

Broadcast Advertising

An Independent Magazine Devoted to Advertising by Radio. Published at 440 S. Dearborn Street, Chicago. Subscription, \$2.00 a Year Single Copies, 20c



OCTOBER FEATURES

What Radio Brings to Direct Mail

Examine Your Bait!

Merchandising a Radio Campaign

Are the Chains Losing Their Grip?

Advertising Fundamentals Are the Same on
the Air as in Print

The Evolution of a Radio Specialist

Contest Program Sells 27 Tons of Candy

Broadcasters Will Meet in Cleveland

Chevrolet Uses 117 Stations

Plan to Study Daytime Broadcasts

October 1930

Air Knowledge

Service, after all, is the correct application of knowledge. Without thorough knowledge and understanding of the subject, service is meaningless.

In connection with this comparatively new industry of advertising by radio, when the fullest service must be rendered by the few sources of complete information, knowledge must be especially complete, backed by adequate facilities for putting it into effect.

The Bureau of Broadcasting has been in business for four years, closely allied with the rapid strides in radio advertising during this time, always in touch with—often leading—new developments. The service it offers is truly a complete one, backed by a thorough understanding of the industry it represents. And this, in turn, is backed by competent resources able to supply the latest development for actual broadcasting: Equipment, Record, Service, Talent—everything.

That this Bureau has justified its reputation as "THE NATIONAL AUTHORITY ON BROADCASTING" is evidenced by the fact that it has placed business with better than two hundred stations throughout this country and abroad. Bring your radio problems to us and you will understand why.

Inquiries promptly answered.

Consultation costs you nothing.

We Supply

CONTINUITY

DISCS

TRANSCRIPTION MACHINES

To be Used by Stations or Agency Auditions for 33-1/3 R.P.M. and 78 R.P.M.

BUREAU OF BROADCASTING

"THE NATIONAL BROADCAST AUTHORITY"

Dean Hodgdon, General-Manager

510 N. Dearborn Street, Chicago, Ill.

11 W. 42nd Street, New York, N. Y.

“-Amos n’ Andy double-check
the intensive coverage of--

KSTP”

10,000 WATTS



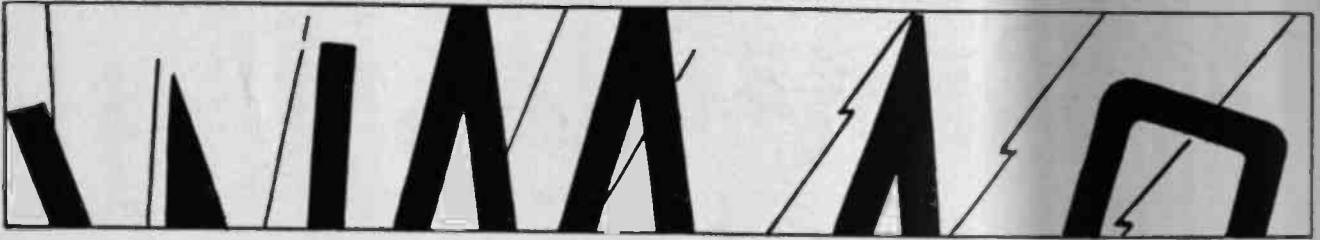
Messrs. Correll and Gosden are shown in the studios of KSTP giving the check and double-check to some of the many thousands of petitions from Twin Cities and Northwest listeners demanding that Amos n’ Andy continue to entertain them from this station.

And it pays the advertiser to check and double-check the intensive coverage given by KSTP. Your advertising dollar buys more listeners—over 70% of the Twin Cities and adjacent Northwest audience is yours when KSTP broadcasts your merchandising message. The heaviest continuous schedule of the biggest features, both national and local, hold this largest audience for you, as is evidenced by the Amos n’ Andy listeners poll. Detailed information and a radio advertising plan will be furnished without obligation.

Executive Offices:
St. Paul Hotel, St. Paul, Minnesota

•
STUDIOS
Hotel Radisson
Minneapolis
—
St. Paul Hotel
St. Paul
•

**NORTHWEST’S
LEADING RADIO STATION**



• • PRESTIGE • •



WMAQ, through its years of fidelity to an ideal of service, its quality programs, its respect and concern for the great radio audience, has created a listening habit in the Chicago and midwest radio market. Like The Chicago Daily News—the newspaper that gave it life—WMAQ adheres rigidly to certain carefully studied policies, which have proved their worth in the interests of advertiser and public alike.

LIST OF ADVERTISERS

National:

Carson, Pirie Scott & Co.
Bunte Candy Company
Eskimo Pie Corporation
Chrysler Motor Car Co.
Chevrolet Motor Co.
Thos. J. Webb Coffee Company
Illinois Coal Bureau
Elgin National Watch Company
Freeman Shoe Company
E. Z. Mills

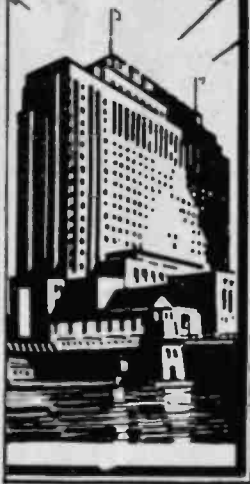
Hammond Clock Company
Premier Malt Sales Company
Gabriel Snubber Company
Martin-Senour Company
National Rug Mills, Inc.
Stopely Brothers & Co.
B. F. Goodrich Rubber Company
Hydrox Ice Cream Co.
Williams Mfg. Co.

Local:

Chicago Board of Trade
Boston Store
O'Connor & Goldberg
Nahigian Brothers
Jerrems
Wieboldt's

Hinckley & Schmitt
The Davis Company
Vaughan's Seed Store
Hartman's
Chas. A. Stevens & Bros.

If your schedule calls for the use of broadcast time in Chicago WMAQ offers you the advantage of a strategically located cleared channel—an audience whose listening habit is WMAQ broadcast—and the satisfaction of knowing your message is in the best of company. Address



WMAQ, Inc.

The Chicago Daily News Broadcasting Station

400 WEST MADISON STREET

CHICAGO, ILLINOIS

Broadcast Advertising

440 South Dearborn Street, Chicago, Ill.

Subscription, \$2.00 a year. Single copies, 20c. Issued monthly on the 15th. G. W. Stamm, Publisher and General Manager; R. B. Robertson, Editor; E. J. Van, Circulation manager. Eastern Representative: C. A. Larson, 254 W. 31st St., New York City. Pacific Coast Representative: R. M. McDonald, 703 Market St., San Francisco, California

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Volume 3

OCTOBER, 1930

Number 7

What Radio Brings to Direct Mail Advertising

By E. P. H. James*
Sales Promotion Manager, NBC

In Two Parts

Part I

IT IS usual when men speak of radio to think only of its newness—to consider only the immensely complex apparatus which makes possible the broadcasting of speeches and music around the world. Most of us overlook the fact that radio really is based upon a principle more primitive, and perhaps more fundamental, than even the printed word. Communication by sound of voice, drum beats, and other sound devices came ages before man learned to transfer his thoughts into even the most elementary forms of writing.

On this occasion, I want to consider radio for a moment in this basic primitive aspect.

The traders and merchants of ancient days sold their goods by word of mouth. They had no *Saturday Evening Post*, no *New York Times* or *Chicago Tribune*, no General Outdoor Advertising Company and no direct mail specialists to help them cry their wares. Men slowly developed picture-writing, hieroglyphics, the alphabet—and then, at last, came printing! What a tremendous thing that was! And what changes it wrought! Until a decade ago the development of printing

was perhaps tending in many fields of selling to take the place of the spoken word—that primitive basic principle of salesmanship.

When radio came upon us—so suddenly, it seemed—it could not fail to cause a disturbance. I think it is perfectly true to say that radio changed the course which printed salesmanship was following. At first there were many who did not realize that it harked back to a basic human principle—the ability to communicate by word of mouth. Some even felt that radio would divert and delay the progress of printing, in so far as salesmanship and advertising were concerned. Time has modified that attitude, but I am here today as the protagonist of the viewpoint that, whatever influence radio may have had upon the course which printed salesmanship was following, that influence has been distinctly a beneficial one. The reversion to the spoken word was not made at the expense of the printed word! I shall attempt to demonstrate that radio has indeed shown the way to new achievements for the printed word. Radio has enlarged the horizon of printing, and with it, of course, the horizon of the direct mail business.

You who are working in direct mail are in a favorable position to feel an immediate benefit from ra-



E. P. H. James

dio's influence. While broadcast advertising has not actually encroached upon either newspaper or magazine advertising, but has indeed added to it, it is a self-evident fact that radio has vastly increased the use of direct mail promotion along certain lines. Last year, the radio and phonograph industry spent \$16,000,000 in national newspaper advertising and \$6,000,000 in national magazine advertising, according to figures of the A. N. P. A., and of Denney's National Advertising Records. This industry depends on the existence of first class radio programs, and, as you know, most first class radio programs in this country

*An address delivered before the Direct Mail Advertising Association at Milwaukee.

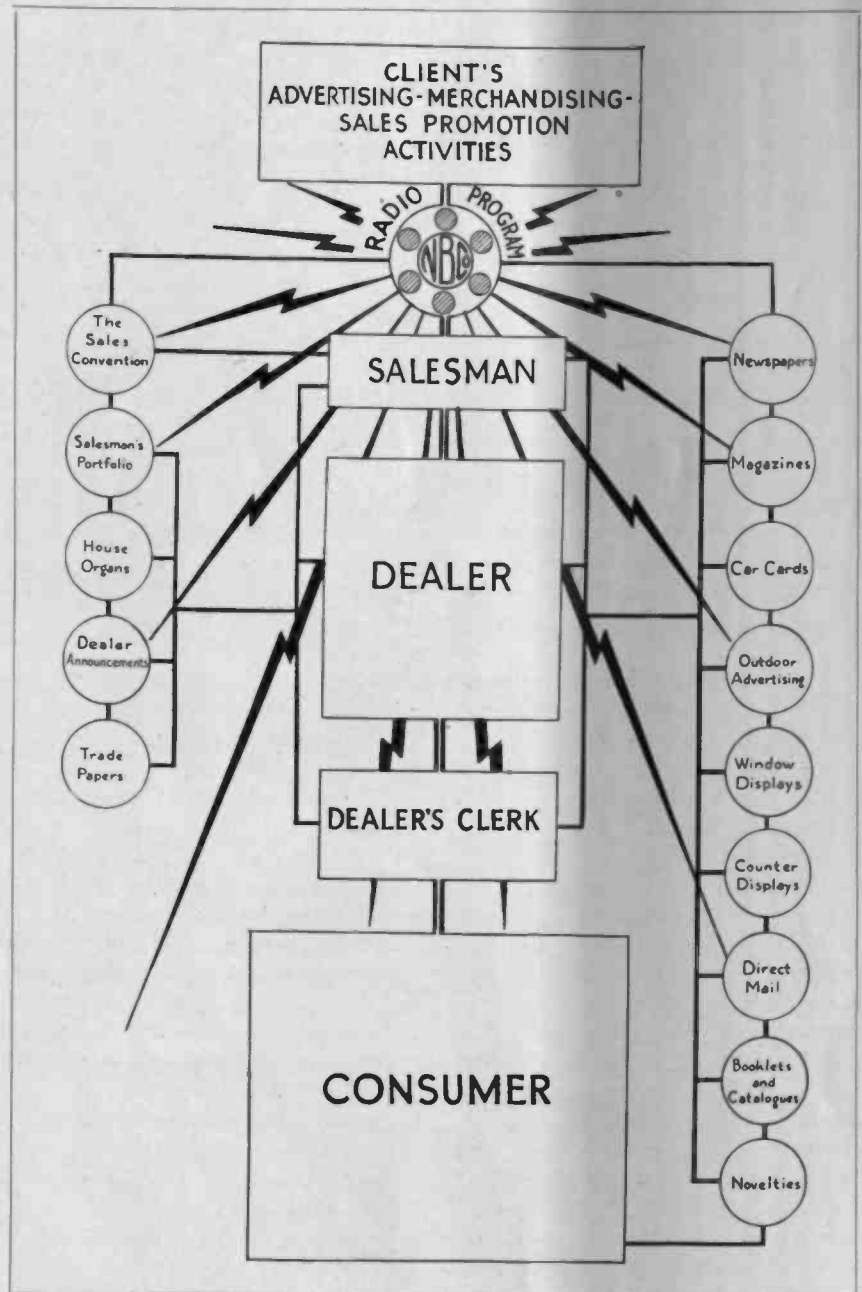
are built upon a backbone of broadcast advertising. Moreover, in addition to the advertising of the radio manufacturing industry, newspapers also receive many thousands of lines of paid advertising from radio program sponsors in other industries. This advertising created by the radio industry constitutes today the third largest division of class advertising in newspapers.

If radio has done this for other printed media, what has it done for direct mail? The fact is, that broadcast advertising has uncovered important new uses for direct mail solicitation and follow-up.

In the early days of broadcast advertising, program sponsors just "went on the air" and trusted to luck that they would get an audience, and that their salesmen and their dealers would know all that it was necessary to know about their plans for using the new medium. More than that, they were bewitched by the phenomenon which we know as "fan mail." The ecstasies of joy with which the owner of a crystal set picked up a few words or a few bars of music from any radio station, to say nothing of the delirium which descended upon the owner of a two or three tube set when he managed to pick up Los Angeles or Cuba, produced a flow of mail to radio stations which literally swamped the sponsors of the early advertising programs.

For a year or two, few advertisers had any idea of what to do with the mail when it came, and they hardly appeared to realize that it might be turned into a real selling help.

When advertisers began to realize that radio was more than a mere publicity medium—when advertising men really began to study its possibilities and its intricacies—especially when the National Broadcasting Company was formed to inaugurate a truly business-like development of the new medium—then it was that things began to happen. During the four years which have elapsed since the formation of the NBC, we have assiduously collected and classified examples of all forms of tie-in material issued by our clients. We have done much more than that. We have been very



This is the chart to which Mr. James refers. (See page 31.)

active in originating new ideas, and developing old ideas, which have proved themselves successful when applied to the new medium, radio.

In selling our clients on the value of radio tie-ups, we preface our recommendations with a general explanation of the relationship between broadcast advertising and all other forms of advertising. We endeavor to show how a properly coordinated campaign is much stronger than a campaign in which the various elements are not properly tied together. We emphasize the fact that printed salesmanship can help radio salesmanship, and that radio salesmanship can help printed salesmanship.

The National Broadcasting Company has been able to establish a logical and orderly basic merchandising plan for use with radio campaigns, and has recently published this in text-book form for the use of its clients and their advertising agencies. Direct mail, in various forms, figures prominently in this merchandising set-up.

It would be doing less than justice to radio, to overlook the truth that in some cases a complete buying desire can be created by means of a broadcast advertising program; but in many other cases a direct mail follow up is a very important part of the complete selling effort.

(Continued on page 31)

When Fish Won't Bite
Nor Listeners Buy

EXAMINE YOUR BAIT!

Advised Showalter Lynch
Continuity Manager, KGW, Portland, Ore.

FALL comes and with it the end of the fishing season. I pack my rod and reel away for the winter and sit down for the final reckoning—a mental tally of my fishing hits, runs and errors. Then it is I realize that, as usual, a good many of the big ones got away. True, I pulled a number of them in—but I didn't get the limit every trip, by any means.

And then there was that lamentable occasion when I came home without any at all. The day was perfect and the water was just right, but they wouldn't take my flies, even though I flaunted the classiest products of the fly-maker's art directly in front of their noses. Maybe I shouldn't have used flies at all. Maybe I should have used worms. I don't like worms myself, but sometimes fish do.

Radio advertising is like that. Summing it up at the end of the season I realize that, to varying degrees, some of the programs sold goods—and that some I am compelled to classify among the not-so-goods. Why? Now that I am far enough away to get the true perspective, I think I know some of the reasons.

First off, I am convinced that a good deal of our trouble resulted from disregarding that cardinal principle of good showmanship—"give 'em what they want!" What "they" want, mind you, not what "we" want.

Lots of us insist on using pretty flies when it takes worms to get the fish. A good many radio advertisers do not seem to realize that they are the fishermen and that, in order to catch fish, they must make their bait sufficiently alluring—to the fish. You can't force your particular type of radio entertainment down their throats. They either like it or they don't and the choice lies entirely with the audience—not with the advertiser.

Time and again, during the course of the season, I found it necessary to urge radio advertisers to discard personal entertainment preferences in favor of programs that stood a better chance of appealing to the people with whom they wished to do business.

A radio advertiser with a low-priced, widely selling commodity insists on a symphony concert. Largely, one gathers, because he feels that there is something "swell" about a symphony and likes the thought of hearing his name and the name of his product mentioned in connection with such a "high-brow" program. Then there is the man who is selling high-priced lots in an exclusive, restricted residential district. Because he happens to like that sort of entertainment, he feels, in spite of all suggestions to the contrary, that a gag program with some good hot jazz numbers is just the thing for him.

And so it goes. In his choice of program, the advertiser is most often guided by what he himself

likes or dislikes. Some even go so far as to arbitrarily accept or reject the musical selections to be played. And we of the radio station concede, even though we know from past experience, that the probable result will be an unsatisfactory program and a dissatisfied customer. But what can we do? It takes a lot of courage to be stubborn with the man who is spending the money.

All of which brings up lesson number two in our "Compleat Radio Angler." Suppose we manage to get together a program that we feel sure is loaded with entertainment value. We are equally certain that we are reaching the right people—even the sponsor is pleased. So far so good, but the next question is vital, "Are we doing a good job of the actual selling?"

If radio advertisers spent more time thinking about selling and less time tinkering with the entertainment portion of the program there would be fewer post-mortems. Pub-

(Continued on page 27)

New Campaign for Webster Cigar

A THREE-WAY advertising drive has been launched by Webster Eisenlohr, Inc., New York, to tell smokers about the Webster cigar. First, the famous Dutch comedy team of Weber and Fields has been engaged to broadcast each Monday night over WOR, Newark. These radio programs are backed up by billboards, covering the 100-mile area around Manhattan, and space in the metropolitan evening newspapers also advertises the cigar and the broadcasts. A typical newspaper advertisement is reproduced herewith. The campaign is under the direction of the Lawrence C. Gumbinner advertising agency, New York.



Webster Cigars 10¢

MERCHANDISING A

How CARSON PIRIE SCOTT & Co.

Sold Their Dealers on the BOBOLINK Broadcasts

“IT’S SIMPLY unbelievable. We’re literally swamped with orders for Bobolink stockings. The factory is working night and day and still we can’t keep up. Radio has succeeded beyond our wildest expectations.

That statement comes from Richard J. Thain, advertising manager of Carson Pirie Scott & Company, Chicago drygoods wholesaler and, incidentally, manufacturer of Bobolink Hosiery.

“Our problem was an unusual one,” Mr. Thain continued. “For the last five years we had been making Bobolink as a seamless stocking and had built up a national distribution for it through our hundreds of dealers. But recently sales on seamless hose had been falling off. Full fashioned hose are the style and we

decided to change Bobolink to conform.

“Here was a job that had to be done fast. The new stocking must be introduced to the dealers and the public in such a way that it would be firmly established before our competitors could beat us to it. What medium, we pondered, would put the new Bobolink across most rapidly? There was only one answer—Radio.

“Now, while we had never used this medium, we had nevertheless watched it work and had put some serious thought into the whys and wherefores for its successes and failures. Our opinion was that simply to broadcast and let it go at that was of little consequence. That would be like hiring a theater and putting on a splendid show without

telling anybody about it. But *properly merchandised*, we believed that broadcasting presented the greatest means of advertising in existence today for quick results. And the results have shown beyond all dispute how right we were.”

WMAQ, Chicago, was selected to carry a test campaign. Three broadcasts were scheduled: Thursday nights, September 18 and 25 and October 2. The Three Doctors, popular radio comedians, were chosen as entertainers and a jingle completion contest was planned to pull replies. Then Mr. Thain and his department got busy merchandising this broadcast.

First of all a broadside was sent to every dealer announcing the change in Bobolink and the radio campaign. Next full page space was taken in the September issue of every trade journal reaching the dealers. These also told of the new full fashioned Bobolink stockings and of the radio campaign. Daily bulletins, The Bobolink Broadcast News, were sent to all of Carson’s salesmen on the road.

One of the windows in the wholesale establishment was given over to a display of the hosiery backed by two tall broadcasting towers, between which was suspended a large sign reading: “WMAQ flashes the news that Bobolink Hose is now Full Fashioned.” Two cleared spaces within the store, one on the first floor, one on the fourth, carried similar displays.

At the entrance to the store a large easel board confronted visitors with a more detailed description of the broadcasts. These easel boards were made up in quantity and sent to dealers on request. Clips of in-



RADIO CAMPAIGN

dividual lipsticks, whose bright red covers bear the name Bobolink, were also prepared. These were sent to dealers to give with each pair of hose sold and were also sent to each woman writing in after the broadcasts, whether her letter was a prize winner or not.

To better acquaint their dealers and employees with radio, Carson's arranged a sort of pre-broadcast the week before the first real program went on the air. A booth was constructed on the first floor, in which The Three Doctors went through their radio act just as they were to do over the air. Some 500 merchants were in the audience, some coming from far distant points. Similar invitations were sent to nearby dealers to be present in the WMAQ studios the evening of the initial broadcast, following which a reception was held and the dealers were addressed by Mr. Pirie, Walter Strong, publisher of the *Chicago Daily News*, which controls WMAQ, and others. The result of these meetings was to make the dealers radio enthusiasts, who would boost the broadcasts and the stockings for all they were worth.

Finally, announcements of the program appeared on the newspaper radio pages the day of the broadcasts.

THE merchandising of the program was complete; the dealers were sold on the idea; they were ordering fast and furiously in expectation of the business that the broadcasts would bring to their stores. The stage was set and it was up to radio to finish up the job by creating not only consumer interest but actual buying.

The program was designed to do just that. The opening and closing announcements told briefly of the new full fashioned Bobolink, available in all shades for only \$1, and if found unsatisfactory, "your money back without conversation." The Doctors also mixed some sales talk with their nonsense, but devoted most of their efforts to explaining the contest. Three times they repeated the incomplete limerick—

"There was a young lady
named Rose,
Who thought a great deal of
her clothes;
So to look very neat and to
make things complete
....."

and in tones of awed amazement they told of the generous prizes that would be awarded to those sending in the best last lines.

The prizes were a dozen pairs of hose for the best line, ten pairs for

DIAL IN
to the First
BOBOLINK
Broadcast Over
WMAQ
Tonight
9 to 9:30

Delightful orchestra music,
an enchanted piano
and the 3 Doctors

Bill Hay says O.K.

350 PAIRS
of Bobolink full-fashioned women's silk hose as prizes for each broadcast.

Simply fill in the last line of this Bobolink Hosiery jingle and mail to Station WMAQ. Prizes are doubled where Bobolink Hose rider ticket is inclosed.

"There was a young lady named Rose
Who thought a great deal of her
clothes;

So to look very neat and to make
things complete

Bobolink Hosiery at your
favorite store

A newspaper announcement



This display in Carson's window was copied by many local dealers

the next best, eight for third, six for fourth, four for fifth, two for sixth, and 150 single pairs for the next 150 best last lines. An additional sales stimulus was introduced by the offer to double any prize if the ticket from a pair of Bobolink stockings was included. (As it happened, the winner of fourth prize did enclose such a ticket, so that her prize equaled that of the first prize winner.)

At 9:30 Thursday night the first broadcast was finished and the sponsors waited to see what would hap-

(Continued on page 20)

ARE THE CHAINS LOSING THEIR GRIP?

An Inquiry into the Present Position Of the National Networks

IS IT good business to sell something for fifty dollars when you can get several hundred? Most decidedly not. And this is the problem that is facing the two major chains, a condition that will become more acute in the future.

Owing to heavy wire charges the chains cannot afford to pay their member stations card rates for their time. Under two different arrangements the chain stations are getting \$50 an hour for their evening time and \$25 an hour during the day. Until about a year ago the stations were glad to take the chain programs at these prices, but then some of the major stations started to kick over the traces. Either they would get their full rate for chain broadcasts or the programs wouldn't go on the air. In some instances advertisers made up the difference in cost so that the refractory chain members received their card rates for their time; in other instances the stations capitulated for fear of losing their chain affiliations. In many cases the programs were broadcast over stations other than those originally designated.

The peak month for volume of broadcast advertising occurs in March. Already some of the chain member stations are rejecting chain programs to broadcast the more profitable spot and local programs. What will be the situation six months hence?

Added to the trouble of the chains come the electrical transcriptions in increasing numbers and sponsored by large and reputable national advertisers.

Last year both a large portion of the public and most of the major stations were prejudiced against electrical transcriptions, not necessarily because they were recordings but because so many of them were poor mechanically and from the standpoint of entertainment. The

companies producing good recordings were classed along with the incompetents. Now electrical transcriptions are being released during the evening hours over nearly every worth while station in the United States.

The statement that the radio audience wants to hear entertainers at the time they are performing no doubt carries some weight, but not nearly as much as might be supposed. When the talkies began to make inroads on the box office receipts of the legitimate stage, a half dozen now defunct theatrical magazines played up the same argument. The transition from the legitimate stage to the talkies is much greater than from live radio talent to transcriptions because in radio the actual sound is not heard anyway—merely an electrical reproduction of it.

Heretofore the high powered stations in the large cities have been the principal offenders against the chains. Stations in smaller cities have been at a disadvantage in this regard because proper talent for sustaining features was not available. The loss of a chain affiliation meant much more to them.

To offset this disadvantage, however, another development is gaining momentum. This is the purchase by radio stations of syndicated recorded programs both for sponsorship by local dealers and for use as sustaining programs. A large recording company is breaking into this field on an extensive scale. A station executive in the Southeast is leaving his post to go on the road calling upon radio stations to sell a line of syndicated recordings and continuities. His work will hold the same relationship to radio as the salesman for a newspaper syndicate holds to the daily press.

Cumulative figures taken from "National Advertising Records"

show the total expenditures for chain broadcasting for the first eight months of 1930 to be \$16,724,907 as compared with \$11,304,943 for the same period of 1929, an increase of 47 per cent.

Certainly the chains are not going out of business. However, spot broadcasting is increasing much more rapidly than chain advertising, placing the chain member stations in a position of independence. Heretofore the problem of the chains has been to sell more advertising; henceforth their problem will be to secure sufficient high-powered outlets.

Northern California Broadcasters O. K. Agency Commissions on Talent and Plan Check on Audience

AT A MEETING of the Broadcast Division of the Pacific Coast Radio Trades Association, held at the Palace Hotel, San Francisco, September 25, it was resolved that all member stations would henceforth pay commissions on the face of the contract to all recognized agencies placing advertising on the air. The membership includes all of the broadcasting stations in San Francisco and Oakland.

It was also decided to maintain a perpetual check of listener interest in stations and programs by having two girls travel from town to town in Northern California, calling up every person listed in the telephone directory in each place and asking one question: "To what radio station are you now listening?" Each station will supply its program schedule to the girls weekly so that each call will be a check on the program as well as on the station.

The results of the calls, which will be made continuously during the day and evening hours, should show in the aggregate a more than usually accurate picture of the standing of the various stations in the territory. It is estimated that the entire district will be covered once every six months, so that the stations can at any time present its current status to advertisers.

The committee appointed to work out the full details of the plan is made up of Ralph R. Brunton, KJBS, chairman; Edwin W. Wilson, KFRC; and Lewis Lacey, KYA.

On the Air, or on
the Printed Page,

ADVERTISING FUNDAMENTALS ARE THE SAME

Says E. H. Sanders

Advertising Manager, SHELL OIL COMPANY

The Shell Oil Company pioneered in radio in the West, having gone on the air with "spot" commercial programs two years before the national chains entered that section. Mr. Sanders, as director of advertising and sales promotion, has charge of the company's radio activities. His views and conclusions are based on a wealth of first hand experience.

BECAUSE radio advertising was new, thousands of experienced advertisers greeted it a few years ago with the declaration that a brand new set of advertising principles must be set up, assuming that none of those already established could be adapted to this newest and awe-inspiring medium.

Methods long ago catalogued as obsolete and impractical in other fields of advertising were introduced, in new dress, as the revolutionary by-laws of radio advertising. The trial and contradiction of these methods and the substitution of more practical ones simply confirmed the bromide that "history repeats itself," for the same steps were taken years ago in other advertising fields.

The readjustment was slow. First there was a general revolt among sponsors against the illogical procedure, adopted in the beginning, of simply buying so much time on the air and relying on providence and an overworked radio station staff and management for the efficient use of that time. Advertisers finally realized that such a method was just as impractical and absurd as the practice, universal not so many years ago, of buying news-

paper space and allowing a member of the newspaper's advertising department, usually a solicitor, to turn out the copy. That copywriting was not a proper function of the publisher and that a space salesman could not do the copy justice was eventually brought home to the advertisers.

Similarly it became apparent that radio continuities, particularly commercial announcements, required careful preparation by people entirely conversant with the sponsor's organization, policies and product. Immediately the more progressive sponsors recognized this matter as an advertising problem and concluded that their advertising agencies were best equipped to handle it.

But even this agency supervision did not correct some of the very apparent faults of this early procedure. Sponsors were still paying for "factory made" programs, presented with little enthusiasm and less originality. One half-hour the fans heard Johnny Jones directing a program for an automobile company; the next period brought Johnny Jones' message about a new cake of soap. Similarly, the station orchestra would be used for a number of programs the same evening. Advertisers came to realize that these methods did not make for enthusiasm. The entertainers and musical staff members could not possibly maintain an interest in all their programs. The evening's final program did not get the same enthusiastic interpretation as did the first.

The advertising agencies came to the fore again. "We had a similar problem years ago," was their state-



E. H. Sanders

ment. "We found it bad policy to maintain a staff of artists. While we had such a staff it was good business for us to confine assignments to it, regardless of the fact that men better fitted for the assignment were available outside the organization. Finally we disbanded such staffs and retained only an art director."

This art director, familiar with the best artists in every field, knew the best men for each job and was not influenced by the problem of keeping a regular art staff busy. Advertisers today are getting distinctive advertising art, not the similarly executed illustrations rushed through an art department that were so common a few years back.

SEeking originality, distinctive-ness and new personalities, radio advertisers found their agencies prepared for this new problem. Many agencies had been building
(Continued on page 29)

Announcer or Advertising Man?

Norman Brokenshire*

CBS Feature Announcer

Describes the Evolution of the "Radio Specialist"

UPON being asked to come here today, it was suggested that I speak on radio advertising as studied behind the scenes. You will please pardon me for being personal in my discussion for, after all, any knowledge I have along these lines comes from personal experiences and the thoughts I may venture are purely my own.

First we must take a little time to show the rapid, expansive development and commercializing of this medium. Broadcasting, when it began, was not at all commercial. Time was not sold and artists were not paid. It was a novelty that brought certain attention to those who owned the station and those who entertained. In the case of the larger companies who broadcast, it was a matter of experimentation to see what could be developed in this new field of communication. Even then it was realized that a complicated organization was necessary.

There was a great divide between the business and artistic sides. Who should be chosen to manage a broadcasting station? A business sense was necessary, for the expenses were large. An artistic sense was necessary, for there were programs to be constructed and presented. A mechanical sense was necessary, for broadcasting was an intricate process. The operating staff was essential, of course. Then came the managerial staff, and then the compromise—the announcer, who was the go-between. He it was who found out what the manager wanted in the way of talent and then used his connections to invite the proper artists to participate at the proper times. He it was who found out just what the operators wanted by way of placement and arranged with his artists to stand just so and sing or play just so. He it was who, by means of letters from the listeners, found out what the public wanted and how they wanted what they wanted announced.

And so it is evident that there were many sides to the work of announcing in the early days that were not realized by the listeners. I recall very distinctly the execution of a program then.

When the announcer came on duty he would look about to see who of his invited guests had come. Then, with pencil and paper he would visit with each one or group and find out what music they had with them. With these notations in hand, he would hastily balance the program and then put it "on the air." He had to



Norman Brokenshire poses with three guest artists for his latest program series, the Radio Follies

see that the artists began on time and finished on time. He placed them for balance; he cheered them and gave them courage if they were nervous before the "mike." He made the necessary apologies when an artist broke down or delayed because of lost music; he filled in the time necessary to repair a broken string on a harp or a violin, sadly out of tune. While one program was on its last selection, he was busy in the reception room building the next. And so it was through the hours, as many as fifteen hours a day. Whether it was a Bach concerto or a report of the produce market, a dance orchestra, or an "in memoriam," the announcer had to fill the bill. There were also many out-of-studio assignments: banquets, night clubs, celebrations, restaurants, lectures and jubilees. In these places the an-

*Excerpts from an address before the St. Louis Advertising Club, Radio Board of Trade and Electrical Board of Trade, on September 16, at St. Louis.

nouncer was also entirely responsible for seeing that things went smoothly and were completely covered.

May I cite an example which proved to be the first case of "radio reporting"? Although "radio reporting" often sounds graphic and thrilling, it is not always as accurate as the versions of trained newspaper reporters—at least, it wasn't in the pioneer days of radio. When I was starting as an announcer at WJZ, radio chain hookups were almost unheard of. It was on the day that the army's world flyers were scheduled to arrive at Mitchel Field, New York, in 1924, that the managing director of the station said to me: "Broken-shire, you seem to be pretty good at talking profusely without saying a great deal, so I want you to go out to the flying field and tell the radio audience about the welcome home for the army flyers. There's no manuscript for you, so just do the best you can." (At this time, radio had advanced to the point where much of what an announcer said over the air was read from prepared manuscript.)

I did! During the broadcast at the field of the arrival of the flyers I announced that WJZ would describe a reception to the flyers that night, and a number of stations would be hooked together for the chronicling of this great social event. Now, you know a radio hookup had never been attempted before, so it created no little excitement. All the newspapers gave headlines to stories of the hookup, and radio fans far and wide were keyed to a high pitch of expectation.

Loading up our equipment that night, we went out to the officers' quarters at the barracks to make ready for the reception broadcast. I found two officers there, both of them asleep, and two dishwashers at work. Much to my consternation, the reception had long been over. In a panic, I rushed to a telephone and informed my chief. He replied, "The show must go on! Make your own show."

Orders are orders, so I decided to make a reception. I telephoned a recording studio and directed them to rush out an orchestra; then I got in touch with Major General Patrick and made an urgent appeal for the six world flyers to attend my reception. While they were on their way out I madly dashed off on my typewriter six one-minute speeches for the flyers.

At the hour announced the "reception" began. The orchestra played soft music while I described the beautifully gowned women and the statuesque soldiers as they whirled about the magnificently decorated ballroom. Actually the room was empty. Then I outlined the dance steps of some of the notables present and even mentioned how the tears welled up in the eyes of the more emotional guests over the impressiveness of the event.

I "induced" the flyers to tear themselves away from the good time that didn't exist long enough to speak, from the manuscripts I had prepared, to the radio audience. The reception was a tremendous success, and that, ladies and gentlemen, was the beginning of "radio reporting."

HOW times have changed! Today, a program, whether sustaining or commercial, is arranged three weeks or more in advance, artists are carefully chosen by means of auditions wherein they compete

with dozens of others. When entirely cast, the program is rehearsed and timed to within a split second of the time allotted.

When the day of the program comes, a page in uniform or a hostess directs the artist to one of a maze of studios where he or she is greeted by the director and production man. The announcer is given a script and the "dress rehearsal" begins. The script that the announcer will read is the product of a continuity department whose business it is to turn out all of the sustaining programs and a majority of the "commercials."

A signal from the central control man to the operator handling the program is relayed to the assembled and rehearsed artists by the production man. He in turn signals the announcer, who reads the opening announcement and advertising data. The program has begun. Throughout the entire offering the production man watches the placement and time, the program director watches the cues for each artist or reader (also the announcer), the operator watches the gain control, a page or porter guards the door, and a hostess-pianist stands by to fill in should anything unforeseen happen to break the flow of the elaborately prepared continuity.

Oh, yes, there has been evolution in announcing, but at what a price to the profession! True, the really proficient announcer of the old days still announces, for to him it is an art. Through his art he has experienced the romance of the growth of a gigantic industry; he has thrilled with the adventure of new achievements, broadcasting first from the studio alone, then from remote points, then from airplanes in flight, and now from a dozen places at once. There have been many thrills, and through fan mail he has had a concrete form of appreciation.

And while all this was going on, the gradual change to commercialism took place. First the air time was given free if the sponsor would pay for the talent. In return he would have his name and product mentioned. A few of the programs broadcast on this basis that you may remember were the Reading Railroad Revelers, the Sundial Shoe Serenaders, and the Bonnie Laddies, the Pennsylvania Keystoneers, etc. Then came true commercialism, when a price was placed on air time and the sponsor had a definite say as to the type of advertising to be used on his program. From then to the present day we have gone through the gamut of good will advertising, direct selling, characterization of trade names and slogans, etc.

Now, in my mind, any commodity can be classified in one of two ways—that is, either a "natural," by which I mean a commodity that can be effectively and gracefully worked into the body of the entertainment and permits the advertising to become a part of the program itself; or else the sponsor must be satisfied with a dignified mention of his product at the beginning and the end of his program, and through his entertainment earn good will for it.

An outstanding example of a "natural" production is the Quaker State Motor Oil program, which I understand gained for its sponsor over a thirteen-week period an increase of sales between twenty and thirty per cent. Here the sponsor permitted me to use his slogan, "An extra quart in every gallon," as a basis for

(Continued on page 20)

Musical Contest Program Sells

27 TONS of CANDY

in Five Weeks

A HALF-HOUR musical program, broadcast weekly over station WTMJ, Milwaukee, receives more than two thousand letters each month for the sponsoring George Ziegler Company and is largely credited with the sale of twenty-seven tons of a new candy during a five weeks' period.

In the spring of this year the George Ziegler Company wished to introduce a new box candy under the brand name, Betty Jane. The need was to win quick consumer acceptance as a help to Ziegler salesmen and other dealers. Radio was selected as the ideal medium for securing immediate attention and quick demand for the new product. Station WTMJ was chosen to deliver the message to the Middle West.

The musical structure of the program consists of a popular orchestra playing popular tunes. The hour is called the "Betty Jane Radio Party," and is identified by one of the most interesting and effective contests thus far introduced to radio listeners. A study of other contests "over the air" showed that some of them tended to distract the listener's mind and so minimize interest in the sponsor's commercial announcements. The George Ziegler Company, therefore, wanted a *simple* contest that would attract listeners to the program and then intensify rather than lessen their attention.

It was decided to conduct a musical contest, in which listeners would be invited to identify the selections played by the orchestra. During

TUNE IN WTMJ
Tonight, 7:30 to 8
BETTY JANE RADIO PARTY

Betty Jane
CANDIES 
AT ALL CANDY DEALERS

Radio page newspaper copy

the half-hour program, eight popular but unnamed numbers are played. Listeners are obviously compelled to devote undivided attention to the program if they wish to compete in the contest. On the other hand, this program of pleasant music would not repel the large number of listeners who want entertainment, but are not at all interested in contests.

It was further decided by the Ziegler Company that the novelty of the contest would compel interest and enliven competition without the leverage of large awards. Competitors who correctly identify all the numbers played on any individual half-hour program receive a sample (10-cent) box of Betty Jane candy. The twenty-five letters bearing the earliest postmarks win one-pound boxes of Betty Jane candy. These merchandise awards, inexpensive as they are, are of great help in popularizing the product.

The new candy was introduced in

the spring of this year, almost simultaneously with the first broadcast over WTMJ. The program attained instantaneous popularity. It also attained instantaneous results. Twenty-seven tons of Betty Jane candy was sold in five weeks in the Middle West alone.

This was not any "skyrocket" campaign, either, to shoot up for a while and then drop out of sight. A steady average of five hundred letters per week has been received during the spring and fall campaigns, and the volume of mail shows a regular upward trend, with 852 letters resulting from the program of October 2.

The broadcasts over WTMJ are supported by tie-up advertising on the days of broadcasting in the leading newspapers of Milwaukee and other communities reached by WTMJ. Letters announcing the initial programs were sent to dealers and window displays were placed in key cities.

The tremendous consumer acceptance which the programs have obtained for Betty Jane candies is accompanied by widespread dealer enthusiasm, reflected in reorders. Salesmen for the George Ziegler Company report that dealer interest in the programs has been a vitally important factor in obtaining business.

This broadcasting experience shows that listeners will continue to write to stations if their interest is aroused. It demonstrates that a novel contest will win response

(Continued on page 30)

BROADCASTERS CHOOSE CLEVELAND FOR 1930 CONVENTION

Station Officials Will Meet in November To Discuss Common Problems



Harry Howlett, WHK

THE 1930 convention of the National Association of Broadcasters will be held in Cleveland, Ohio, on November 17, 18 and 19, at the Statler Hotel. Originally planned for the week of November 3, the convention was postponed until after election and Armistice Day, when many of the broadcasters would be too busy to attend.

While all of the details of the meetings have not yet been settled, it has been tentatively decided that Monday morning will be devoted to the problems of legislation. Several Congressmen who have been actively interested in the radio laws and at least one member of the Federal Radio Commission will take part in this morning's discussion.

On Monday afternoon the engineers will talk over their problems and will be told of the latest developments in their field by engineers from the Commission and from each of the national networks.

Tuesday is advertising day. The American Association of Advertis-

ing Agencies will furnish one of the speakers; others will represent advertising agencies active in promoting the use of radio as an advertising medium. A commercial manager will give the station's point of view on this subject, and the Association's Commercial Committee will report on its activities.

The convention banquet will be held Tuesday evening. WTAM and WHK, member stations in Cleveland, are in charge of the entertainment and they guarantee that no one will have any complaints on that score. During the dinner the reports of the various committees will be given.

Wednesday morning the officers of the Association will be elected and the question of copyrights discussed. A prominent figure in the world of radio music will address this session. This afternoon, the last of the convention, will be given over to committee meetings.

During the convention the various groups—engineering, program, station management, and commercial—will meet at luncheons, where they can discuss their own particular problems without missing any of the general meetings.

Edwin M. Spence, WPG, is chairman of the Convention Committee. The other members are: J. J. Storey, WTAG; Edward Bill, WLS; Paul Morency, WTIC; and C. T. Lucy, WRVA.

Although the exact date of the convention was not known, many member stations have already signified their intentions to be represented. Among those who will probably attend are the following:

California

KGER, Long Beach—C. Merwin Doby, Owner; William Ray, Manager.
KHJ, Los Angeles—Don Lee, Owner; Lewis A. Weiss, Manager.
KFRC, San Francisco—Fred Pabst, Manager.

Colorado

KFEL, Denver—Gene O'Fallon, Owner.



John F. Royal, WTAM

Connecticut

WTIC, Hartford—P. W. Morency, Manager; J. Clayton Randall, Engineer.

Florida

WCOA, Pensacola—John E. French, Director.

Illinois

WENR, Chicago—Morgan Eastman, Manager.

WGN, Chicago—Henry Selinger, Manager; George Isaac, Sales Manager.

WMAQ, Chicago—William S. Hedges, President; Bill Hay, Commercial Manager.

WILL, Urbana—Joseph Wright, Director.

Iowa

WOC-WHO, Davenport—Frank W. Elliott, Vice-President; Edgar Twamley, Director.

WMT, Waterloo—Harry Shaw, Manager.

Kansas

WREN, Lawrence—Vernon H. Smith, Manager.

Kentucky

WHAS, Louisville—Credo Harris, Manager; Lee Coulson, Commercial Manager.

Massachusetts

WEEI, Boston—Charles W. Burton, Manager.

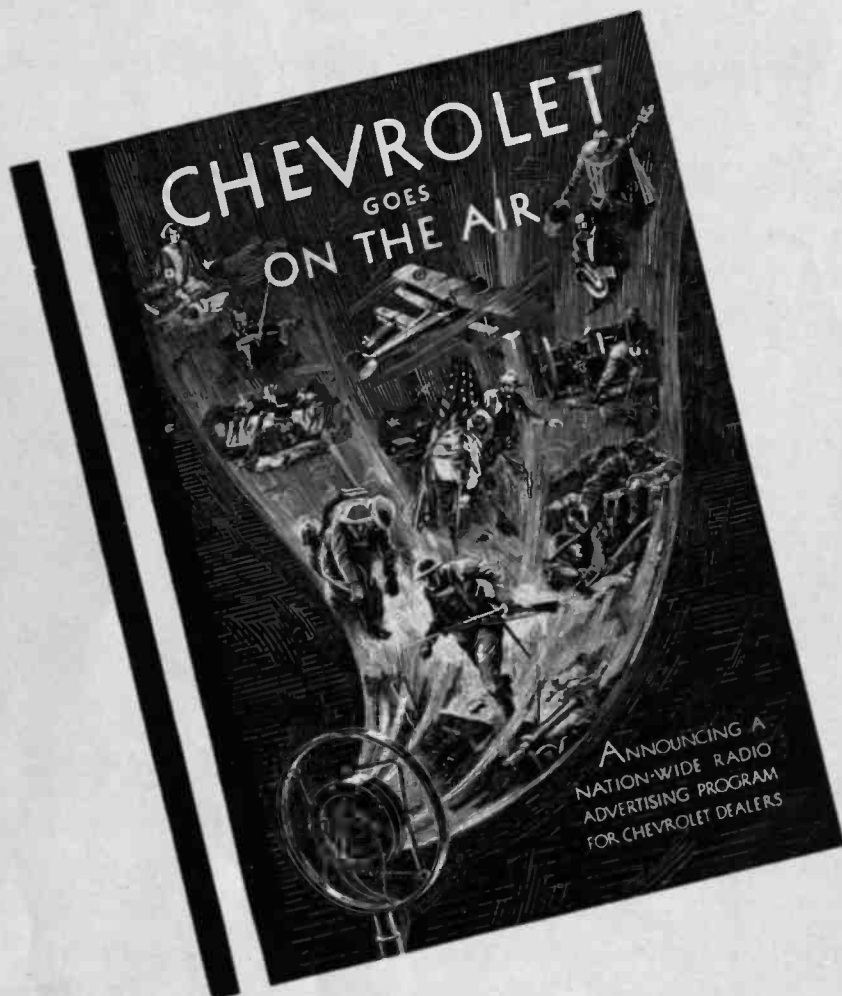
WNAC, Boston—R. L. Harlow, General Manager.

Minnesota

WCCO, Minneapolis—H. A. Bellows, President.

(Continued on following page)

CHEVROLET Uses 117 Stations



This book announced the broadcast campaign to Chevrolet dealers

THE second large automobile manufacturer to sponsor a spot radio campaign, the Chevrolet Motor Company has launched a series of weekly programs over 117 broadcasting stations, reaching from WIOD at Miami Beach and WNAC, Boston, to KOMO in Seattle, and KFSD, San Diego.

The radio campaign is in addition to all other forms of promotional activities such as newspaper, magazine and outdoor advertising. R. K. White, advertising manager, said.

Each week there is presented the personally-narrated experience of prominent American war veterans

who have received the highest honors within the power of the government to bestow for valor in action. Captain E. V. Rickenbacker, ace of American aces, acts as the host to the heroes and introduces them to the air audience. Each program of the series, which is known as the "Chevrolet Chronicles," is of a half hour's duration.

The first of the series was presented on October 5. Local dealers are sponsoring the programs in their localities, with the co-operation of the factory. Because of the extent of the dealer organization, 117 radio stations are being used for complete national coverage reaching into the territories of every one of Chevrolet's 10,000 dealers.

The Chevrolet radio programs are electrically transcribed and were prepared by Frank Black and Gustave Haenschen of the World Broadcasting System, a subsidiary of Sound Studios of New York, Inc., under the supervision of the Campbell-Ewald Company, Detroit, who handle the Chevrolet advertising account.

Several dealer tie-ups have been prepared by the factory to enable the individual Chevrolet dealers to advertise the broadcasts in their localities. Window posters portray a vivid war scene and urge readers to "Tune in on Chevrolet Chronicles." Special invitations are available for mailing to Chevrolet owners and prospects inviting their attention. Dealers are also urged to see that the radio editors of the newspapers are informed about the details of each broadcast.

KSTP, St. Paul—Stanley E. Hubbard, Vice-President.

Missouri

WOS, Jefferson City—C. P. Anderson, Manager.

KMOX, St. Louis—James H. Higgs, Commercial Manager; George Junkin, Director-Announcer.

Montana

KGIR, Butte—E. B. Craney, Manager.

Nebraska

WAAW, Omaha—F. P. Manchester, Manager.

WOW, Omaha—Orson Stiles, Director.

New Jersey

WPG, Atlantic City—Edwin M. Spence, Manager.

New York

WEBR, Buffalo—H. H. Howell, President.

Buffalo Broadcasting Corp., Buffalo—Carlton P. Cooke, President; Kolin Hager, Production Manager; I. R. Lounsberry, Director of Sales.

WOR, New York—Alfred J. McCosker, Director.

North Carolina

WBT, Charlotte—E. J. Gluck, Manager. WPTF, Raleigh—H. K. Carpenter, Manager.

North Dakota

KFYR, Bismarck—P. J. Meyer, Manager.

Ohio

WLW-WSAI, Cincinnati—J. A. Chambers, Technical Supervisor.

WAIU, Columbus—C. C. Hollenback, Director, or Marie Williams Vandergrift, Acting Director.

Pennsylvania

WFBG, Altoona—Roy Thompson, Director.

WJAS, Pittsburgh—H. J. Brennen, Manager; R. M. Thompson, Commercial Manager.

Utah

KDYL, Salt Lake City—S. S. Fox, President.

Virginia

WRVA, Richmond—C. T. Lucy, Manager.

Washington

KOL, Seattle—L. F. Van Schuck, Manager.

Wisconsin

WEBC, Superior—W. C. Bridges, Manager.

REAL SALES ASSISTANCE

—to the commercial departments of all radio stations is assured with CONTINENTAL electrical transcriptions for the reason that our various productions offer the advertiser BETTER programs.



CONTINENTAL electrical transcriptions are the finest obtainable and offer an imposing array of talent which only Hollywood can produce.

“WHEN BETTER ELECTRICAL
TRANSCRIPTIONS ARE MADE
THEY WILL BEAR THE
NAME CONTINENTAL.”

As for the placement of your radio programs—Continental now offers a complete coverage of the United States and Canada, with a selection from over 260 stations. We shall be pleased to submit further particulars. Full cooperation to recognized advertising agencies.



By the way, our San Francisco offices are located in the Marshall Square Building, San Francisco, Clair E. Morrison, manager. Telephone HEmlock 3880.



Iodent Forms Big Brother Club

A BIG BROTHER CLUB, members of which are required to brush their teeth twice daily, is the basis of the new series of radio programs presented each week over an NBC network by the Iodent Chemical Company, Detroit. The programs are being handled by George Harrison Phelps, Inc., of that city. The radio campaign will be backed up by a rotogravure paper to be sent to club members.

Appoints Seaver-Brinkman

THE Seaver-Brinkman Company, Cleveland, will handle the advertising of the automotive equipment manufactured by Parkin, Inc., of that city. Broadcasting, business papers and direct mail will be used.

San Francisco

IS THE HEART
OF
NORTHERN

California KJBS

Has Been Reaching
This Population of
1,500,000 Since
January, 1925

280.2 Meters 1070 Kc.

WESTERN ELECTRIC
SOUND REPRODUCING
SYSTEM

78 R.P.M. 33½ R.P.M.

Write for Booklet and
Rate Card

K J B S

1380 BUSH STREET
SAN FRANCISCO

Plan to Make Study of Daytime Broadcasts

PERSONAL interviews with 60,000 American housewives will form the basis of an investigation into the subject of daytime broadcasting recently announced by the Arnold Research Service of New York. Most of the studies of the radio audience that have been made, says the announcement, have dealt almost exclusively with the evening hours. But most of the direct sales broadcasts, especially those sponsored by manufacturers of products for women or for the home, occur in the daytime. A study of the daytime habits of the feminine audience should, therefore, be of great interest to broadcasters, manufacturers and advertising men generally.

The questionnaire is divided into two parts; general and specific. The former section deals with the hours and habits of using radio, the types of program preferred and the actual program preferences, the attitude toward broadcast advertising and its effect on buying habits, and the favorite stations. The specific part of the questionnaire covers thoroughly the actual programs heard during the preceding 24 hours.

The company's statement regarding this survey continues as follows:

"That daytime broadcasting is of interest to all concerned in the sale of necessities or luxuries to women cannot be denied. The manufacturer and his advertising agency are interested because they can buy daytime broadcasting periods at favorable rates; because they can reach the one member of the household actively interested in the product and its use; and because by proper selection of broadcasting time they can deliver the message when the listener is engaged in occupation which enhances her susceptibility. It is of the greatest importance that the daytime program should go on the air at the most favorable hour, and that it should be of a nature which will assure the greatest possible effectiveness.

"Broadcasting companies are interested in daytime programs because there is comparatively small

demand for this time. If the station is to maintain its popularity, these daytime hours must be filled, and the cost of sustaining programs is high. It is therefore necessary to fill the daytime hours, as far as possible, with paying programs. As a means to this end, it is necessary to secure information that will define the daytime audience; its hours of listening; its reaction to various types of programs; its value to the manufacturer of home-used products.

"The present survey will provide information of precisely the sort so urgently needed by advertisers and broadcasters in order to build successful daytime advertising and measure in advance its probable reception. Much of the study will be related to buying power, age, cultural and educational background, conditions of family, size of town, geographic and trade area sections, etc.

"The survey will also provide actual, current information specifically applicable to each manufacturer's program, group hour, chain hook-up or independent stations, by obtaining exact information as to the hours, programs and stations to which each woman interviewed listened during the twenty-four hours immediately preceding the interview, and indicating her attitude toward them.

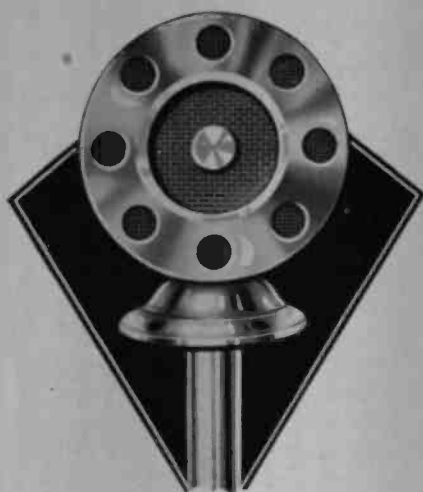
"The principal cities in which broadcasting stations are operated will be the basis of this research; and in these cities and their surrounding trade areas some 60,000 women will be personally interviewed in their homes by the field investigators of the Arnold Research Service. To make possible its conduct with sufficient thoroughness, and on a national scale, this investigation has been undertaken on a cooperative subscription basis."

Shoe Company Sponsors Series

THE A. S. Beck Shoe Company, New York, is sponsoring a new series of broadcasts, the Beck Follies, each week over the Columbia network. Guest artists from the stage and the motion pictures are featured.

CAREFUL!

How You Handle That "Mike"— It's Sensitive!



Greater care should be exerted in preparing that which goes through the Mike and affects equally as sensitive an audience.

RADIO AUDIENCES ARE DISCRIMINATING

They listen only to those programs which are so carefully prepared and presented that they bring forth that satisfying remark for which all broadcast advertisers strive: "What a Program!"

The production of advertising, whether by radio or otherwise, is a profession—not the outcome of factory methods.

The effectiveness of radio, for broadcast advertising, demands that individual service and that intimate knowledge which come only with wide experience. It demands the conscientious carrying-out of every detail from the inception of the campaign to the checking of releases after they have been broadcast.

The efficient handling of every possible detail involved in a radio campaign, the building and production of the proper program, the selection of stations that pull, continuity, talent selection, recording supervision, checking of releases, are just a part of the professional service rendered our clients.

As one of the pioneers of programs by Electrical Transcription, we were successful in creating and producing the now popular sixteen-inch recorded programs for advertising purposes.

Our service includes the successful production of spot announcements, sponsored programs and electrical transcriptions by Columbia.

Full cooperation to recognized advertising agencies.

A. T. SEARS & SON, INC.

The Company where every executive and representative is an experienced Advertising man.

Cleveland:
C. A. THOMPSON
1219 Citizens Building

520 North Michigan Avenue
CHICAGO

Spats Sponsors Sportcasts Over Quality Group

BEGINNING October 17 and continuing until November 21, stations WOR, Newark, WLW at Cincinnati, and WMAQ in Chicago will broadcast a series of football forecasts by famous coaches, under the sponsorship of the Bond Street Spat Company. Each Friday night one coach will discuss his own team and its chances of victory the next day and also give a general view of the football scene.

Coaches who will be heard during this series include Fielding H. Yost, University of Michigan; Dr. Marvin H. Stevens, Yale; Bill Roper, Princeton; Bob Zuppke, University of Illinois; Alonzo Stagg, University of Chicago; Arnold Horween, Harvard, and a coach who will be picked later.

Combine as McCann-Erickson

THE agency resulting from the merger of the H. K. McCann Company and the Erickson Company, both of New York, will be known as McCann-Erickson, Inc.

H. K. McCann is president of the new agency and A. W. Erickson is chairman of the board of directors.

K C R C

1370 KILOCYCLES

ENID - OKLAHOMA

Covers the great wheat-belt of Oklahoma and Texas Panhandle.

THE GOLD SPOT OF THE SOUTH

RESULTS—Positive and Sure
Power—250 Watts Daylight
100 Watts Night

First-Class Sound Reproduction
Equipment—33½ and 78 R.P.M.

Owned and Operated by

CHAMPLIN REFINING CO.

Assets more than ten million

H. A. Kyler, Managing Director of
Broadcasting

petty --

"THE ill will which some newspapers feel towards the new medium of radio seems to me petty. If the two media cooperate they will make business for both. Time and again radio has doubled the returns from periodical or newspaper advertising, made it far more effective. In many cases it was the one thing previously lacking to garner results. The great broadcasting networks have been wiser in their policy of discouraging the use of newspaper money in radio; they recognized from the start that its greatest effectiveness lay in capitalizing other forms of appeal."—John Benson, President, A. A. A. A., in an address at a joint meeting of newspaper publishers and advertising agencies in San Francisco.

Sinclair Refining Company Uses Chain

THE latest of the oil companies to become air-minded is the Sinclair Refining Company of New York, now sponsoring a Columbia series twice each week. The programs feature Phil Baker and the team of Shaw and Lee, all well known to theater patrons. The characters in the playlets are named "H. C.," "Mobie" and "Opie" after the three Sinclair products, H-C gasoline and Mobiline and Opaline motor oils.

Johns-Manville Dramas on Air

A NEW series dedicated to firemen and fire prevention by the Johns-Manville Corporation, New York, makers of asbestos products, concerns the adventures of a typical city firehouse outfit. The program is broadcast each Saturday over the Columbia Broadcasting System.

Libby Switches to Comedy in New Radio Series

A GAIN demonstrating its "radio-mindedness," Libby, McNeill & Libby went on the air with another National Broadcasting Company network program on Tuesday, September 30.

This program is in a lighter vein than either their former "Around the World with Libby" evening hour or their current "Mary Hale Martin" morning recipe period. It features Carl McCullough, a new radio "find" who appears in a dual role taking the part of "The Libby Grocer," a chatty small-town storekeeper, and "Mazie," a gum-chewing nit-wit customer. "Laugh with Carl McCullough," is the slogan with which Libby heralds the program to the country.

The J. Walter Thompson Company, advertising representative for Libby, is taking an active part in the production of this new series. In fact, it is a result of the fact that some of this agency's staff members happened to be listening to an RKO hour last summer when McCullough put on a short monologue. They were so greatly impressed with his work that they interested Libby as well and worked out the new program.

Massachusetts Broadcasts Its Advantages

THE Massachusetts Industrial Commission is sponsoring a series of broadcasts advertising the opportunities for industry, farming and recreation within its borders.

Speaks at N. U.

FRANK A. ARNOLD, director of development of the National Broadcasting Company, will address the class in "Modern Tendencies in Advertising" at Northwestern University on October 16. His subject is "Planning the Radio Campaign."

Shoe Company Uses WTMJ

THE Adrian X-Ray Shoe Fitter Company, a subsidiary of the Weyenburg Shoe Company of Milwaukee, is broadcasting each Thursday evening over station WTMJ of that city.

The Northwest's Most Popular Chain

Representatives
McElhiney & Associates
Scott Howe Bowen, Inc.

POWER

KJUR

SEATTLE

KEX

PORTLAND

KGA

SPOKANE

5,000 WATTS

Covers The Northwest Like The Sunshine

NORTHWEST BROADCASTING SYSTEM, INC.
 303 HOME SAVINGS BLDG.
 SEATTLE

18

Broadcast Advertising

C. C. N. Y. Offers Course in Broadcast Advertising

THE first college course in the field of broadcast advertising is now being given at the College of the City of New York. Frank A. Arnold, director of development of the National Broadcasting Company, has been engaged to deliver a series of lectures on the use of radio as an advertising medium.

Mr. Arnold, who has been active in broadcasting and has been an authority on broadcast advertising since its very beginning, plans to cover every phase of the alliance between business and radio. Author of several books on the subject of radio advertising, he has traveled more than 100,000 miles studying listener reaction and the dozens of problems connected with broadcast advertising.

The announcement of the radio course is seen as a milestone in the recognition and development of radio, according to radio executives. It marks the first time an American college has included lectures on radio advertising in its curriculum.

The course will include lectures on the technique of broadcasting and will illustrate methods used in preparing both sponsored and sustaining programs. The historical background of present-day broadcasting was the basis of the initial lecture, and this will be followed by a discussion of the development of broadcasting to its present status.

How the air audience is obtained, the technique of making an advertising program fit the product, the value of goodwill in broadcasting and other phases of the business will be discussed and analyzed. A part of each lecture period is devoted to the answering of questions and an informal discussion of various features of broadcasting.

New Juvenile Feature

TWO new juvenile characters, Alice and Johnny, are entertaining the afternoon audience of children in the new series of "My Bookhouse Story Time" programs over the Columbia chain, sponsored by The Bookhouse for Children, Chicago. The account is directed by Needham, Louis & Brorby, Chicago.

Agency Changes Name

COWAN & PRINDLE, INC., New York advertising agency, has changed its name to the H. J. Cowan Company, Inc.

Tamales Go on Air

BROADCASTING and newspapers will be used in the advertising campaign for a new canned tamale put on the market by the XLNT Spanish Food Company, Los Angeles. The Botsford-Constantine Company of that city has been appointed to direct the campaign.

Winter Games Account to Newcomb

JAMES F. NEWCOMB COMPANY, INC., New York, will handle the advertising for the III Olympic Winter Games to be held at Lake Placid, N. Y., in 1932. Radio, newspapers, outdoor and direct mail will be used.



WLS Coverage

WLS—The Prairie Farmer Station, covers the rich Chicago trade territory with 3,870,382 radio receivers.

410,375 letters were received from listeners in 1929. 354,993—or 86%—were from states shown in the inner portion of the above map. 308,499—or 75%—were from the four states: Illinois, Indiana, Wisconsin and Michigan alone!

TREMENDOUS MAIL RESPONSE!

410,375 letters received by WLS the first nine months of 1930 already exceeds the total for the entire year of 1929 of 410,375 letters, which was among the largest responses reported by any radio stations.

This indicates the position WLS occupies as an increasingly powerful advertising force—with greater coverage, larger audience, and more responsive listeners. The mail response to WLS has increased more than 500% in the last five years.

This is the area WLS covers intensively—in which it can help you—to sell merchandise, build dealer acceptance, and develop the enthusiastic support of your sales force.

RADIO STATION WLS

"The Voice of Agriculture"

Agricultural Broadcasting Company

BURRIDGE D. BUTLER, President

1230 W. Washington Blvd.

Chicago, Illinois

Telephone HAYmarket 7500

ANNOUNCER OR ADVERTISING MAN?

(Continued from page 11)

humorous dialogue between myself and an assistant who, for want of a better name, was called "Charlie." The truth of the matter is that in this way the sponsor was able to get many more lines of advertising than the average program and yet the listener was not conscious of having the commodity pushed at him.

There are so many obvious ex-

amples of the other type that it is hardly necessary to mention them.

It was on my return from Europe, over a year and a half ago, that I had definitely come to the conclusion that what radio needed most in its field of advertising was a method whereby worthy products could be brought to the attention of the listener and sold to that listener. I have been endeavoring to find ways and means of putting advertising not before and after, not in between, but *into* the entertainment itself. For, after all, it is the so-called announcer who must do the actual advertising now.

Radio and radio companies and chains are purely commercial. The advertiser is the backbone of the industry. The status of the announcer is entirely changed. The only way for an announcer to create a following among radio listeners is by means of a winning personality which projects itself, and to do this it is essential that the speaker read his own words. True, it is possible to do an excellent piece of work with prepared copy, but to advertise a commodity over the air, more than mere reading of words by a man with a pleasant voice is necessary. Those words must come from somewhere deeper than the larynx. The speaker first must know his radio audience. He must know radio showmanship. His words must be felt as well as spoken—they must be *his* words.

How can an announcer be a real part of the program when the general style of the hour is decided by one individual, the musical numbers are chosen by another, the cast is selected by a third, and even the words he speaks are written by a department that usually grinds them out by the basketful?

The advertisers, who think primarily of the message they want to put across, are beginning to realize that herein lies the weakness of this most human and closest of all media. They are, therefore, insisting on the *radio specialist*, the man who, through years of experience, has developed a sixth sense, a sense of radio showmanship, the most important factor in the building of any program. He is a man who can create the copy that is adapted to radio advertising and who can read

that copy before a microphone, not so that it is blatant and cold, but, rather, so that it becomes a part of the entertainment, because the reader himself is a part. Many advertisers now insist upon having a man who is not tied to the myriad sustaining and out-of-studio broadcasts, who is not *in* one commodity for thirty minutes and then comes out only to dive into another and finally to mix them all with the correct time, stock quotations, and bedtime stories.

And so we have the answer to one of the many questions which have come to me since my change. The advertiser changes the name of the announcer who has proven himself, takes him away from the broadcasting companies and calls him a radio specialist. True, you hear him much less often but, when he is on the air, he brings you *his* personality plus a program which sparkles and, as a result, you probably look with favor on the commodity made by the sponsor of that program. Long live the announcer!

MERCHANDISING A RADIO CAMPAIGN

(Continued from page 7)

pen. They didn't have to wait long. The first mail Friday brought 193 letters, which must have been mailed almost as soon as the broadcast signed off. By Saturday noon more than 6,000 answers had come in and on Monday (when the writer talked to Mr. Thain) nearly 3,000 more had been received.

What interests the sponsor even more is that orders kept pace with the fan mail. New orders and re-orders for the full fashioned Bobolink hose poured in so fast that the factory was swamped and shipments were made by express (something seldom done with merchandise as heavy as stockings) to get the hose to the dealers as quickly as possible.

There is no need to point a moral. It's just another case of a good program properly merchandised—they always produce.

Virginia Snow on Air

VIRGINIA SNOW, cleaning system, has appointed the Bloomingdale-Weiler Advertising Agency of Philadelphia to handle its advertising. Broadcasting and newspapers will be used.

Over 20 National Advertisers Are Putting Their Message Over

KWCR

CEDAR RAPIDS, IOWA

A Popular Station In a Populous Area

KWCR will serve you profitably as it has others. KWCR has been established over eight years in one of the most thickly populated and prosperous agricultural and industrial centers of the United States. Recommendations from local and national advertisers furnished on request. Be sure to let your Fall campaign include KWCR, either for announcement, disc or sponsored programs.

Write for facts. Station KWCR is represented by any authorized advertising agency

Western Electric units used for the broadcasting of disc recordings, either 33 1/2 or 78 R.P.M.

**CEDAR RAPIDS
BROADCASTING CORP.**
CEDAR RAPIDS, IOWA

Serving the Great Southwest

These Stations cover thoroughly, Summer and Winter, 90% of the nearly six million population of Texas, a large portion of Eastern New Mexico, Southern Oklahoma, Southwestern Louisiana and Arkansas.

Reasonable rates and tremendous coverage of these stations give you more for your advertising dollar than any other medium in the Southwest.

✦ KGRS
Amarillo

KCKO ✦
Wichita Falls

WRR ✦ Dallas

KTAT ✦ Fort Worth

WACO ✦
Waco

KTSA ✦
San Antonio

KTRH ✦
Houston

Associate Stations:

KTRH—Houston

KGRS—Amarillo

WRR—Dallas

For individual rates or chain hook-up on these stations address:

SOUTHWEST BROADCASTING COMPANY

AVIATION BUILDING

FORT WORTH, TEXAS

KGER Appointments

ANNOUNCEMENT has been made from KGER at Long Beach, California by William V. Ray, manager, that W. H. Ayres has been appointed sales manager with two regional sales managers in the persons of Herbert R. Conner and Faaron C. Moss. All of these have had experience of some four or five years in similar capacity in other stations in the Southwest.

Announcing a greater KYA

San Francisco's
Newest and Most Modern
Radio Station

The first **Screen-Grid Transmitter** for Pacific Coast broadcasting — 1000 watt R-C-A. 1230 kcys.—243.7 meters. Unlimited time.

Programs of outstanding interest.

Electrically transcribed advertising programs solicited.

*Send for Rates
and Schedules*

Pacific Broadcasting Corp.

Prospect 3456
988 Market St.

San Francisco, Cal.

billion - -

THE radio industry will pass the billion dollar mark this year, it was prophesied by Federal Radio Commissioner Harold A. Lefount, who estimates the total sales as follows:

Receiving sets.	\$ 400,000,000
Tubes for receivers	187,000,000
Broadcast and industrial tubes.	30,000,000
Sound pictures.	150,000,000
Audio equipment.	130,000,000
Communications	90,000,000
Industrial equipment	150,000,000

\$1,137,000,000

Bourjois Programs Adds Style Service

A NEW feature of the well-known Bourjois-Evening in Paris broadcast is a Style Radiogram, a service sent from Paris to the New York office of Bourjois, which outlines the latest fashion developments of the week. This arrives at Columbia's key station by radio a few minutes before it is read over the air, and gives listeners the speediest fashion service yet devised. On October 13 this program was extended to include the Don Lee Pacific Coast radio chain and other stations in the south and northwest. Heretofore this feature had used the basic CBS network only.

Gillman Clothes Broadcast

BROADCASTING, backed up by newspapers and direct mail advertising, will be used to advertise Gillman Brand Clothes, New York. The account is directed by Henry Bach and Associates, New York.

Five Combination Programs on WTMJ

THE combination program, enabling a group of advertisers to share in the cost of a musical broadcast, is extensively used at WTMJ, the *Milwaukee Journal* station. Five such programs are provided daily, two of which were placed by listeners among the three most popular features originating at WTMJ.

"Around the Dinner Table," broadcast during the evening dinner hour, was selected by Greater Milwaukee families as their favorite WTMJ program. A popular studio orchestra and other entertainers provide a balanced program of dinner music. "The Morning Parade," third choice of the listeners, offers awakening band music, with time signals at five-minute intervals. Announcements are informally presented so as to direct the morning routine, with timely reminders regarding keys, handkerchiefs and other articles.

Other WTMJ combinations are the Radio Shoppers at 9 a. m., the Housewives' Helper at 11:30 a. m., and the Farmyard Frolics at noon.

N. A. B. Appoints Carpenter to Board

AT THE meeting of the Board of Directors of the National Association of Broadcasters at Washington, October 11, H. K. Carpenter, Commercial Manager of WPTF, Raleigh, N. C., was appointed to the board to fill a vacancy.

Westchester R. E. Board Broadcasts

ASERIES of music and talks was inaugurated recently with an address by Earl Parker O'Brien, president of the Westchester Real Estate Board, which organization is sponsoring the broadcasts. One of the objects of the series is to educate the public to deal only with realtors. The series is presented weekly over station WABC, New York.

WIBW

ASSURES the advertiser thorough coverage of the rich rural and small town market of Kansas.

Member Columbia Chain
580 Kilocycles

The Capper Publications
TOPEKA, KANSAS

One Half Hour Period Still Available

AS the outstanding choice of the better type of advertisers—both local and national—WBBM now enjoys an almost “sold out” condition during the evening hours. However, there are still available one excellent half-hour period, and one fifteen-minute period, on week nights.

You are urged to place your contracts immediately in order to secure a schedule on Chicago's most sought-after station. Most clients are not satisfied with a “second choice”.

LIST OF OUTSTANDING ADVERTISERS

American Maize	Goldenrod Ice Cream Co.
Anchor Mills, Inc.	La Palina
Anheuser-Busch	P. Lorillard (Old Gold)
Auburn Automobile Corp.	Los Angeles Chamber of Commerce
Barnsdall Oil Co.	Lucien LeLong, Inc.
Bedford Shirt Co.	Martin Senour Co.
Buick Motor Co.	Minneapolis-Honeywell Regulator Co.
Boulton Pierce & Co.	Neet, Inc.
E. Burnham, Inc.	Noblitt-Sparks Industries, Inc.
Bourjois	Paramount-Publix
Charis Corporation	Phillips-Jones Co.
Chevrolet Motor Co.	Phoenix Hosiery Co.
Chrysler Motors Corp.	Premier Malt Co.
Climalene Co.	Purity Bakeries Corp.
Continental Clothing Co.	Quaker Oats Company
Consolidated Cigar	Royal Typewriter Co.
Graybar Electric Co.	Schoenhofen Co. (Green River)
General Mills, Inc.	Otto Schmidt Products Co.
Greyhound Management Co.	Street & Smith
Grigsby-Grunow Co.	Wm. Wrigley, Jr., Co.

25,000
Watts

WBBM

389.4 Meters
Clear Channel

410 North Michigan Avenue, Chicago

Phoenix Broadcasts Ten Year Free Hose Contest

A NEW contest program, broadcast weekly over a network of the Columbia System, is sponsored by the Phoenix Hosiery Company, Milwaukee. For the best letter on the new Phoenix du Sheer Hose the writer will receive a pair a week for the next ten years. Second prize is the same, but only for five years, etc. Entrants must get their blanks from some Phoenix dealer. The program, which is musical, is under the direction of Edward H. Weiss Co., Inc., Chicago advertising agency.

You Must Use W DAY

Fargo, N. D.

if you want coverage in
North Dakota
Western Minnesota
Northern South Dakota
Eastern Montana

as well as in southern Canada,
including the 225,000 residents of
the City of Winnipeg.

W DAY

is the ONLY station offering consistent all-time coverage in this huge, prosperous territory, perhaps the richest farming communities in the nation today.

W DAY, Inc.,

940 kilocycles 319 meters 1000 watts
100% modulation
Fargo, N. D.

A. A. A. Holds Meetings

THE mid-year meetings of the American Association of Advertising Agencies are announced by Executive Secretary F. R. Gamble, one in Chicago on October 22 and one in New York on October 29.

The Chicago conference has been arranged to precede by one day the annual convention of the Audit Bureau of Circulations for the convenience of members attending both sessions. The quarterly meeting of the executive board will also be held in Chicago on Tuesday, October 21.

This will be the first time that the A. A. A. has held general meetings of sectional groups. Attendance will consist largely of agency principals, media and radio managers.

Pencil Program on CBS

THE Semi-Hex program, sponsored by the General Pen Company of Jersey City, N. J., recently made its debut over the Columbia chain. A musical program, featuring a piano team and a weekly guest artist, is used.

Advertising Man Manages Portland Station

WILLIAM L. NOVELL, former president of the Walla Walla, Wash., Advertising Club, is the new manager of station KEX, Portland, Ore.

Insolvency Now Cause for Revocation of Station License

INSOLVENCY of the licensee of any radio station is now sufficient reason for the revocation of the station license or the refusal to renew that license. This ruling was made official when the Federal Radio Commission adopted a new general order (General Order No. 95), superseding General Order No. 91, which deals with the transfer of licenses to stations.

Huge Network for Russia

ACCORDING to word received by the Department of Commerce, the Soviet government is planning to build a chain of 62 broadcasting stations, covering the entire Russian republic.

Bureau of Broadcasting Reorganizes

THE Bureau of Broadcasting, Radio Digest, announces a complete reorganization with enlarged facilities for the greatest service to radio stations, advertising agencies and national accounts.

The new staff of representatives is made up of men who have been thoroughly trained in the advertising and broadcasting fields. Recent additions to the Chicago office are: John Livingston, formerly vice-president and sales manager of the American Publishers Corporation, Chicago, and prior to that for five years with the Curtis Publishing Company; Hugh Rager, well known radio man, formerly commercial manager of the Consolidated Broadcasting System; J. R. Spadea, formerly with the H. V. Swenson Advertising Company; and M. M. Whitfield, formerly western manager of the *Modern Priscilla* and, prior to that, with the Chicago office of the *Automotive Daily News*.

Joseph D. Jackson, formerly with the International Magazine Corporation and prior to that with the *New York World*, has joined the staff of the New York office.

Toastmaster Broadcasts

THE Waters-Genter Company, Minneapolis, manufacturer of "Toastmaster" automatic toaster, has contracted for a series of morning broadcasts, 15 minutes each, twice a week, over the Columbia system. The Toastmaster account is handled by Blackett-Sample-Hummert, Chicago.

Herbert Foster Joins Sound Studios

SOUND STUDIOS OF NEW YORK, INC., have acquired the services of Herbert Foster, who will specialize in merchandising the programs of this company's clients. Mr. Foster brings to his new position a broad radio background, including two years with WEA, then serving as head of the radio department of Batten, Barton, Durstine & Osborne, and recently advertising manager of a large paint company.

KMBC

Midland Broadcast Central

**"FIRST
IN THE HEART OF AMERICA"**

Not including Columbia network or local advertisers at the time this ad is being written, KMBC serves thirty-seven "spot" advertisers. Is it not significant that KMBC handles more national "spot" business than all its competitors combined?

NEW RATES

KMBC's new rate card, effective October 1, will be sent on request. In its new studios—finest in the middle west—and with an organization altogether unusual for an individual station, KMBC is your natural selection as a radio advertising outlet in the rich Kansas City territory.

Only Kansas City station equipped with Western Electric 33-1/3 and 78 R.P.M. Double Turntables

Midland Broadcasting Co., Pickwick Hotel, Kansas City, Mo.

ATTEND THE

ANNUAL CONVENTION
OF THE
NATIONAL ASSOCIATION
OF
BROADCASTERS

MONDAY, TUESDAY AND WEDNESDAY,
NOVEMBER 17, 18 AND 19

HOTEL STATLER
CLEVELAND

Prominent speakers will discuss every phase of the industry, particularly the problems of commercial broadcasting.

Broadcast Advertisers, Advertising Men, and Non-Member Stations are cordially invited to attend the open sessions.

The complete program of the convention will be published in the November issue of Broadcast Advertising, in the mails November 10.

NATIONAL ASSOCIATION OF BROADCASTERS
11 WEST 42ND ST.
NEW YORK, N. Y.

KMBC Installs Merchandising and Research Department

THE Midland Broadcasting Company, owner and operator of radio station KMBC, Kansas City, Mo., has added a complete merchandising and research department to its service organization. Tom Burkett, advertising agency man of wide experience in the Middle West, is in charge.

The services of the department are available to all KMBC clients and prospective broadcasters and will function for the clients as follows: Planning campaigns, effecting jobber and distributor connections, contacting retail outlets, promoting dealer tie-ups with outdoor, newspaper and direct mail advertising; supervising salesmen, canvassers, store demonstrations, sample distribution, window trims and displays.

American Pop Corn on Air at WLW

THE American Pop Corn Company of Sioux City, Iowa, is sponsoring a new two-a-week series of dance music over station WLW, Cincinnati.

W J A C

Johnstown - Penna.

The only station that consistently covers the Johnstown area—center of the iron, steel and coal industry—during daylight hours.

Owned and Operated by

Johnstown Automobile Co.

Write for Rate Card

justice - -

MANY cities have passed laws prohibiting the overzealous use of loud speakers by radio stores and others, as public nuisances. But turn about is fair play, and now radio has found a champion. The city council of Brazil, Indiana, has recently passed an ordinance calling for inspection of any electrical appliance suspected of causing interference with radio reception, with a fine of from \$1 to \$100 for violations.

Radio Pioneer in New Position

GEORGE J. PODEYN, one of the real pioneers of commercial radio entertainment, has assumed new duties as an executive in the New York office of National Radio Advertising, Inc., specializing in the creation and production of electrically transcribed radio programs.

Mr. Podeyn, whose seven-year record in commercial broadcasting dates back to the dates when WEAF was laying the foundation of present-day radio entertainment, has been manager of radio promotion for Batten, Barton, Durstine & Osborn, Inc., New York advertising agency.

Old Dutch on Air

OLD DUTCH CLEANSER goes on the air three times a week over the Columbia chain with a 15-minute program, beginning October 20. The programs are being supervised by Williams & Cunningham, Chicago agency in charge of the advertising account of the cleanser's manufacturer, the Cudahy Packing Company, Chicago.

A. A. A. A. and N. A. B. Committees Discuss Mutual Problems

THE local and national rate situation, the importance of fan mail in gauging station coverage, special representatives, and the question of discounts were among the problems discussed by the Radio Committee of the American Association of Advertising Agencies and the Commercial Committee of the National Association of Broadcasters, at a joint meeting in New York on September 26.

The broadcasters held that they were not in a position to make any rulings concerning the rate situation, as that is a matter for each individual station to decide for itself. However, they agreed to refer the question to member stations at the convention to be held in November. Similar stands were taken on the questions of special representation and time and cash discounts.

It was concluded that fan mail in itself means little, but that, as the same proportion of listeners in any community will write to the station, the volume of mail may be taken as an indication of station coverage.

Among those present at the meeting were: H. K. Carpenter, WPTF, chairman of the Commercial Committee of the N. A. B.; D. S. Tuthill, NBC; Charles E. Burton, WEEI; A. A. Cormier, WOR; Edwin Spence, WPG; Paul Morency, WTIC; L. S. Baker, Managing Director, N. A. B.; William S. Hedges, WMAQ, President N. A. B.; John Reber, J. Walter Thompson; F. R. Gamble, Executive Secretary A. A. A.; Mrs. L. W. MacKenzie, Assistant to President, A. A. A.; Sedley Brown, The Erickson Co.; Howard S. Meighan, J. Walter Thompson; Charles Wadsworth, Baten, Barton, Durstine & Osborn; Paul Cherrington, J. Walter Thompson, of the Statistical Committee A. A. A. A.



MEXICO!

... A field for broadcast advertising where this type of publicity is still novel; and to a people to whom Radio furnishes the chief means of everyday diversion and information.

... The entire listening public, an audience of educated people of high purchasing power, is thoroughly covered by these 1930 stations:

XEW - XET - XES

5,000 watts RCA
100% modulated

500 watts

500 watts
100% modulated

offering a complete publicity service, handled by experienced personnel. Stations available singly or as a group.

Representatives:

Western
McElhiney and Associates

Eastern
Scott Howe Bowen, Inc.

Mexico
Wendell Cox
RCA-Victor Agency, Tampico

EXAMINE YOUR BAIT

(Continued from page 5)

lic dependence on radio is so general today that a good program from almost any first-class station will get results for an advertiser—if properly used.

But the catch to the whole thing is in that last phrase, "if properly used." We have a program on the air. We know by that subtle telepathy, that sixth sense that the competent radio man develops, that the program is clicking. And yet the advertiser isn't getting the results—at least, not the tangible results that he feels he has a right to expect.

What's wrong? The easiest thing thing is to jump to the conclusion that the program is flopping. The advertiser, or one of his friends, says: "Aw! Nobody is listening to that stuff. What we need is a dialogue program with some local tie-ups." The next step is to demand a complete change of talent and set-up.

A few months ago I agreed with this cry for a change of talent a good deal more readily than I do today. But I have learned to turn a partially deaf ear to such demands.

Today, when I feel morally certain that a program is getting across with the audience, I dig a little deeper for the reasons for an apparent failure to get results.

WHEN an advertiser takes a page in the *Saturday Evening Post* and fails to get the expected return he does not instantly jump to the conclusion that the *Post* ought to go out and hire a new set of writers or that a humorous weekly would be more popular with the public. Of course not. Our *Post* advertiser analyzes his *copy* to see whether or not it possesses a sufficiently powerful *selling* appeal. "But," you say, "the *Saturday Evening Post* has a guaranteed circulation." So, too, has any first-class radio station today. The actual number of listeners may fluctuate to a greater degree than your periodical circulation figures, but if you put a good program on a good station you are assured of an audience. With a little care in the selection of program and station you are pretty apt to get the right *class* of listeners. But it is still necessary to *sell* your product to them. And

there's lots more to doing the job well than merely announcing the name of what you are selling, in connection with the program.

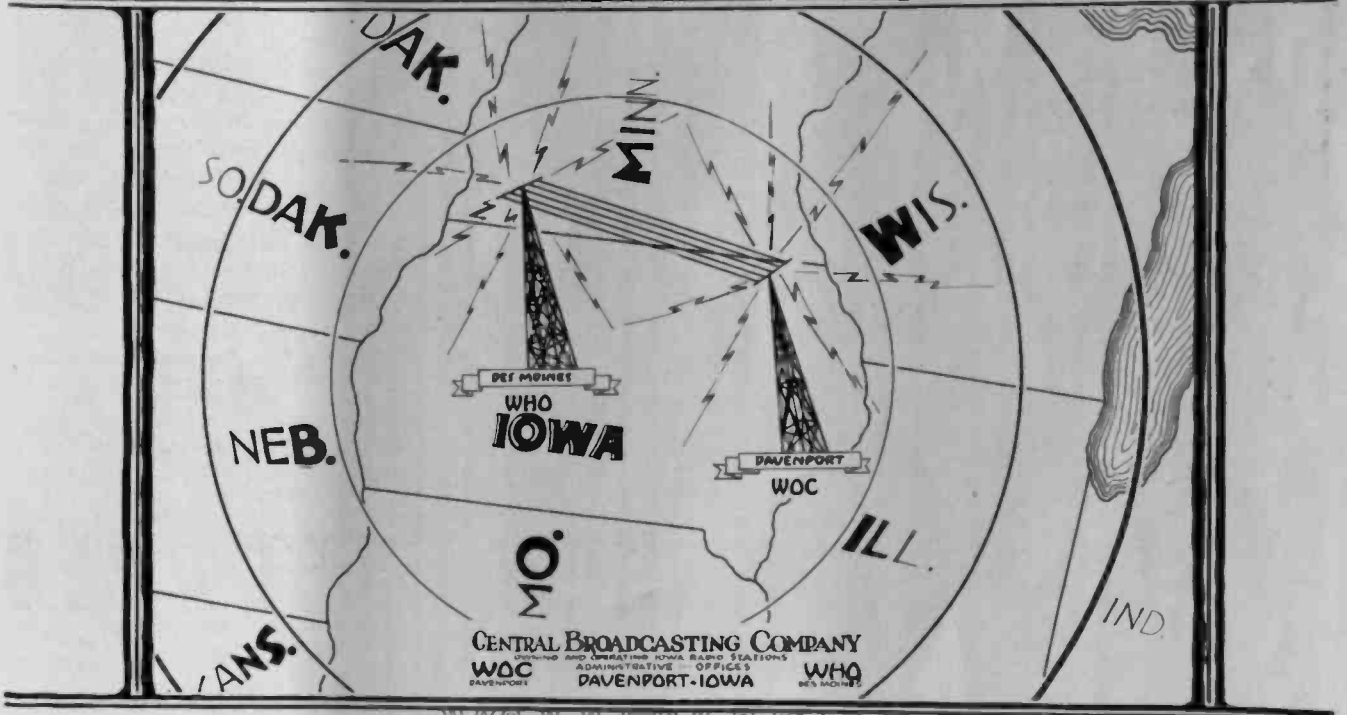
Viewing the summer radio season in my role of retrospectionist, I can recall a number of instances in which, by the application of intelligent merchandising, we discovered the vein of gold in radio programs that had been considered unproductive.

There was the case of a public market, which brought to light some interesting facts. This market was a large co-operative institution offering under one roof an extremely wide variety of food and household merchandise. The market had been on the air for some time with a daily program one hour in length, broadcast at noon. There were complaints that the program wasn't pulling. Various merchants had announced "specials," with unsatisfactory response.

Of course the usual cry went up. Some said the talent was unpopular. Others thought that we had chosen the wrong time of day, and still others blamed the station in general.

A careful check revealed that in

TWO 5000 WATT STATIONS: NATIONAL CLEARED CHANNEL



THE VALLEY AREA
WITH A POPULATION OF 13,630,541!!!!

almost every case where the merchant had expected overwhelming results from a so-called "special," the offer itself had been unattractive. In other words, these merchants had asked radio to accomplish the impossible, for there are just two conditions under which you can reasonably expect buyers to wear a beaten path to your door: you build a superior mousetrap, or you sell it at a substantially lower price.

With the realization that the merchandising plan and not the program was definitely at fault, we had something tangible upon which to work. We tactfully suggested that if the merchants would make it a point to be sure that their "specials" were really "specials" they might be surprised at the results. One man picked up the gauntlet and said, "All right, I'll offer strawberries tomorrow at 18 cents a box," several cents lower than the prevailing market price.

The next day the "18 cent" announcement was carried as just one of the many items during the hour's program. The strawberry man was also careful not to give us any help,

so neither the strawberries nor the price were on display at his stand in the market. Yet by evening he had sold eight crates of strawberries, *solely on the strength of the radio announcement!* That silenced *that* argument.

Another interesting episode for our radio case-book occurred in connection with a vacuum cleaner account. The object of the campaign was to get prospects for vacuum cleaners. The client wanted action and lots of it, for the campaign featured a special price, for a month only.

The program went along for a week or so with no definite results, while the client grew increasingly impatient. We had ventured to suggest to the agency handling the account that some more power would have to be put behind the selling to accomplish the desired result. We even felt that we knew more or less what sort of power was needed.

But the agency just kept on sending over copy, as agencies are rather prone to do, and the status quo remained unchanged. Finally, at the request of the sales manager

of the vacuum cleaner company, we outlined our ideas as to what was needed in the way of a sales plan. The sales manager worked out the details of the plan and the first day the fifteen-minute program drew 73 bona fide prospects for vacuum cleaners! That stopped *that* argument.

And so far into the night, if you wish. By changing the appeal we have within a week raised the response on the name offer more than 500 per cent. Program after program has responded to an intelligent revision, *along sales lines*, and we have just started. We are still, as Don Gilman says, in the trial and error stage of development; still cautiously making our preliminary explorations into radio's tremendous merchandising potentialities; still, to get back to our fishing analogy, experimenting with flies and worms.

But we have gone far enough to learn a few of the things that every good fisherman knows. We have discovered that under certain conditions our fish will take flies, but that sometimes they demand worms. We have learned not to come too hastily to the conclusion that there are no fish in the stream. We have also learned that, within reason, no matter how deep the still waters are running, we can get the fish to bite by appealing to them in the right way. And we have become skillful enough as radio fishermen to bring home at least a *few* fish every time we go out, even though we don't always get the limit.

Well, I've put my rod and reel away for the winter, but next year I'm going out and make a killing. I'll know more about it by then.

Eskimo Pie Sponsors Domestic Skit

THE Eskimo Pie Corporation, Louisville, Ky., is on the air over the CBS chain with a weekly series of domestic sketches, dramatizations of the "Sandy and Lil" adventures that have for several years occupied the front covers of *Liberty Magazine*.

Hoffman Account to Kenyon Company

THE Kenyon Company, Boston, has been appointed to handle the advertising of M. Hoffman & Company, Boston, manufacturer of Dubble-Ware work clothes. Radio, outdoor and newspapers in New England will be used in a campaign on the Dubble-Ware overalls.

WHEN

Should we go
on the air
... and

HOW ?

ALTHOUGH daytime broadcasting offers a golden opportunity for advertisers to reach the family purchasing agent while in receptive mood, very little is at present known of this daytime woman audience. Accurate, authentic information is needed by every advertising agency, every present and prospective radio advertiser, every broadcasting station.

For the benefit of all concerned . . . and with the approval of some of the most important broadcasters and advertising agencies . . . we are undertaking a basic study of the woman in her home and her relation to daytime broadcasting. This research has been put on a cooperative basis to make possible its conduct on a national scale.

Write for further information and terms of subscription.

ARNOLD Research Service

45 West 45th Street, New York

SANDERS TALKS ON FUNDAMENTALS

(Continued from page 9)

up radio departments comprising men whose experience with the various radio problems corresponded to that of the art director in the advertising art world. The same advertisers who had long ago turned their newspaper and magazine advertising problems over to an agency decided that radio was simply another medium.

Today a large percentage of the successful programs are being handled through advertising agencies. (Our agency supervises both Shell programs.) Program sponsors no longer submit to the assignment of talent to a number of programs. The regular staffs of most stations are utilized, but are either assigned to particular programs or subordinated under the leadership of one or more featured program personalities. Some of the outstanding radio personalities have been "discovered" by sponsors or introduced to the radio audience by the advertising agencies.

Hugh Barrett Dobbs, the "Captain Dobbsie" of our Shell Happytime program, retains all of the talent for our daily programs. There are many "regulars" on the programs in addition to Dobbsie whose names and specialties are well known to the period's audience. We have Dobbs under a long term contract and he is a Shell artist exclusively.

The development of distinctive programs has been gradual. Personalities are being featured and

have developed "program pride." Members of an orchestra, formerly referred to simply as "The Nightingales" or under a similar title, are now being "spotted." They are given solo assignments or feature parts which makes them feel a greater responsibility and pride in the program.

It was formerly out of order to allow an orchestra leader to talk to his audience. As early as 1927 we allowed Rudy Seiger, leader of our Shell Symphonists, to announce numbers and introduce guest artists and soloists, only to be told that it wasn't being done—that such duties were properly the announcer's. But we felt it lent a personal touch and continued the practice. Now many well-known and successful programs are similarly handled.

The principles of advertising are elemental. They were proved years ago in the newspaper and magazine advertising fields—they are now being proved in radio. This new field of advertising that was hailed as so "different," is really fundamentally the same.

Weir Goes to WLBW

JAMES W. H. WEIR, founder of the Home Radio Club at KDKA, Pittsburgh, and former radio editor of a Pittsburgh paper, has joined the staff of station WLBW, Oil City, Pa., as assistant to Leigh E. Orr, managing director.

WCAO Appoints Lyons Manager

RADIO station WCAO, Baltimore, has appointed J. Thomas Lyons, former publisher of the *Baltimore News*, as commercial manager.

Home Music Club on Air

A NEW weekly Sunday evening feature over the CBS network is the Home Music Club, sponsored by the U. S. School of Music, New York. The series will be presented by Dr. Sigmund Spaeth, popular interpreter of music in human terms. The Home Music Club, whose membership of 600,000 includes all past and present pupils of the school, is believed to be the largest music club in the world.

The CALIFORNIA BROADCASTER

is Radio's Greatest Newspaper

A HUNDRED thousand circulation, issued every Saturday—Hit 'em every day, seven days a week through our columns. Write for rates and sample copy.

The California Broadcaster

1606 No. Highland Ave.
Hollywood, Calif.

Granite 3151

\$15,000

WORTH OF FUR COATS DURING KANSAS' HOTTEST SUMMER

'Twas 115° in the shade. Not a tree was in sight.

Yet, the listeners of KFH bought \$15,000 worth of fur coats from a Wichita merchant who sponsored a daily matinee program---and that, during 45 days of Kansas' hottest summer. The KFH audience are not only "listeners"--- they're "buyers."

Similar results can be obtained for your product in the rich Wichita territory *only* when KFH is used. No other station can guarantee coverage.

Write for Station Particulars

RADIO STATION KFH, WICHITA, KANSAS
100% Western Electric, including Double Turntable, 33½ and 78 R.P.M.

PROGRAM SELLS 27 TONS OF CANDY

(Continued from page 12)

without costly prize offers. It proves that an interesting program can popularize a new and worthwhile product and that this popularity is quickly reflected in sales.

The Ziegler program, with the "Betty Jane Kandy Kings" (popular orchestra) is heard over WTMJ on Thursday evenings from 7:30 to 8:00 p. m. The account is handled by Harold W. Mesberg, Inc., Milwaukee advertising agency.

252,250

radio equipped homes
within 125 miles
of station

WWNC

based on 1930 census figures—taking the population of our area of consistent reception, dividing by five to a family, and taking 30% of those families as having radios. THIS STATION IS TOO VALUABLE TO THE NATIONAL ADVERTISER to be overlooked.

COMPLETE W. E. SOUND REPRODUCTION EQUIPMENT

COLUMBIA Broadcasting System's first station in North Carolina, covering an area that cannot be reached by any other member of the system.



Citizen Broadcasting Co., Inc.

815 Flatiron Building
ASHEVILLE, N. C.

"IN THE LAND OF THE SKY"

newspaper--

THE only spoken newspaper in the world is the Radio Mundial, operating by radio at Mexico City. Fifty receiving sets are installed in public places throughout the city to announce both local and world news broadcast at regular intervals each day.

De Forest Cuts Down Advertising in Company Broadcasts

OUT in Los Angeles the Lee De Forest Radio Manufacturing Company has signed up for a series of 26 weekly programs over KGER, using studio orchestral groups with vocal soloists.

This new company is manufacturing mantel radio receivers designed by Dr. Lee De Forest, distinguished scientist. His views on advertising over the air are already well known and he is carrying out his belief by authorizing his business announcements only at 15-minute intervals on this program and then only in abbreviated form.

"Newspapers and Radio" Is New Book

KARL A. BICKEL, president of the United Press Association, has written a book on the subject, "Newspapers and the Radio," dealing with the relations of the two media. The J. B. Lippincott Company, Philadelphia, is the publisher.

B. K. Pratt with NBC

BENSON KING PRATT, former public relations counsel of station WENR, Chicago, has been engaged to handle the press arrangements for the formal opening of the new studios of the National Broadcasting Company in Chicago.

Brewer Appoints Leon Livingston

LEON LIVINGSTON, INC., San Francisco agency, will handle the advertising for the Rainier Brewing Company of that city, makers of Life Staff malt syrup and Rainier lime rickey. Radio, outdoor and newspaper advertising will be used.

Laboratories Use WBZ-WBZA

THE McCoy Boys, a male trio, broadcast three times a week over WBZ-WBZA, Boston, in the interests of the cod liver oil extract and other products of McCoy's Laboratories, New York.

Appoints Porter Corporation

THE Porter Corporation, Boston, has been appointed to direct the advertising of the Bromley-Shepard Company, Inc., makers of clothes for women, in that city. Broadcasting and magazines will be used.

Commercial Broadcasting System in New Location

ANNOUNCEMENT has been made by the Commercial Broadcasting System of the removal of their offices to their new quarters in Suite 2218, Tribune Tower, Chicago.

This organization, composed of advertising men who are specialists in radio, serves advertising agencies and clients in all phases of broadcast advertising, including building programs and furnishing talent for electrical transcriptions. Up-to-date information is available regarding broadcasting stations and the territories served.

"Speaking of electrical transcriptions," said one of the officers, "this type of broadcast is coming to the front much more rapidly than was previously anticipated, due largely to the fact that many manufacturers have not sufficient distribution to warrant the use of a national network."

Girard Ellis is president of the Commercial Broadcasting System, and Finny Briggs is vice-president.

WABC Location Is Approved

AFTER trying for nearly a year to find a place to put its new 50,000 watt transmitter, WABC, Columbia key station, has finally found a site that meets the approval of both the Federal Radio Commission and the Public Utilities Commission of New Jersey. The chosen spot is in Wayne Township, New Jersey.

A novel feature of the transmitter will be an antenna unlike any other in the country. It is to be a mast of fabricated steel, 655 feet high, with its base resting in a porcelain insulator and the mast guyed only at the center. Engineers from the Bell Laboratories and from Columbia have worked out this half-wave antenna, as it is technically known, and believe it will increase the service of the station by from 40 to 70 per cent, by eliminating the sky wave.

If the antenna at WABC proves satisfactory, a similar one will be erected at WBT, Charlotte.

Westinghouse Opens Sales Offices in Chicago and New York

CHICAGO and New York sales offices for Westinghouse radio stations have been opened, it is announced by Lloyd C. Thomas, commercial manager of the company's stations. The Westinghouse radio stations are KDKA, Pittsburgh; WBZ, Springfield; WBZA, Boston, and KFXX and KYW, Chicago. The reason for the opening of the new offices, Mr. Thomas stated, is the increased volume of business in those centers.

Two veteran commercial salesmen, who have been on the staff of station KDKA are being transferred to the new offices. F. E. Spencer, Jr., goes to the New York office and Oliver Morton to Chicago. Stanley Spencer and W. E. Jackson have been added to the KDKA staff to take the places vacated by these two men.

WHAT RADIO BRINGS TO DIRECT MAIL

(Continued from page 4)

When I use the term "direct mail" I have in mind the broadest interpretation of your medium, and I am including, within that classification, all those forms of radio tie-ups which call upon Uncle Sam's mail as their means of reaching those to whom they are directed, whether they be stockholders, jobbers, dealers, radio listeners or the public at large.

DIRECT mail is used both as a preliminary to a radio program and a follow-up after the program. Direct mail is used in one form or other to arouse and maintain interest among the dealers and the sales force, and to give interested listeners more specific information about the products featured in a radio program.

I am going to review, briefly, some of the more important ways in which direct mail is used as a supplement to broadcast advertising, and I have here a chart which will show you, clearly, what an important part various direct mail helps play in the merchandising scheme of a typical radio program. Radio itself is no respecter of barriers. It permeates the whole merchandising set-up, and helps sales all along the line. It is itself merchandisable through all the usual channels; and on the chart we have divided these into fourteen major headings. No less than five of

these fourteen divisions are expressly concerned with direct mail items.

Usually, before notifying the public of the commencement of a new broadcast advertising campaign, an advertiser will take very thorough steps to inform the trade in advance. The methods by which this is done are in no way new to you, since they are in every way similar to those practiced in merchandising a magazine or newspaper campaign. I realize that you need no exposition of the rudiments of your business, which apply equally well to those direct mail aids used in radio merchandising as to any other form of direct mail. In outlining the methods used, however, I do hope to be able to show you how established procedure and accepted technique are adapted to this new medium.

The typical broadcast advertiser will, of course, have his salesmen's meetings, at which he will break the news of his radio campaign to his sales representatives. Very often he will supply the salesmen with portfolios on the radio campaign, which they will show to dealers as part of their solicitation. But whether or not sales conventions and salesmen's portfolios form part of the merchandising plan, we almost invariably find that our clients make use of direct mail by sending out to their dealers broadsides, teaser announcements and bulletins. Radio seems to give new life to long-familiar methods of presenta-

tion, and even the most hardboiled dealers show real interest in announcements about new radio campaigns.

In our studies, we have found it convenient to break down dealer broadsides roughly under three classifications. The first type of broadside gives a complete description of the entire advertising campaign, clearly showing the place which broadcast advertising occupies in the line up, combined with a presentation of the facilities offered to dealers to tie-in with the radio campaign. Because of the newness of radio and its universal appeal, dealers show themselves receptive to the use of all kinds of selling helps which have a radio flavor, and these broadsides therefore usually contain a postcard which the dealer can fill out to re-

HEINL

is

FINAL

On Radio News

Heinl Business Letter

Insurance Building

Washington, D. C.

SAMPLE COPY ON REQUEST

RADIO

R
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No. 3

WHO?

In 1930, a manufacturer of auto-body polishes dropped the one weekly magazine he was using and ordered 26 quarter-hour recorded evening programs in different cities. With a broadside to dealers as his only tie-up, the first four broadcasts saw the biggest month's business in his history. And it was an out-of-season month! His 1931 broadcasting schedule shows a tremendously increased budget.

The complete story may be secured from

SCOTT HOWE BOWEN, Inc.

Radio Station Representatives

Chrysler Building, New York City

Chicago, Illinois

Philadelphia

Detroit, Mich.

Boston, Mass.

Dallas

quest the necessary radio tie-ins.

The second type of dealer broadside is concentrated solely upon the broadcast advertising campaign, and is frequently so designed that the inside may be used as a window sticker. After the dealer has read it himself, he uses the gummed stickers which are enclosed with the broadside to paste it up on his window for the information of passers-by. A popular modification of this type of dealer mailing is a blown-up radiogram which is so worded as to convey a message of interest both to dealers and to ultimate consumers.

The third type consists of a small bulletin, which may be sent to dealers not merely as a first-time announcement but also as a weekly or bi-weekly mailing. Such a bulletin may economically be used throughout the duration of a radio campaign and it provides a splendid opportunity to quote excerpts from listener mail, press notices and letters from dealers telling of sales made through the broadcast program. Advance information about each week's program may also be given in as much detail as desired. One of our clients sends out about 3,000 of these each week, and his case is typical of many. (Some advertisers enclose with this bulletin a weekly program card for insertion in a permanent window display.)

Of course, we see many variations of these three common types of dealer announcements, and occasionally an advertiser will devise some kind of direct mail device

Stop!!! Read!!! Advertising Salesman

A radio station executive with more than three years' experience in the selling of Radio Advertising and the preparation of plans and continuities for Radio Advertisers, with ability to announce, if desired, seeks position as commercial manager or salesman. Reason for making change and best of references will be furnished.

Write Box 101 Broadcast Advertising,
440 So. Dearborn Street, Chicago

which cannot be classified exactly under one of the three groups. One NBC client is now using a salesman's advance call-notice which is sent by mail to dealers a few days before the salesman's call. Instead of the usual copy, "Mr. So-and-So will call..." the folder reads, "to tell you more about the new radio hour, and to show you our 1931 style selections, I plan to see you on..." Some 12,500 of these particular cards have been sent so far.

Another advertiser, who sells house-to-house, has distributed 5,725,000 salesman's advance cards which feature his radio program.

There is no question that direct mail plays an important part in securing the support of dealers.

(Part II of Mr. James' address will appear in the November issue.)

Apex Broadcasts from KDKA

THE Apex Rotarex Corporation, Cleveland, maker of Apex washers, ironers and vacuum cleaners, is sponsoring a program over station KDKA, Pittsburgh, each Saturday evening, featuring a comedy team, the Apex Twins, and the Apex Travelers' orchestra.

Magazine Uses Both Chains

STATIONS of both the National and Columbia chains are being used by the *Literary Digest* in its new series of daily news reports, featuring Lowell Thomas, who succeeds Floyd Gibbons. Only one outlet is used in each city, however.

Funk & Wagnalls, publishers of this magazine, are also sponsoring a series of talks over the CBS network by the editor of their New Standard Dictionary, Dr. Frank H. Vizetelly. These broadcasts occur every Tuesday, under the title, "Adventures in Words."

Carborundum Band Back on Air

THE Carborundum Band returns to the air on November 8 for a series of twenty-six weekly concerts over the CBS chain. This is the fourth year that these concerts have been sent out by the Carborundum Company of Niagara Falls.

Join National Radio Advertising

CLYDE GORDON, formerly commercial manager of radio station WTMJ at Milwaukee, has joined the organization of National Radio Advertising, Inc., as an account executive in its Chicago office.

James L. Free, for the past two years associate western manager of *Forbes Magazine*, has also joined the Chicago staff of National Radio Advertising, Inc. In the past he has been associated with the Building Materials Publishing Co. and also with Aubrey & Moore, Inc., general advertising agency of Chicago.

Midnight to Morning Programs Are Popular

TO THE EDITOR:

Radio station KJBS was founded in January, 1925. At this time none of the broadcasting stations, located around the San Francisco bay, were giving a continuous musical program all day. KJBS has continuously broadcast all day, seven days a week, since that time. We found that this all-day service met with the immediate approval of both the listeners and the retail radio dealers.

After considerable investigation we found there were approximately 20,000 people in this district who finished their day's work between 12 midnight and 2 a. m., also a very large number of hotel and restaurant employees who have access to radio sets where they work all night. Also a great number of house parties which last late into the night and trans-Pacific and coastwise ships, coming into this port, report that they use the station for entertainment of their guests during the early morning hours. It is very difficult to determine the audience during the hours between 12 and 6 a. m., but from the number of telephone calls and letters received, the audience consists of night workers, people on parties, farmers and commuters who arise quite early. We average in excess of 300 telephone call requests per night and on Saturday night have received as many as 500 telephone calls and telegrams.

We felt this owl service was very badly needed, and we now feel, from the large number of favorable comments, that it justifies the continuance of this service.

This owl program is being sponsored by a taxicab company, an all-night restaurant, an all-night automobile towing and repair shop and a ginger ale company. One department store in San Francisco used some announcements on the owl program, calling attention to a sale starting the next day; three weeks later they received an order from Kodiak, Alaska, for some of the goods that were mentioned. The results they are obtaining again carry out proof of the large audience at this time of night. This owl service was started April 20, 1930.

Very truly yours,

(Signed) RALPH R. BRUNTON,
Manager, KJBS, San Francisco

Test Campaign for Parfay

RADIO and newspapers are being used for a test campaign in California for Parfay, a new shortening made in Swift & Company's California plant. The J. Walter Thompson Company, directors of the Swift advertising, are handling this campaign.

New Radio Home-Makers Program

THE Brer Rabbit Molasses Folk, sponsored by Penick & Ford, Ltd., New York, recently began a new series of broadcasts of gingerbread recipes in the Radio Home-Makers Hour over the Columbia network.

Broadcast Advertising