences of opinion among themselves and work as a unit. Within nine months, however, two of the original commissioners had died, and a third had resigned, and with new and changing personnel, differ-

ence of opinion as to what ought to be done developed very rapidly.

Mode of Administration Faulty.

This trouble is apparently inherent in all forms of commission administration. It has characterized every administrative commission in our history, and it is probably the strongest argument against perpetuating commission control of radio. It should be pointed out, however, that with the allowance of adequate funds by Congress, the Commission has been able to a considerable degree to lessen this difficulty through having its engineering and legal matters handled, not by the commissioners, but by its engineering and legal departments, each under a competent head.



How the Country Is Divided Into Zones

It is greatly to be hoped that if Congress continues the active life of the Federal Radio Commission, all purely administrative matters will be handled more and more in this way, so that every matter which comes before the Commission will not be made

the subject of debate among the commissioners, and they will be left free to determine general policies and act in a judicial capacity.

Congress Impedes Progress.

A second and very serious handicap to efficient Federal regulation of radio has been found in the constant interference of Congress and of individual members thereof with the work of the Commission. The mere fact that the terms of office of the individual commissioners have been shortened to one year has subjected them to all kinds of political pressure, and the activities of certain senators and congressmen seeking favorable treatment for their constituents have certainly not aided in reaching a solution of the problems which would be in the public interest. If radio regulation is to be really effective, it must be taken out of politics at least to such an extent that the administering body can make its plans with reasonable assurance that it will still be on the job when these plans are carried out.

Zoning a Great Evil.

A third and likewise very serious defect in the system of Federal radio regulation is the preposterous division of the country into five zones. Radio communication is the very last thing which ought to be handled in this way, for the reason that

(Continued on Page 18)

Publishers Discuss Means to Curtail Free Program Publicity

Appeasing Subscribers Presents Problem Difficult to Circumvent

AT the annual convention of the American Newspaper Publishers' Association in New York, the Radio Committee of which B. T. McCanna of the Chicago Tribune is chairman, reported as follows:

Last fall and through the winter a survey was begun to determine the extent of participation in radio broadcasting by members of the American Newspaper Publishers' Association and the attitude of members toward radio.

Two questionnaires were sent each A. N. P. A. member to be filled out and returned by those publishers who were at the time either directly or indirectly participating in the conduct of a radio station, and the other questionnaire to be returned by a newspaper that neither owned, operated, bought time on, or was affiliated with a radio station. Two hundred and ninety-four replies have been received representing 62% of the membership. The survey is not complete as yet and will be continued.

Twenty-nine publishers stated that they owned or operated or were part owners of broadcasting stations. Since not all of the publishers responded it is impossible to determine whether this number includes all of the A. N. P. A. members that actively participate in broadcasting. Ten of these twenty-nine stations are units in the National Broadcast-

ing Company's networks. The most common form of newspaper participation indicated was the broadcasting of news bulletins. Nineteen bought time on independently owned stations; twelve maintained studios; thirty-four had publicity arrangements with stations.

Ninety Per Cent Publish Programs.

This appears to be almost universal—more than ninety per cent of the respondents stating that they do publish radio programs. A very high percentage of those answering gave evidence that they publish radio programs as editorial matter reluctantly. They regard it as free publicity for a coming advertising competitor. They seem to be waiting for a definite stand to be made by publishers as a whole.

The use of trade names was sanctioned by about half the publishers who responded. Most of the replies indicated a tendency to delete trade names as much as possible, but since the listeners have come to know many programs by trade names many of the publishers feel that little is accomplished by deleting or hacking off part of the trade name. This seems to be regarded as a minor factor in the main problem of giving editorial space to promote commercial broadcasts.

The general impression indi-
(Continued on Page 28)

Compliments and Criticisms Evoked by New Magazine

THE reception accorded the first issue of "Broadcast Advertising" is indeed gratifying. Dozens of letters complimenting the publishers on the excellence of the reading matter were received. And there were some criticisms also. The article by R. S. Kinkead, "Keeping Broadcast Copy within Bounds," was accorded both favorable and unfavorable comments. Two chain advertisers pronounced the article excellent while the head of one advertising agency remarked that "Kinkead was 'all wet.'"

A few minor errors were noted, the principal one being that the number of receiving sets per thousand population in Nebraska is 81.3 instead of 13.7 as was printed through an error in arithmetic.

Articles to Appear Later

Several articles scheduled to appear in this issue will appear in subsequent numbers. One of these, however, a general article on the "Uses of Electrical Transcription," will have to be postponed indefinitely. Three companies now working on this method of broadcasting demurred to requests for information, stating that they deemed it inadvisable to disclose their methods until certain mechanical devices had been perfected.

A great many requests for specific information were received by the Service Department of "Broadcast Advertising." Many of the questions such as "Will you please tell us about the methods used by a number of

successful radio advertisers?" "What musical numbers are preferred by the farm audience?" "How are returns to newspaper copy affected by radio advertising?", etc., require careful investigation and will be answered in the form of articles to appear in future issues.

Believes Hastings Unfair

One letter from the Irving V. Koch Company, Chicago, reads as follows:

"I have just read your Volume 1, Number 1, of "Broadcast Advertising," with considerable interest. It is newsy, interesting and aggressive which is a mighty good combination. My only regret was that there isn't more of it but I know that will come as the radio field awakens to what you have."

"My only criticism of the magazine is the article by Mr. M. O. Hastings which I really feel is unfair and not representative of the thought of practically any reputable agency. My contact with advertising agencies covers nearly twenty years and it has been my experience that sound, well conducted agencies appreciate the fact that the success of their clients means the success of the agencies handling the accounts. I do not think that a reputable agency would withhold facts from an advertiser nor discourage the client from using radio because the agency might suffer a small loss in commission or find itself doing some extra work."

"Where you find an advertising

agency looking on radio advertising with doubt, you usually find it based on some extremely unsatisfactory handling of the radio end of the account. Let us be honest with ourselves. Fusing around with talent, picking out stations, trying to get the right time, etc., is fussy enough in itself for a man right in the business. When an advertising agent who knows nothing about radio advertising tries his hand at it, he is naturally going to find that he has quite a problem on his hands and if the broadcasting doesn't go over with a tremendous bang, he is going to be very much disappointed.

"No, I cannot agree with Mr. Hastings."

CITIES WITH DAYLIGHT SAVING TIME

TO assist advertisers and agencies in arranging schedules for chain and spot advertising, a list of the principal cities with radio stations, together with the time they use, is given below. Suburban cities adhere to the time of cities which they adjoin. Rural cities invariably use standard time. This information was compiled by the Columbia Broadcasting System.

Eastern Daylight Saving Time.

Akron, Boston, Buffalo, Cincinnati, Cleveland, New York City, Philadelphia, Pittsburgh, Providence, Toledo.

Eastern Standard Time.

Asheville, Baltimore, Detroit, Norfolk, Oil City, Roanoke, Rochester, Syracuse, Washington.

Central Daylight Saving Time.

Chicago, Fort Wayne, Milwaukee.

Central Standard Time.

Birmingham, Chattanooga, Dallas, Indianapolis, Kansas City,

Little Rock, Memphis, Minneapolis, Nashville, New Orleans, Oklahoma City, Omaha-Council Bluffs, San Antonio, St. Louis, St. Paul, Topeka, Wichita.

Mountain and Pacific Times.

All cities in these divisions use standard time.

FEDERAL RADIO REGULATION

(Continued from Page 15)

every radio problem is essentially a national one. It is safe to say that the zone feature of the radio law has not contributed one solitary thing toward the solution of radio's difficulties, and that it has been an unqualified evil in every way.

It has inevitably turned the Commission into a board of five regional aldermen, each expected to work for the interests of his own zone, and it has set up a standard for the distribution of radio service which is based on no discernible foundation.

The five zones among which, under the amended radio law, radio facilities must be equally divided are not equal in population, in area, in number of receiving sets, in available capital, in climatic condition, or even in political influence. Radio transmission knows nothing of zone limits, and a powerful station in Zone Two may be rendering effective service in Zones Three and Four. Two stations ten miles apart may be in two different zones, while two stations 1500 miles apart may be in the same zone. Any system of allocating radio facilities based on so utterly illogical and arbitrary a division of the country is bound to be wasteful and unsatisfactory.

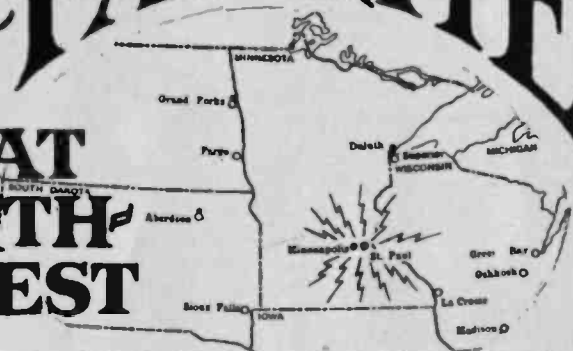
Two Schools of Thought.

Considering all these handicaps, the extraordinary thing is

The FAVORITE

OF THE

GREAT NORTHWEST



KSTP

National advertisers look to KSTP as the medium through which to sell their products *because*:

This station serves a region of almost limitless buying power.

Its coverage begins with more than a million people in the Twin Cities area—adding five millions more as it extends throughout the rural and urban districts of the rich Northwest states.

Its audience is held by the unusual combination of the best National Broadcasting Company programs on both Red and Blue networks and the finest radio entertainment and most comprehensive service features offered in this territory.

We will be pleased to tell you how KSTP is producing for its advertisers who seek the Great Northwest market.

KSTP

10,000 Watts

The National Battery Broadcasting Company

Saint Paul, Minnesota

Saint Paul Hotel
Saint Paul

Hotel Radisson
Minneapolis

that the Commission has been able to accomplish as much as it has. Regarding its general policy within the broadcast band there are two absolutely opposed schools of thought. One of these favors the maximum local use of all the available frequencies, even at the expense of a large amount of heterodyne interference and a material cutting down of the effective ranges of most of the stations. This school argues, for instance, that it is better to put a station on the Atlantic Coast on the same frequency with one on the Pacific Coast, thus giving a larger amount of local service, than to give either station an absolutely clear channel and thus materially increase its range at the expense of listeners who may be deprived entirely of the services of the other station. The opposing school holds that

the objective to be attained would be the maximum number of absolutely cleared channels, with a relatively small number of very powerful stations giving most of the broadcasting service to the entire country.

The first allocation made by the Federal Radio Commission was definitely based on the first of these two plans of operation. The Commission believed at that time that the public as a whole would be better served by considerable duplication than by a drastic reduction to not more than 40 or 50 in the total number of stations able to give service of any value at all.

Commission Needs Stability.

The allocation which became effective in November, 1928, was an attempt to go as far as possible in the direction of the other school of thought. It was adopted only after months of argument, and never received the approval of the chairman of the Commission. Opinions still differ widely as to whether or not the plan of the November allocation was sound, and the present tendency seems to be a swing of the pendulum in the direction of the original plan. This lack of continuity in method, resulting largely from the constantly changing personnel of the Commission, has been a further difficulty, and one which has done much to shake public confidence.

What radio needs today more than anything else is stability. The problems, particularly outside of the broadcast band, are such that the country might well hesitate to turn over radio regulation to any of the regular departments of the government, and it seems quite likely that a permanent commission will be the final choice of



SWEETHEARTS
OF THE AIR Musical Aristocrats

Another Good Reason
Sponsored Programs "CLICK"
over
K M O X
"The Voice of St. Louis, Inc."
Hotel Mayfair, St. Louis, Mo.

Congress. If this is the case, it is absolutely essential to profit by the lessons of the past two years, and get the Commission out of politics by freeing its members from the danger of being dishonorably discharged at the end of each year. It is still more important, no matter whether the Commission or the Department of Commerce administers radio regulation, to do away with the absurd division of the country into zones. Finally, it is essential that the machinery and personnel should be well enough established so that a consecutive and far-sighted policy can be adopted and carried through.

Radio communication is far too important to be kicked about by politicians as a convenient football. It is already playing much too large a part in the lives of the American people to be handled with vacillation and uncertainty. The Federal Radio Commission has been far more seriously handicapped than the public has realized, and it is a tribute to the energy and capacity of its personnel that it has accomplished as much as it has. If, however, Federal regulation of radio in the future is to be a help instead of a hindrance, provision must be made for its permanence and stability, so that the art may progress with confidence that the purpose of the Government is to help and not hinder it in rendering the maximum service to the American people.

Through error the names of Ralph and Leslie Atlass, WBBM, were omitted from those attending the meeting of the National Association of Broadcasters in Chicago, March 25. Leslie Atlass is chairman of the Finance Committee of the association.

KPO

3000 Watts

440.9 Meters

680 Kilocycles

—
"THE VOICE OF
SAN FRANCISCO"
—

Member Station
of the
National Broad-
casting Company

—
Member
National Associa-
tion of Broadcasters
Inc.
—

KPO's broadcasting radius covers the most densely populated territory in the West. Station charges and program outlines submitted on request.

San Francisco
Pioneer Station

Organized

1922

How Henry Field Sells Seeds by Radio

Two and One-Half Million Dollars' Worth of Seeds Annually Are Sold by This Company

By R. E. Dearthmont

ANY discussion of Henry Field and KFNF will eventually call for the prominence of personality and so we will begin there with the presentation of one of the country's premier radio salesmen who is the gulfing genius of the Henry Field Seed Company and its famous radio station at Shenandoah, Iowa.

Thirty-five years ago Henry Field sold garden seeds from house to house in the winter months. Spring found him attending an extensive acreage on which he practiced what he preached. That portion of his plantings not saved for seed har-

vest was sold in town as produce during the spring and summer.

In a very few years his seed selling activities required a small field crew and an office force and acquired a mailing list. Thus was born his catalogs which bore the first evidence of the personality to what was then the outside world. Several thousand pieces were mailed within a radius of 50 miles.

Volume of Business Quadrupled.

Prior to the advent of radio Henry Field had a mailing list close to a million and an annual volume of \$600,000.00. Farm papers had figured in the growth of his business, but even his ads were commented upon by the then advertising profession. They were unique. They had a neighborly, across-the-fence atmosphere which was as fully characteristic of Henry Field as his announcing has since been. With the 4th year of broadcasting the year's volume



Henry Field at the Microphone



A Watermelon Feed at the Henry Field Station

of business was \$2,500,000.00.

Prominent in the evidence of a personality was a house organ, "Seed Sense," which appeared first in 1913. It carried seasonable information of both selling and an instructive nature. "Advice, such as it is," is how Henry Field still refers to it. The house organ was published as occasion demanded. Some years it was monthly. Others quarterly, etc. Its present appearance varies but little from that which it had years past.

That is, briefly, the fertile background upon which KFNF was built. It is interesting to note that KFNF was built against a personal judgment of most of Henry Field's associates within the business; but knowing the man, they backed his judgment. His bankers were very dubious and his advertising agency became billious over the matter.

Henry Field saw the new and broader outlet represented for the activities of his company in the new thing, radio. From the first time on the air, KFNF dem-

onstrated its potentialities.

In the first place Henry Field proposed to conduct the Friendly Farmer Station. The farmer is a man Henry Field understands. And certainly planting, cultivation and harvest are subjects which need the instant flexibility of radio broadcast.

A small column in a catalog devoted to some crop planting problem had to go out in January and stay current through April and May. With KFNF to reinforce the catalog that column of information or of selling could be made current over the air later.

Importance of Weather Forecasts.

The thin worn subject of the weather has a dynamic importance to every farmer. Yet nothing whatever by way of forecast and needful advice could be done with the catalog. Mid-April might be planting time for some field crop one year, but the variations of seasons left much to be desired. The ready flexibility of broadcast made it very easy to

be of real service in this respect.

In the matter of entertainment, the right arm of radio selling, Henry Field also had some advance information. He forecasted pretty much what has been variously demonstrated by his contemporaries.

He banked on his capacity to provide the type of entertainment his market would appreciate. The square dance. The lowly harmonica. The unaffected vocalist. These things he knew his market to be hungry for. Like the farmer, Henry Field has but little patience for what is known as "high-brow." Folks who buy seeds and live close to nature are natural. They make no bones about an affection for the folk-lore of the farm.

This whole hearted and, I believe, intelligent devotion to a single market (rural and small town) is one of the truly exceptional things in radio broadcast. Its importance is emphasized when a study is made of the average radio station program of today. I know of no other station that can point to a tangible market. Their appeal is extremely general. One half-hour may be classical in the extreme. It may be followed by an hour of dance music. The half-hour of classical music holds one group of listeners only and possibly a small one at that. The dance program holds a different group. And no one can tell where they are or what sale tactics will most wisely be adopted.

Station Has Only One Appeal.

In a sense, it is like being confronted with preparing an advertising campaign to appear in a combination "True Story-Saturday Evening-Post-American Mer-

cury-Successful Farming-ad infinitum."

On the other hand, the success of KFNF is founded on a definite knowledge of who is listening and where they are. They are rural and small town folks with their feet on a chair.

One pertinent fact about the market to which Henry Field sells is that it is "at home" most of the winter months and eats three meals a day at the loud speaker.

What leisure time the farmer has comes to him in the winter months, best for radio broadcasting. Metropolitan markets are on the job all day long.

The year around the farmer and small town man eats three meals a day at his own table. Is there a better time to talk to a man than when he's comfortably fed and leisurely pulling at his pipe?"

Thus, Henry Field lay special stress on a "Sunrise Program" and a "Dinner Hour Program" long years before the vast majority of stations did any broadcasting at all until after 7 p. m. He has never been secretive about the great importance of mealtime and daytime broadcast.

Mid-morning and mid-afternoon hours also had an early significance at KFNF. It is possible that the housewife to whom KFNF talks is at home, too, taking care of a hungry and energetic family and tending to a multitude of farmwife duties while her city sister, who is without children, is taking on a game of bridge or rushing to a matinee, et cetera.

Rural Atmosphere.

These home life habits of the rural and small town populace play an important part in the

Subscription Price Will Be Raised May 31

SUBSCRIPTIONS to Broadcast Advertising Magazine have come too easy at One Dollar a Year. On May 31 the price will be raised to \$2.00. Only subscriptions in the mails prior to June 1 will be accepted at the old price.

This is the last call for "Charter Member" subscribers. Simply send us your business card or letterhead, together with a check or currency for \$1.

Broadcast Advertising
440 South Dearborn St.
Chicago

success of KFNF. In fact, during a year when KFNF was denied any time after 7 p. m., business nearly doubled.

Human nature likewise probably plays a large part in the success of KFNF. Much may be said about the midwesterner but when it's all added up you will find him a frank, straightforward, two-fisted sort of fellow. It isn't habit to hem and haw and beat about the bush. A spade is very apt to be a spade with him whether it pinches somebody's nose or not. Henry Field knows this and KFNF shows it.

And whether because of these characteristics or because of 5 years of practice listening to KFNF it is true that the Corn Belt takes its advertising "straight." They actually prefer having a price quotation made. They think it ridiculous to hear a plausible sales story and not hear the logical conclusion which will complete the story—an answer to "Now, what does it cost?" Even the ultra conservative directors of chain programs have gradually come to the point where a certain eight is less than \$1,000.00.

Why Prices Are Quoted.

And that brings the discussion to what is probably up-front in many a business man's mind about radio advertising. Henry Field believes that if a thing is worth talking about there's no reason to be ashamed of what it costs. If it is high time KFNF listeners are ordering their alfalfa, KFNF says so and says it just as emphatically as the seriousness of the situation justifies. There is no hesitation about adding that the Henry Field Seed Company will be glad to sell

them and at what price. The listener is frankly warned against cheap seed and advised to insist on a tag statement of purity and germination "whether you buy it of us or not."

Half a Million Visitors Annually.

In short, KFNF is "just folks" to its listeners. The Henry Field Seed Company is "Just neighbors" to its customers. Half a million of these "neighbors" came to see Henry Field and visit KFNF last year. Had breakfast in the back of the studio auditorium. Smoked their pipes on the shipping platform. Wandered around through several acres of flower gardens. Drank several cups of free coffee. If they came on several certain days, they helped dispose of a carload of watermelons, with "treats on Henry Field."

They shook hands with the boss, Henry himself. Gassed about things in general with any of several hundred employes they cared to talk to. And generally conducted themselves "at home."

The thing in the atmosphere of the seed house which made them comfortably at ease and wholly welcome is the same friendly feeling which similarly reaches them over the air from KFNF.

It is not off point to say that most of them drove home with a load of purchases and planned to come again as soon as convenient. Nor it is unlikely to assume that they spoke well of Henry Field to their neighbors and listened with even renewed interest to their KFNF.

And so we are around the cycle and back to personality. The success of KFNF comes with "feeling."

Like a Publication.

Compare KFNF to a publication. We have our "news," our advertising columns, our editor-in-chief and our department editors, etc. Our advertising columns, whether given over to the interests of a commercial advertiser or for our own business, have no price quoting restrictions. And, in the name of common sense, why should they? Our editor-in-chief is more of a personality than you'll find in any publication. He has a better background and he has the advantage of coming through the ear with KFNF as well as through the eye with catalogs and house organs.

Advertising men will see these immense advantages potently when they remember how much effort is devoted to getting editorial support for their advertising campaigns. Well, our editor-in-chief is our sales director. Editorial columns are almost inseparable from those of advertising.

And so the Friendly Farmer Station sells direct—because it can not be the thing it is without doing just that. Experiment has been made with the other method of sale—and "believe it or not" it makes the KFNF listener suspicious. One wonders, incidentally, if a surprisingly large percentage of listeners to other programs have not been left in an unhealthy state of mind when some advertiser came right up to the last paragraph and edged away from price quotation.

Advertising Is a Tool.

In conclusion, radio no more made Henry Field than other forms of advertising have made other successful enterprisers.

Foresight, enterprise, courage and sincerity are no less paramount in the use of radio than in the use of any of the old-line forms of advertising. A new branch, perhaps, but certainly on the old tree. Requiring only skillful handling to result in the usual and highly sought after fruit of volume business.

Some day in the not far distant future when advertising men and business executives quit being like a bunch of kids at their first circus, radio advertising will come in for its legitimate and not at all exceptional place in daily "bread-and-butter" business practices.

Meanwhile those who have followed the history of KFNF have what I believe is a generous glimpse of that practical and resultful future.

K J B S

San Francisco

AND

The Bay District

THE consistent daylight station since January, 1925.

IN the heart of Northern California's 1,300,000 population.

OWNED and operated by Julius Brunton & Sons Co., 130 Bush Street, San Francisco.

MEMBER OF N. A. B.

—K J B S—

280.2 Meters 100 Watts
Rate Card on Application

FREE PROGRAM PUBLICITY

(Continued from Page 16)

cated by the publishers responding is that but little inroad upon national lineage has as yet been made by the commercial chain program of national advertisers or on local lineage by local radio programs of shops and stores.

Three Viewpoints.

In general a newspaper publisher has one of these three viewpoints in regard to the publication of radio programs. There is the publisher who regards the radio program as a daily item of legitimate news which his readers want and which radio stations should have for the asking. The Associated Press and United Press send daily and weekly releases of radio programs and will probably continue to send them as long as publishers continue to demand them. In an advertisement published early in April, the Scripps-Howard newspapers emphatically sponsored the viewpoint that the radio program is news and is entitled to classification as editorial content.

Another group of publishers, believing that commercial broadcasting is an advertising competitor, gives space grudgingly to radio program publicity. They are beset by advertising managers of manufacturers of radio sets and accessories; by the advertising managers of companies sponsoring network programs, by local distributors; by the managers of local radio stations; by indignant readers who want their radio programs regardless. The radio set manufacturer tells this publisher that radio has created much new advertising lineage and that the publisher owes editorial support to the new industry. The radio network sponsor tells

him that he has created a program which is so interesting that the publisher owes it to his readers and their cultural benefit to announce his program in the news columns. The local distributor chimes in, threatening to shift his own advertising and to influence his factory in their national newspaper advertising in favor of the publishers' competitor.

So this publisher sees nothing to do but continue publishing programs. He feels that he is not responsible for the situation; he feels he must protect both his circulation and advertising lineage from competitive inroads. His competitor feels much the same about it and the result is that each continues to publish radio programs as editorial matter.

Then there is a third publisher group, a small but growing number who vociferate in opposition to the publication of radio programs except as advertising matter. Mr. Elzey Roberts' (St. Louis Star) analysis, "Radio and the Press," given at the last Fall convention, and Mr. G. H. D. Sutherland's (Ludington, Michigan, Daily News) address on radio programs given before the Inland Daily Press Association in March capably convey this line of thought.

Several publishers have discontinued the publication of radio programs except as advertising:

Kansas City Journal-Post effective April 1, 1929.

Chicago Tribune effective January 1, 1929.

The Times Leader of Wilkes-Barre, Pennsylvania, effective December, 1928.

The Moon-Journal of Battle

Creek, Michigan, effective October, 1928.

The Central Coast Unit of the California Newspaper Publishers' Association effective May, 1928.

The Radio Committee would like to know of other publishers who have discontinued the publication of radio programs.

The points most generally brought forward in this connection are:

1. That commercial broadcasting, despite the fact that it is regarded mainly as a supplementary and not a major, self-sustaining advertising medium, has already taken a portion of the national advertising dollar and will take more of it as the new medium develops.

2. That announcements of commercial broadcasts turn newspaper readers' attention specifically to a piece of selling promotion and that as such it has no place in the editorial columns.

3. That salesmen of radio time are able to sell more radio time by assuring the prospective time advertiser that the newspaper will announce his program free of charge and thus not only does a time salesman get entry into the general advertising dollar, but effects a further reduction of the newspapers' share.

4. That the publication of the programs as editorial matter makes it unnecessary for the radio network or local station to buy announcements in the newspaper such as do the movies, state productions, etc.

The Radio Committee has learned of two plans for the selling of newspaper space for radio programs. One of the plans is described as follows in Editor & Publisher for March 23:

"The space taken by the program box will be paid for at regular rates by the agency, each advertiser's share being prorated. The cost of the heading, the white space and the agency's 15 per cent commission would be added to the total cost. The plan is just getting started.

"George Ingraham, who conceived the idea, sees it as an effective means of linking up the radio with the newspapers, and assuring the advertisers' programs being announced prominently throughout the country. The first appearance of the feature may come in about a month, he believes.

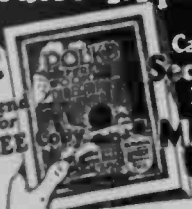
"The box would be similar in appearance to the regular box now being printed in many of the newspapers today under a similar heading. The difference would be that each advertiser could say as much as he wanted to.

"Following are program list-

Orders - Inquiries

60
pages

Send
for
FREE
Copy



Can be
Secured
by
MAIL

POLK'S REFERENCE BOOK and Mailing List Catalog

Gives counts and prices on over 8,000 different lines of business. No matter what your business, in this book you will find the number of your prospective customers listed.

Valuable information is also given as to how you can use the mails to secure orders and inquiries for your products or services.

Write for Your FREE Copy

R. L. POLK & CO., Detroit, Mich.

Largest City Directory Publishers in the World
Mailing List Compilers—Business Statistics
Producers of Direct Mail Advertisers

ings taken from a sample box prepared by the agency:

"8:00 p. m. Clicquot Eskimos, the Ginger Ale that everyone wants. Hear the Reindeer Theme Song by the Orchestra.

"9:30 p. m. LaPalina Hour. Over a million a day cigar. Featuring Olive Kline and one of the best orchestras on the air. WABC."

"In this way the advertiser would be sure of his program being properly announced everywhere, Mr. Ingraham points out. 'You can put the best program on the air that money can buy,' he says, 'but if you do not tell the public in a vivid way to tune in on it, you will not obtain the maximum reception. Furthermore,' he says, 'when the results of such advertising start manifesting itself, the advertiser will be more likely to take larger space as time goes on.' Mr. Ingraham sees his program not only as a good service to advertisers, but also as a big generator of advertising copy.

"According to the plan, 76 daily papers would be used, one to a city. The minimum rate for two lines would be \$125 for one day. If the program is presented on Sunday, 73 Sunday papers would be used at a two-line minimum rate of about \$150. A total of \$6,500 a year would cover a two-line announcement for a week-day program.

"Ingraham says his plan is not worked out to its ultimate degree as yet. He hopes to enlarge on it from time to time, gradually increasing the number of programs announced and the amount of space taken by each advertiser."

Another plan similar in character is designed to act as a clear-

ing house for the advertiser. Each week the broadcaster is furnished with a form regarding time, date, stations to be used, copy to be run in the box. These are assembled with other programs, sorted and applied into day-by-day advertising program broadcasts for the newspaper as selected by the advertiser.

One inch, under the latter plan appearing in 60 newspapers in 20 broadcasting cities giving the advertiser a total circulation of 13,000,000 for the day, is quoted at \$390.75. One inch, in 11 cities with 36 newspapers with a combined circulation of 10,000,000, costs \$299.05. Prices are given for the city and for groups of cities. If the advertiser does not wish to use a complete list in any one group, he may deduct the cost of those cities not included. The announcement may appear only in newspapers in cities where the program is broadcast. Position in the box is dependent upon the hour of the broadcast.

Such plans as these should encourage publishers who believe that advertising announcements designed to sell a manufactured product or to assist in the selling of the manufactured product, should be published in the newspapers as advertising matter, duly bought and paid for.

Respectfully submitted,

B. T. McCANNA, Chairman.

Amon G. Carter, John S. Cohen, Louis Hannonch, J. R. Knowland, W. H. Pettibone, Elzey Roberts.

General Electric Company, Schenectady, N. Y.—"We thank you for sending us the April copy of your magazine and in reading it over, have found an article that I wish each of our announcers to have. Would it be possible for you to send me six copies of this issue? I would consider it a great favor if you would do this for me."

BROADCAST TECHNIQUE

(Continued from Page 7)

this, I say has never before been remotely possible.

The Family Group

Things that one might say in print, or lines that an actor might utter on the stage, could not be permitted in a program coming boldly from the loud speaker, before a small select group such as I have described. This fact however, instead of being a deterrent, has increased the value of right approach, and has resulted in delicacy of contact, and fine quality of reference to the advertiser and his product, reacting favorably on both parties.

What could be more enjoyable than one of our most popular programs that reaches the maximum radio audience every week, and which is so attuned to the quality of the product sponsored as to be almost synonymous with it. "Quality begets quality" and in this particular instance, the program has become not only a great national favorite, but the product also has shared the same degree of popular approval.

Disabuse your mind of the feeling that programs "happen" or are simply groups of musicians or artists assembling without any special objective in mind. Every musician, every artist, every actor, appearing on any program, is just as carefully selected as ever an advertising agency selected its copy writer, typographical expert or commercial artist.

Preparing Musical Programs

A musical number has to be prepared quite differently for the microphone than would be the case if it were to be presented on the concert platform. If the numbers are orchestral the musicians must be rightly positioned, and

properly balanced, in order that a uniform tone may reach the microphone. New combinations, involving re-writing the complete score of an opera is many times necessary in order to produce the same result that would be obtained in a concert hall. The technique of handling the human voice is also just as different, and has to be learned even by Grand Opera Stars with their many years of training.

With this in view, it will be recognized how difficult was the task of preparing a microphone interpretation of a nationally advertised product, for this is just what had to be done.

It was early discovered that the radio audience would not permit the sponsor of a program to talk unduly about his own product, even though he was paying for the entertainment, and that the most favorable reaction came when the sponsor made himself known indirectly.

Unusual Type of Copy

The copy writer was impressed by the fact that in his appeal, he must keep within the reasonable, in order to hold the attention of the reader, and in working out the details of his story he used either "Suggestion Copy" or "Attention Copy" or "Direct Command Copy," as seemed best suited to the purpose in mind, and the group to be reached. From this, hopefully, there was obtained a cumulative effect, which, in the reaction of the ideal copy or the ideal group, accomplished the desired results.

With broadcast advertising we find it necessary to use a new technique. Whereas, in all the usual forms of advertising, the eye has been the means of conveying the message to the brain,

we find we now have a new physical attribute, the ear, or hearing, that must be considered in preparing broadcast advertising "copy" or the program, as it is more commonly designated.

Program Tendencies

The tendency in the preparation of advertising programs on the air, is toward minimizing the advertising message in favor of an attractive program, which as far as possible, shall exemplify the product or emphasize the use of the article advertised. In the sponsorship of worthwhile programs by large national advertisers, there is involved a very delicate balance, which if observed, reacts favorably to the

Classified Advertisements

Rates: 8c a word per insertion. No order accepted for less than \$2.00. Cash must accompany order.

Broadcast Advertising,
440 South Dearborn St., Chicago.

HELP WANTED

New York Advertising Agency wants experienced continuity writer—one capable of handling talent and taking care of all details. Address Box 18, Broadcast Advertising.

Radio Station located in a Southwestern state seeks director-announcer of experience. Outline experience and salary expected in first letter. Our own organization knows of this advertisement. Address Box 20, Broadcast Advertising.

TALENT AVAILABLE.

Create consumer interest in your radio programs—Most everyone enjoys listening to an "Old-Fashioned Fiddler." It's a novelty in music. Over twenty years specializing in playing old-fashioned music enables me to know just the music the people want, like and appreciate.

This background of long experience is available for your radio programs at a nominal cost.

Write today for your requirements.

Single performance, alternate or continuity rates.

M. P. McLaughlin and His Old Fiddle,
1235 Arch St., Philadelphia, Pa.

advertiser himself, but if handled clumsily, or overdrawn to a point where it is either objectionable or wearisome to the listener—all is lost, including the audience that tunes in to something more to its liking.

When it comes to results, the present tendency is toward a fuller and more complete tabulation of results by the national advertiser. With some, this is impossible, especially if the objective is that of goodwill. With others, it is obtainable only by a broad comparison of sales records. Occasionally the sales of a product are so quickly stimulated by the introduction of Broadcast Advertising, that results are immediately apparent, and of this, there are already not a few instances.

The National Advertiser

While the reaction of the national advertiser toward broadcast advertising is favorable, yet because of this fact, he is less inclined to committ himself specifically. This gives rise to the paradoxical situation, wherein a satisfied advertiser, feeling that he has discovered a good thing in advance of some of his competitors, is for obvious reasons saying very little about his satisfaction publicly, and certainly not to the extent of quoting facts and figures that indicate favorable results on his sales sheet.

KGB ADDS TO STAFF.

Ernest L. Landsberg, formerly with KFWC, Pomona, California, and other Pacific Coast stations has been appointed salesmanager of the Pickwick Broadcasting Corporation, owners of KGB, San Diego, California.

Luther L. Putnam, formerly with national exploitation and publicity department of Paramount Famous Lasky Corporation, New York, is now in the sales department, and writing some of the continuity for KGB.