

# Broadcast Advertising

*An Independent Magazine Devoted to Advertising by Radio. Published at 440 South Dearborn Street, Chicago*



*Stations Will Eliminate  
Business Quack Copy*

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*Why Radio Does a Quicker  
Job Than Billboards*

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*The Pros and Cons of  
Recorded Programs*

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*What an Agency Wants to  
Know About a Station*

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*Television—A Medium of  
the Future*

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*Maytag's Experience with  
Recorded Programs*

November, 1929

*Northwest's Leading Radio Station*

# KSTP

**NATIONAL BATTERY STATION**

**BROADCASTS CONTINUOUS DAILY SCHEDULE TOTALING  
124 HOURS PER WEEK**

## **MARKET**

KSTP dominates the field in the Twin Cities and the Great Northwest with its millions of buyers of all kinds of commodities and service. The most powerful station in this territory, KSTP is heard at greater distances than any other Northwest station. Rates are based on local coverage, but KSTP is heard internationally.

## **SERVICE**

KSTP service is complete and continuous from the first contact. Every department essential to successful radio production: research, merchandising, sales, publicity, program, continuity, music, dramatic, engineering,—is administered by an expert staff always at the service of the advertiser.

*By giving the best entertainment and most service to the radio listeners, KSTP gives most to the radio advertisers. The largest audience in this great market listens regularly to KSTP.*

### **Representatives:**

Bureau of Broadcasting, Radio Digest, Chicago, Ill.  
Scott Howe Bowen, Inc., New York, N. Y.

*Accounts accepted from accredited advertising agencies.*

**STUDIOS**  
**ST. PAUL HOTEL**  
**ST. PAUL**

**Executive Offices**  
**ST. PAUL HOTEL**  
**ST. PAUL, MINN.**

**STUDIOS**  
**RADISSON HOTEL**  
**MINNEAPOLIS**

# Broadcast Advertising

*Magazine.*

440 South Dearborn Street, Chicago, Ill.

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Volume 2

NOVEMBER, 1929

Number 2

## *Stations Will Eliminate Business Quack Copy*

*Business Routine Overshadowed  
by Live Discussions*

SIXTY representatives of leading broadcasting stations converged their viewpoints at West Baden, Ind., on November 4 and 5 and settled the future problems of the youthful fifth estate—at least for a year.

It was the occasion of the annual convention of the National Association of Broadcasters, with President William S. Hedges, of WMAQ, presiding. An unusually rapid order of business included discussions and committee reports on commercial broadcasting, ethics, uniform accounting cost and exchange and legislation.

Pleas for standardization in the handling of commercially sponsored programs, for more stringent application of the N.A.B. code of ethics, and for ways and means of stabilizing the industry, were pivotal points of the meetings.

The advertising agency and advertiser will be insured better and less inflated audience breakdowns as a result. The convention adopted a resolution of the commercial broadcasting committee which will result in a commit-

tee of the N.A.B. meeting with committees from the A. N. A. and the A. A. A. A. to establish what information regarding its audience, programs, etc., a broadcasting station should make available and how this information is to be obtained and compiled.

Russell B. Williams, time buyer for Reincke-Ellis agency, Chicago, lashed "blue sky" stations in a speech at the convention. His complaint was chiefly against broadcasters who amplified their foreign audiences which he defined as that 14% of a station's listeners who are located outside the 50-mile service area of the average station. He also sought more uniform rates for low power broadcasters.

Mr. Williams stressed the importance of statistics on the territory included within 50, 75, and 100 mile circles about stations.

One example of "inside program" merchandising given by the speaker as an illustration was that of the Cadillac-La Salle hour placed by his agency over a Chicago station. Historical radio dramas woven about the lives of



William S. Hedges  
Re-elected President

the famous explorers whose names are now, of course, motor car trade names, accomplish the desired result.

Considerable discussion of the transcribed program was provoked by the address Tuesday of Harrison J. Cowan, president of Cowan and Prindle, Inc., New York City. (This is covered elsewhere in this edition.—Editor's Note.) One interesting sidelight developed when W. E. Harkness, representing the Western Electric Company division which is manufacturing electrical transcribing machines for lease to stations, said that his company saw a real future for this type of program, an opportunity for small stations to expand their business, and even the networks employing the transcribed continuity to extend their audiences where telephone wires do not reach.

In order to further the work already done toward improving the quality and sincerity of the broadcast advertisement, the report of the ethics committee of the convention was adopted. This empowers the managing director of the N.A.B., L. S. Baker, to nego-

tiate working arrangements with the Better Business Bureau of the Advertising Clubs of America, and to collect from the N.A.B. membership all complaints of unfair business practice and propositions from doubtful advertisers, to be presented to the B. B. B. for its consideration and co-operation; so that a report can be made to the N.A.B. membership of all doubtful or objectionable advertising and questionable business practice, for the guidance of the membership.

The resolution also recommends to the Federal Radio Commission that they formally adopt as a part of their procedure the N.A.B. code of ethics or a similar one based upon the same questions, and that this code be applied in the determination of a station's service in the public interest, convenience and necessity, the franchise measuring stick of the radio law.

Congressman Robert H. Clancy (Mich.), member of the House Committee on Merchant Marine and Fisheries to which is referred radio legislation, proved a fiery and interesting speaker. In a nutshell, he told the broadcasters that he knew legislative stability



L. S. Baker  
Managing Director

was what they wanted, and he then told them how to get it.

His suggestions were followed up by the N.A.B. legislation committee whose adopted resolutions, applauded vigorously by the assembled delegates, will do much to shake the Senate and House out of their present passive treatment of radio and to remove broadcasting from its present role as football of ambitious but uninformed politicians.

The Congressman also warned the broadcasters to take heed of the warning wave of censorship and prevent censorship laws by good conduct. He reminded the delegates that the rural point of view was not the same as the urban, and to take cognizance of the fact.

That radio manufacturers are assisting the broadcasters in serving the public was brought



Alfred J. McCosker  
Re-elected Treasurer

out by Bond T. Geddes, managing director of the Radio Manufacturers' Association, in a report to the convention.

Mr. Geddes said that there were now twenty-seven makers of radio sets and accessories regularly sponsoring national network pro-

grams. He also divulged the interesting news that the R.M.A. was endeavoring to have air program sponsors provide advertising allowances for local dealer broadcast tie-ins, much the same as is done in the case of local dealer tie-ins with national newspaper advertisements.

The R.M.A. is also working out a plan to keep on the air such interesting feature broadcasts as baseball and boxing matches, sometimes barred by promoters, Mr. Geddes said. How this will be done was not explained, but it is presumed that the method will be by sponsorship by the R.M.A. as a whole.

Election of new officers, in which Mr. Hedges was returned to office for another year, concluded the second day's session of the convention. Unofficial activities Monday night included a "speechless" banquet and on Tuesday evening a dinner to the officers. Efforts to break par on the sportier of the two West Baden Springs hotel golf courses filled the leisure of the broadcasters when they were not in meeting or attempting to sell time to one another.

H. A. Bellows, WCCO, was chairman of the Legislative Committee; Dr. Frank W. Elliott, WOC, was head of the Committee on Ethics, while H. K. Carpenter, WPTF, was chairman of the Commercial Broadcasting Committee.

Among those attending were the following:

#### COLORADO

Denver—Thos. C. Ekrem, KFXF;  
Eugene P. O'Fallon, KFEL.

#### ILLINOIS

Chicago—Ralph L. Atlass, WBBM;  
Edgar L. Bill, WLS; Morgan L. Eastman, WENR; Stuart E. Eggleston, CBS; Bill Hay, WMAQ; Wm. S. Hedges, WMAQ; J. O. Maland, WLS; Evans S. Plummer, KYW; Vernon Pribble, WGN; E. C. Rayner, Bureau of Broadcasting; Henry Sellinger, WGN; Wilson Weatherbee, NBC; Russell B. Williams, Reincke-Ellis Advertising Co.

Urbana—Joe Wright, WILL.

## INDIANA

Indianapolis — Gene Barth, Roy Thurman, WFBM.

## IOWA

Davenport—Dr. Frank Elliott, Edgar Twamley, WOC.  
Des Moines — J. H. McCarroll, WHO.  
Waterloo—Harry Shaw, WMT.

## KANSAS

Lawrence—R. C. Jackman, WREN.  
Milford—J. O. Weldon, KFKB.  
Topeka—P. P. Harvey, Jr., Charles H. Sessions, WIBW.

## KENTUCKY

Louisville—W. L. Coulson, WHAS.

## MASSACHUSETTS

Boston—Charles W. Burton, WEEI;  
R. L. Harlow, WNAC.  
Worcester—J. J. Storey, WTAG.

## MINNESOTA

Duluth—W. C. Bridges, WEBC.  
Minneapolis — H. A. Bellows, WCCO; Troy S. Miller, James S. Miller, WRHM.  
St. Paul — Stanley E. Hubbard, KSTP.

## MISSOURI

St. Louis — C. W. Benson, WIL;  
Herman H. Hohenstein, KFUD; Geo. Junkin, KMOX.

## MONTANA

Butte—E. B. Craney, KGIR.

## NEBRASKA

Omaha—Orson Stiles, WOW.

## NEW JERSEY

Atlantic City—Edwin M. Spence, WPG.

## NEW YORK

New York City—L. S. Baker, National Association of Broadcasters;

Scott Howe Bowen; Edwin K. Cohen, Judson Studios, Inc.; Harrison J. Cowan, Cowan & Pingle; P. A. Greene, WABC; W. E. Harkness, Electrical Research Products, Inc.; Paul W. Morency, National Association of Broadcasters.

Rochester—A. B. Bell, F. E. Van Vechten, WHEC.

## NORTH CAROLINA

Raleigh—H. K. Carpenter, WPTF.

## NORTH DAKOTA

Bismarek—P. J. Meyer, KFYR.

## OHIO

Akron—Hugh C. Robbins, Allen T. Simmons, WADC.  
Cincinnati — Ford Billings, WLW, WSAI; Geo. L. Sutherland, Jr., WLW.  
Cleveland—D. G. Stratton, WTAM

## OKLAHOMA

Tulsa—L. Roy Duffy, H. A. Hutchinson, KVOO.

## PENNSYLVANIA

Altoona — Roy F. Thompson, WFBG.  
Pittsburgh—H. J. Brennen, Robert M. Thompson, WJAS.  
Oil City—L. E. Ore, WLBW.

## RHODE ISLAND

Providence—R. L. Harlow, WEAN.

## WASHINGTON

Seattle—Birt L. Fisher, O. D. Fisher, KOMO.

## WISCONSIN

Milwaukee—W. J. Damm, WTMJ

## THE PRESS

Martin Codel, North American Newspaper Alliance, Washington, D. C.; Dean S. Kintner, The Plain Dealer, Cleveland; G. W. Stamm, Broadcast Advertising Magazine, Chicago.

## OFFICERS ELECTED

William S. Hedges, WMAQ, Chicago.....President  
Edwin M. Spence, WPG, Atlantic City.....Vice President  
O. D. Fisher, KOMO, Seattle.....Vice President  
A. J. McCosker, WOR, Newark.....Treasurer

## Board of Directors

Eugene P. O'Fallon, KFEL, Denver; Don Lee, KFRC, San Francisco; J. G. Cummings, WOAI, San Antonio; Arthur B. Church, KMBC, Kansas City; Edgar L. Bill, WLS, Chicago. The following were elected to fill unexpired terms: W. J. Damm, WTMJ, Milwaukee, replacing Wm. Heinz, WHO, Des Moines; John J. Storey, WTAG, Worcester, replacing Edwin M. Spence, elected vice president.

Other members of the Board, whose terms expire in 1930 and 1931, are: C. R. Clements, WSM, Nashville; Dr. Leon Levy, WCAU, Philadelphia; H. A. Bellows, WCCO, Minneapolis; Earle C. Anthony, KFI, Los Angeles; Geo. F. McClelland, WAAF, New York; Paul B. Klugh, WJAZ, Chicago; Dr. Frank W. Elliott, WOC, Davenport; Lardin Kay, WSB, Atlanta.

Managing Director: L. S. Baker.

# Why Radio Does a Quicker Job Than Bill Boards

*Avenues of Distribution Thoroughly Covered by Newer Medium*

By Harrison J. Cowan\*

President, Cowan & Pringle

**S**OME people say that broadcasting is a primary medium; others say it is a secondary medium; some say it is a medium for good-will advertising alone; others that it is a medium for direct selling.

In our judgment, the broadcast advertising falls in the same category as any other kind of advertising. It has no limitations in advertising other than visual limitations. If you remember your composition, you may have been given the task of describing a wheelbarrow to someone who had never seen one. If you had to do that over the radio, it would be a difficult job. So some things require visual advertising. There are a few things that can be put into print and can not be talked about.

You can all think of certain things that can cause you certain embarrassment if they approach you with the idea of going on the air. Other than that, in our judg-



Harrison J. Cowan

ment, broadcast advertising can do anything that any other advertising can.

Broadcast advertising, first of all, is nothing in its commercial aspect but merely a means to an end. There are some things that we have found out in our experience with broadcast advertising, and I would like to speak or them.

First, we know that broadcast advertising can create a tangible good will. In the case of one of our accounts, the good will of that account, the good will of the air program, is valued at the pres-

ent time in excess of one million dollars, and has been so accepted by conservative bankers.

Secondly, broadcast advertising offers a very convenient and effective means of relating a family of products to each other, and to the manufacturer who makes them. This can be done probably more readily in talking about products than in writing about them, and in putting them in print. This is a very valuable function of broadcasting. In the case of General Motors, they have a family product which they

\*Excerpts from an address at the annual convention of the National Association of Broadcasters, West Baden, Indiana, November 3 to 5.

wish to relate. It has probably been done more successfully with broadcasting than in any other way, and similar other manufacturers such as Graybar and others have an enormous family of products, and it is important that they be related to one another and related to the manufacturer.

A third function of broadcasting is to create acceptance for the product. By acceptance we mean this: If a product is known, if it is of good repute, if the consumer will buy it readily, if the trade will buy it for resale, it has acceptance. Broadcasting will give a product acceptance quicker than any other medium of which we have any knowledge.

#### Replacing Outdoor Advertising.

It is commonly considered in advertising that outdoor advertising in the past has been the quickest medium for accomplishing this. When we wanted to spread over the landscape the purpose that a certain product was being made and sold for, the quickest way was to slap a twenty-four sheet poster up all over the land and everybody knew about the product. Afterwards we could start to build the reputation of the product along specific lines. That can be done more effectively through broadcasting than through outdoor advertising, although there are factors on both sides.

It can also produce a consumer demand. It certainly lowers sales resistance on products sold for resale. In other words, if a salesman goes to a merchant, and asks him to buy something which he is to sell to his customers, the fact that the manufacturer is using broadcast advertising will help the salesman do his job. It is also a very interesting thing to salesmen themselves. One of the hardest jobs of any manufacturer is to get the salesman enthusiastic about an advertising campaign. They have all heard about advertising campaigns for years, and they take them with a grain

of salt. The manufacturer tells them that he is spending a great deal of money to tell the consumer all about this product, and he tells the salesman that he ought to be enthusiastic about this great expenditure of money and come out and work like the devil. It happens that the salesman is also a radio listener and he takes a certain amount of pride in the program, and he will co-operate with products being sold over the air more readily than he will products that are advertised through other mediums.

As a matter of fact, it sometimes works out to the detriment of the manufacturer. Where he has one product that is being promoted by broadcasting and other products through general magazines and newspapers, the salesman will often pick up the things advertised over the air and run away with them, neglecting the others.

#### Reduces Sales Costs.

Now, advertising in itself has as many theories as broadcasting. We hear a lot of talk about consumer demand, and we also hear talk about consumer acceptance. It is said that Campbell's Soup Company has twelve salesmen who are responsible for distribution of this product with approximately one hundred to one hundred and fifty thousand dealers in the United States. With a force of twelve salesmen, it is obviously impossible for them to do a real selling job with anybody, either with the wholesalers or the retailers.

The function of broadcast advertising is first of all to make the salesman's job easier; to secure the co-operation of the retailer to the end that the retailer will keep the merchandise in stock, and if possible, on the counter, and in the windows.

This brings up the necessity for putting broadcast advertising into such a form that it can be adequately merchandised by the



salesman. The salesman coming in to a retailer now with periodical or newspaper advertising, can spread a beautiful portfolio on the table with proofs and newspaper advertising. He can say, "Mr. Man, we are going to have this advertisement in the next issue of our paper; it reaches so many people in your territory, etc." He gives him a picture of what that advertisement is going to do for him.

In a similar way, it is very necessary to put broadcast advertising into such form, virtually, that the salesman can adequately present the broadcast advertising to his trade.

Now, in merchandising broadcasting, we run up against the same thing that we meet in merchandising other kinds of advertising. Today it is customary in a proof book of advertising, which is taken out by the salesman, to go to this extent to prove that the advertising is going to be done, and secondly, that the advertising is going to be adequate. There is a letter from the manufacturer to probably his advertising agent, authorizing the insertion of the advertising of such and such a description. There is furthermore a letter from the advertising agent to the publication, stating that he has this day ordered such and such space. And there is probably a letter of acknowledgment from the publication to the advertising agent of the order and if possible, putting that order on some sort of a non-cancellable basis so the merchant is going to know that the advertising is going to run.

#### Resort to Misrepresentations.

We have already found in going around among the trade that some people have been merchandising so-called broadcast advertising campaigns, which consist of nothing more or less than a casual announcement now and then over stations of little importance, as concerns a major market.

That sort of thing isn't good for either the broadcasting station or the manufacturers. We all should have some conception of what a broadcast advertising campaign consists of, and then it is the duty of every one, the advertising agent, and the broadcasting company, to sell what is adequate in the way of broadcast coverage, and frown on the use of the medium in a way which is inadequate, or which probably will not do justice to the proposition of the sponsor.

That brings up this: Who discovered broadcasting as a medium? In any event, after they found out they could put certain things on the air, music, speech, etc., somebody came along and said, "This is going to be a swell advertising medium."

Later, after negotiations had been made between the radio broadcasting station and the advertiser direct, the station was informed that "So and So is the advertising agent, and he takes care of all of my advertising, so you had better make your details with him," so the details were arranged, and then the broadcasting company found they had to pay the agent 15 per cent commission.

In the early days, undoubtedly the advertising agents were very much interested in this new source of income. Getting 15 per cent for sitting in and looking wise is a very nice business. After that, certain advertising agents began to get genuinely interested in the medium.

#### A Medium of Self-Expression.

We have always felt that the danger of broadcasting is this: it offers every one a beautiful opportunity for self-expression. Few of us can play the piano; few of us can play the violin; few of us can lead an orchestra; few of us can compose music, and few of us have the wherewithal to become angels of musical comedy.

(Continued on Page 41)

# The Pros and Cons of Recorded Programs

*Broadcasters Agree That Records Have Their Place in Radio*

**F**OLLOWING the address of Harrison J. Cowan at the annual convention of the National Association of Broadcasters, Wm. S. Hedges, president of the organization, invited discussion and called upon W. E. Harkness to give his views on the subject of recorded programs. Owing to the fact that the discussion brought forth a diversity of viewpoints on this important subject, it is published virtually in full.

Mr. Harkness represented Electrical Research Products, Inc., a subsidiary of the Western Electric, which proposes to install machines of a type now used in the talkies for reproducing records on radio stations on a rental basis.

## The Discussion

**MR. HARKNESS:** My trip here has been in the position of trying to find out what the broadcasters want, and to determine just what we can do to supply their wants, and to further the recorded program situation, and maintain the service to its highest possible degree.

I feel that there is a place in broadcasting for recorded programs. I also feel that they are not going to replace the presentation of the artist direct. There is no doubt but what that will have a stronger appeal to the public than any recorded program. I can conceive, however, of certain stations and certain districts which are not served by chain programs, or programs of high order, being better served by means of recorded programs. That I think all of you will agree to, that the sources of talent in many localities are very meager and constant repeti-

tion of the same artist becomes objectionable to the listeners.

With the recorded program, it gives you an opportunity of expanding your talent, and possibly presenting it with the quality superior to what you have been able to do with direct production.

It is possible to record in a manner which will give very satisfactory reproduction. It isn't an easy thing to do, and it is going to mean that somebody who enters that field will have to give a great deal of time and effort to the development of methods, of handling it, and of recording and of reproducing it. It is going to require just as much study as the presentation of programs in the studio itself has required.

As to its effect upon the broadcasting business it seems to me that it offers an opportunity for the smaller station, not connected with the chains, to expand

## IN THE PICTURES

1. Evans S. Plummer, KYW, Chicago; O. D. Fisher, KOMO, Seattle; Wm. S. Hedges, WMAQ, Chicago; Stanley E. Hubbard, KSTP, St. Paul.
2. Roy Thurman, Gene Barth, WFBM, Indianapolis.
3. Edgar Twinnley, WOC, Davenport; J. H. McCarroll, WHO, Des Moines.
4. Roy F. Thompson, WFBG, Altoona; Bond P. Geddes, Radio Manufacturers' Assn., New York; Representative Robert H. Clancy, Detroit; Paul Morency, National Assn. of Broadcasters, New York.
5. Eugene P. O'Fallon, KFEL, Denver.
6. Troy S. Miller, James S. Miller, WRHM, Minneapolis.
7. James Weldon, KFKB, Milford, Kans.



their business, and to do it in an economical manner. As far as the chain is concerned, I think it is not a serious menace in the way of competition, but it can be used by them as a means of further expanding their distribution throughout the country.

If used in that way, it seems to me it is going to be an added advantage to the chain broadcasting.

As far as the advertising is concerned, it seems to me it has marked advantages in some cases. Certain advertisers, while doing business on a national basis, have certain areas in which they wish to use pressure. The use of the record permits that to be done. They can assist sales efforts in those locations either jointly with the chain operation, or simultaneously with the chain, or at different times, using different programs, or using the same programs, as may be necessary. In other words, it is a more flexible method for presenting your program to the public than the chain permits at the moment, so from the advertiser's standpoint it seems to me it may have added advantages.

Take cases where an advertiser's publicity is done throughout the rural communities, and little of it is done in the cities, it may be better to use the record, and scatter it through the country, rather than concentrate on the stations used in the cities.

Those are matters, it seems to me, of individual study on the part of the advertiser, as to which fits his needs.

Another factor is this: that advertisers are filling up the present chains, which means a great many national advertisers are being excluded during those hours which they wish to use, and which are most effective.

There are only two ways in which this can be overcome. One is to make and build up additional chains. The other is to do what is proposed to be done by means of records: send-

ing those records out to stations who are not chain members.

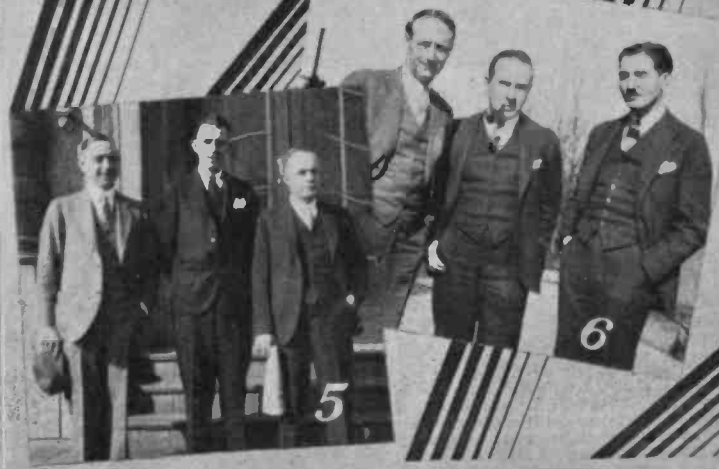
There are possibilities both ways. There is room for other chains to be organized. That, however, means the investment of considerable capital; it means entering into contracts involving considerable sums of money, and it is a long, hard drag for anybody to organize a chain.

As far as the equipment is concerned, I think the cost of the equipment is a secondary matter when you look at it from the standpoint of the return you are going to get. But I think it is a mistake to get poor equipment, the same as it is bad to get poor broadcasting programs. So, in selecting your equipment, the first thing you are going to look for is quality if you are going to maintain the standards of your stations, and you do surely need quality in your recordings to assure that the material you will record will be of the high quality that you desire.

DR. FRANK B. ELLIOTT (WOC, Davenport, Iowa): I have been very much concerned with this recorded program development. We happen to be located in a community, remote from large sources of material, especially in a musical way, and it is very difficult to produce the types of program that compare favorably with those in metropolitan areas. We can build a few programs of that type, but after all, you are dependent upon some other source for program material, just as has been stated here so ably by the gentleman preceding me. But the thing that worries me, and has worried me all the time, was what kind of recorded program can we accept. We want to maintain the standards, the program standards, of our station to the highest; we do not want to put anything on that is objectionable, that would injure the sensitive feelings of any

#### IN THE PICTURES

1. E. B. Craney, KGIR, Butte; Fred E. Van Vechten, WHEC, Rochester.
2. Charles H. Sessions, WIBW, Topeka; Aylesworth Bell, WHEC, Rochester.
3. L. S. Baker, National Assn. of Broadcasters, New York; Henry A. Bellows, WCCO, Minneapolis; John J. Storey, WTAG, Worcester.
4. Edwin K. Cohan, Judson Radio Program Corp., New York.
5. J. O. Maland, WLS, Chicago; Percy Harvey, WIBW, Topeka; Edgar L. Bill, WLS, Chicago.
6. Bill Hay, WMAQ, Chicago; Henry Selinger, Vernon H. Fribble, WGN, Chicago.



person in any home; yet we cannot be assured from the present source of supply (I mean no reflection on any of the boys that have been working and pioneering). We do not know that the record will be of any value to us when we get it. In fact, we have had some not fit to produce and were not produced.

If I as a station operator could be assured that a dependable source of supply could be obtained, then I would have no objections to entering into an arrangement for those hours that are not used for other broadcasts.

In talking this matter over with a group yesterday afternoon, the different phases of the problem, the patent situation, the difficulties that the advertising agencies that are pioneering this work have had, and their problems, I think we as operators are faced with the situation much as the gentleman has stated it. We have got to do something ourselves to make the way clear for non-exclusive furnishing of this material on a competitive basis where the merits of the advertiser cannot be brought to us, free and clear.

A suggestion was made by the gentleman from New York (Mr. Cowan) that we ought to sponsor that ourselves, but you know as well as I do that at the present time there is not enough coherence or business understanding among the broadcasters themselves to effect an organization of that kind in time to bring this out.

My thought was this (and I suggested it to a number yesterday afternoon): That if we as station operators would indicate in no uncertain terms that we would not purchase equipment, for instance, of the Western Electric Company, or their subsidiaries, unless they would guarantee to us that we would receive records—that is, plenty of records of the type and quality best suited for that apparatus—then we might well consider a license from it.

I believe they are doing the job only half when they offer us a high quality of apparatus for the broadcasting of recorded programs. Unless they will go the full measure and say that they will furnish or provide a means so that every advertising agency could have free access to that studio to produce the quality of record to match that apparatus, and you know as well as I do that unless that is done you cannot be assured that that program, when it is broadcast, will be of the right quality, the right pitch or anything else. You know that your engineers have been fighting with these machines that have been sent out; you know that some of

them have to run 38 revolutions per minute to make the pitch right, and some of them 32, etc. So there must be a standard of records submitted to those stations who desire to use that material that they can depend upon.

The newspaper men wouldn't stand for poor half-tones or mats being sent to them. They want them perfect, and they have to be perfect or they can't make the job a perfect one that will appear well in their paper. I am not offering this as a matter for any action on the part of the association now any more than I am just offering that as a suggestion. If you have any dealings with these people, let's tell them we will go through with the job if they are right, and if they aren't, we won't.

MR. PRIBBLE (WGN, Chicago): In listening to this talk there is just one regret that went through my mind: that we didn't have a line in here and a microphone before this man and that we didn't have every advertising agency man sitting right here and compelled to listen, and the rest of the advertisers sitting right back of them.

To my way of thinking it is by far the most intelligent presentation that I have ever listened to, and it had the least number of things in it that a station should object to of anything I have ever listened to along this line.

There is just one point that if I can help to clear up or if I am wrong I would like to have the assistance of all here: that was your feeling that it might assist broadcasting if talent were grouped, and if you as the advertising agent or the advertiser were permitted to select this talent at random and place it upon any station that you care to. Personally I feel that it would be a de-

(Continued on Page 34)

## IN THE PICTURES

1. Scott Howe Bowen, New York; Blrt F. Fisher, KOMO, Seattle.
2. W. L. Coulson, WHAS, Louisville; Orson Stiles, WOW, Omaha; W. C. Bridges, WEBC, Duluth.
3. H. L. Harlow, WNAC, Boston; F. J. Brennen, WJAS, Pittsburgh; Ralph Atlass, WBBM, Chicago; Morgan L. Eastman, WENR, Chicago.
4. E. C. Rayner, Bureau of Broadcasting, Chicago.
5. —; Ford Billings, WLW, Cincinnati; Geo. Junkin, KMOX, St. Louis.
6. Robert M. Thompson, WJAS, Pittsburgh; Edwin M. Spence, WPG, Atlantic City.



# What An Agency Wants to Know About a Station

*Executive Says Stations Offer Inadequate Cooperation*

By Russell B. Williams\*  
Reincke-Ellis Advertising Company

**G**ENTLEMEN, probably you do get applause letters from all over the United States. Perhaps you do get listener replies from foreign countries, but here I am trying to do something which will boost the sales of my clients' products in a particular locality. Having that as my problem, I don't care about the letters you receive from listeners in the East Indies, Madagascar or the ends of our own continent. They don't impress me from the station standpoint. I know when such letters are shown me, the listener has a remarkably good set.

What I want to know is: What is your station popularity within your own fifty-mile or one hundred mile radius? After all, if you will take a map of your own locality and draw a circle around your own station, you will find you have within that circle all the buying power and population you need to justify the rates you are charging your clients.

## The Starch Census.

Dr. Daniel Starch says that about fourteen—or is it eighteen—per cent of the listener attention is foreign, which is to say, outside the community radius. Why do you so over-emphasize the little fourteen per cent?

I personally, and I believe the other station time buyers, are primarily interested in the 85 per cent, the percentage which will

reside within your fifty-mile circle. What I want to buy is not "blue sky," so analyze your own immediate territory; tell me how many radio sets there are in that territory; tell me what percentage listen to you at various times of the day or evening; tell me what competition you have, and what you are doing to overcome it, and with what results; tell me what newspapers, not affiliated with your station, say about your program; tell me what your breakdown of your circulation is; the percentage of people in the lower strata of life; the percentage of people in the middle class, the percentage of people in the upper or wealthy class.

One statistician says in general radio set owners pay an average of 40 per cent more rent than no radio receiving set owners. Is that true in your territory? I would like to know.

I want to know what kind and how many people listen to your station, and what they think of it.

## Importance of Programs.

In addition to knowing these things, I want to know what your individual program setup is. I want to know what you are broadcasting and on what schedule. I want to know that because I know that if you are not carrying forward a complete, well-rounded program schedule, that a large percentage of your listening audience is going over your head and listening to some other station which is giving them a complete, well-rounded service.

Do you carry educational fea-

\*Excerpts from an address given at the annual convention of the National Association of Broadcasters, West Baden, Indiana, November 3 to 5.



tures: Do you give religious features on Sunday or at the vesper hours on week days? Do you give spot news, sports information, weather reports, etc? Do you give technical information, such as market reports, agricultural information? What do you do along the cultural side of life? What kind of a music schedule do you have, and in addition to dance, popular, vocal and orchestra music, do you give symphony, classic and operatic?



R. B. Williams

What are you doing for the children? Have you their interest and appreciation? What are you doing for the women, the housekeepers, in the way of home decoration, home economics, articles, reviews and special features? Do you give timely political information, and what do you do to better your community, for, after all, you are a public service station, and you must bend every effort to the betterment and development of your community.

There are thousands upon thousands of advertisers in the United States. Each one has a separate, although not particularly different problem in sales.

Let us take the manufacturer of, let us say, power plant equipment. In advertising that equipment, he must necessarily have within his advertising campaign five separate phases of advertising activities. Those five phases are: production of literature, direct mail, space advertising, exhibits at conventions and shows, publicity.

**Radio an Added Medium.**

In a nationally advertised mer-

chandise, there is a sixth phase, that of outdoor advertising, and now you come along and add a seventh division for the advertising appropriation, namely, radio. Now, we know if any advertiser does not have all of those advertising activities properly correlated and working together, that his appropriation will not return the dividends it should or might.

In like measure, if you are serving the public with radio entertainment and instruction, if you haven't a complete, well-rounded program set up, then a portion of your audience is going over your head and reaching out to the station which will give them the kind of program structure and schedule they want.

Tell us what your audience is in your fifty-mile area; tell us what kind of people live there, something of their economic status, how much money they have to spend; what percentage of them are women; what percentage are foreigners; what percentage have automobiles; what they think of your station, and why—this why having to do with your program schedule, and its method of operation. Forget the 18 per cent foreign listeners, and the hundred of love letters you have received from listeners, so far from your station; they could never patronize your community stores. Tell us brass facts about your station, so that we, the sponsor and the advertising agency, may do a better job in merchandising the product we advertise.

*(Continued on Page 44)*

# Maytag's Experience With Recorded Programs

*Washing Machine Company Now  
Broadcasting Three Years*

By R. A. Bradt\*

Vice President, The Maytag Company

WHEN we were first approached to do radio advertising, there were no tangible figures available that would indicate to us the real good that radio advertising would do as interpreted into Maytag sales. Three years ago, nobody had in their possession statistics that would reflect the real value of radio publicity for any product. Being one of the major advertisers of the country, we felt there was considerable value in this new medium, but we also felt that certain laboratory tests were necessary before we could establish its relative value with our line.

## Disregard Recommendations

We declined the usual recommendation that we start our program off with excellent talent on a premier station and with a program that carried very little advertising. Instead, we did practically the opposite, which consti-



R. A. Bradt

tuted what I just referred to as a laboratory test. We employed time on a mediocre station; we hired mediocre talent and went on the air every evening for five evenings a week; we loaded our programs heavily with advertising copy. We didn't do this expecting favorable reaction, because we didn't want favorable re-

action. What we wanted was some idea of its true value from an advertising standpoint rather than from its entertaining standpoint. We felt that any program by the sheer weight of premier talent on a premier station, with little or no advertising, would be found to draw favorable comment, but favorable comment would not be indicative of advertising value.

We drilled our sales organization in the use of radio as a door opener and the assistance it was giving them in the field. These programs ran sixty days, as outlined, and then we sent out a questionnaire to dealers, salesmen, and field managers. Almost

\*From an address at the annual convention of the Association of National Advertisers, Swampscott, Mass., October 14 to 16.

in one voice they came back, criticised the station we were on, told us our music and entertainment were terrible, that the advertising was obnoxious, BUT—radio had actually made sales for them in the field, helped them to a better entree to the lady of the house, and made itself felt in a very tangible and effective way.

This test showed us that there was something to radio besides just favorable reaction—results in a very tangible form.

From this time on, our radio representatives put on a very exclusive and high class entertainment talent and reduced the advertising copy.

#### Select Strategic Stations

In increasing our number of stations, we were confronted with the problem of paralleling our distribution. No combination or series of stations provided a network which would cover our districts of dominant distribution without a great waste. Therefore, we selected only those stations that were in a most strategic position to dominantly cover those areas. As the demand rapidly increased for a greater number of stations, we found ourselves confronted with the difficulty of supplying adequately high class talent and to produce a certain standard of programs in the cities where we had selected stations. This represented a problem which became more and more acute as we used the best material available and found no new material with which to vary our programs.

This led us up to the consideration of recorded programs. We experimented for several months, with the help of one of the largest recording studios, toward perfecting the tone, pitch, technic,

and quality of reproduction. Mechanical problems were worked out so that an entire thirty minute program could be produced over the air without a break in its continuity and to such a degree of quality that expert listeners could not detect the difference between them and a spontaneous studio broadcast. On December 18th, 1928, the first full recorded program of its kind, ever produced over the air, was sent out from Station KDKA, under the sponsorship of The Maytag Company, produced under the direction of Mr. Raymond Soat, of National Radio Advertising, Inc., who still handles all of our recorded broadcasts.

#### Availability of Talent

The advantages of such a system have turned out to be even more than we had anticipated. Premier talent is always available. Instead of dissipating the appropriation for mediocre talent in a large number of cities, the equivalent or even less is spent in securing in New York or Chicago a high class program of any type desired. Instead of this program being broadcast over the air, it is put on in a very similar studio and a permanent record made of it for all time. The program is exactly the same only it employs a different vehicle. Instead of being produced before a broadcast microphone, it is produced before a recording microphone to be released at different times at different stations according to the best prearranged program.

Talent which is usually busy at night or in the early evening hours is generally always obtainable in the forenoon for recording purposes. Corrections and alterations can always be made so that

the finished product reaches a point close to perfection.

Auditions of the first programs were given to a great many of the largest stations, and to them this new type of program and the perfection of its reproduction was a revelation. Radio critics and stations alike accepted it as a unit program instead of just a canned program.

#### **Demonstrated Before Radio Commission**

An audition was also given to the Federal Radio Commission, who immediately showed their enthusiasm by declaring that it would be manifestly unfair to allow it to remain necessary to classify such a program in the same category as phonograph records, player pianos, etc.

Let us now look at such a schedule of broadcast from a purely advertising standpoint. No other process or arrangement would make it possible for us to parallel our distribution as completely and adequately as this. We have been free to pick in every territory, regardless of their affiliation, the one dominant station that gives us the best coverage. We have picked these stations in the same way we would pick the most adequate newspaper circulation.

#### **Programs Are Staggered**

The programs are arranged at the time and in the proper sequence to receive the greatest results from the factor of multiple reception. The programs are scattered through the week on every night except Sunday night, which means that every night in the week there are from one to ten half hour Maytag programs from the hours of six-thirty to ten o'clock. There could be no better example of the tremendous

circulation and coverage we receive from our radio advertising than this factor of multiple reception. We have been asked several times, when so many Maytag programs are being received in the same territory and in the same week, how we avoided the difficulty of repetition. At the beginning, a few stations were put on each week, in different districts, and with four or five programs ahead already prepared. It was very easy for us to stagger them in different territories so that it was an uncommon thing to hear the same Maytag program from more than one station during the same week.

To give you a hypothetical case, such as we attempt to bring about, we will take the city of Toledo, Ohio. We will say on Monday night they receive a program from Pittsburgh, Tuesday night from a Cleveland station, Wednesday night from Cincinnati, Thursday night from Chicago, and Friday night from Detroit. In all parts of the United States, which we are interested in reaching, some such program sequence has been arranged.

Multiple reception has greatly enhanced the value of the broadcast dollars by multiplying, to the public, the possibility of program exposure. The chances of any individual in our field to hear a Maytag program are multiplied many times without an increase in the cost of broadcasting those programs.

#### **Conduct Survey**

Recently we made a survey in an attempt to find out not only how the public was receiving Maytag programs, but how they could be interpreted in terms of increased Maytag sales. It was

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# Television—A Medium of the Future

## Outline of the Experiences of One Manufacturer

By E. E. Replogle\*  
The Jenkins Television Company

**P**RACTICAL television is about to make its debut. In addition to the Jenkins sight broadcasting stations, there are others in experimental operation, giving a fair coverage of several sections of the country. Meanwhile, there is much activity in the designing of television kits and televisors for early production, so as to provide the necessary means for potential "lookers-in." In the case of the Jenkins Television Corporation, commercial production is now under way on the improved televisor. In order to put television to a practical test in many territories, thousands of televisors will be required within the next three months merely for glorified road tests, so to speak, in which the radio trade and the most enthusiastic public will take part.

Sound broadcasting has grown from the pioneer efforts of Station KDKA of Pittsburgh, with an estimated audience of some 60,000, to about 700 broadcasting sta-



E. E. Replogle

tions and an estimated audience of 35,000,000, in a matter of nine years. Sight broadcasting, with even a greater appeal since the human mind is more interested in seeing than in hearing, promises to grow even more rapidly in actual use, for the reason that whatever its technical problems may be, it can count on far greater research and engineering resources than

have existed in the past.

It is well to note, however, that sight broadcasting must develop at first as a medium quite separate and distinct from sound broadcasting because of the wide discrepancy in their relative technical achievements. Sound broadcasting, in nine years, has attained a high state of development. Television or sight broadcasting, just beginning its commercial career, is relatively crude in comparison. Hence television will no doubt be handled as a separate service for several years, both at the transmitting and the receiving ends. With its rapid technical development, it will rapidly attain a state of perfection matching that of sound broadcasting, so that in due course both

\*An address delivered at the annual convention of the Association of National Advertisers, Inc., Swampscott, Mass., October 14 to 16.

means will be combined at the transmitting and receiving ends for the presentation of the complete program. The eventual outlook of commercial television is a presentation not unlike that of the sound motion pictures or talkies of today, but with the added charm of instantaneous handling rather than the "canned" aspects of films. Also, both sight and sound functions will be combined in a single radio set.

For the immediate future, therefore, our sight broadcasting of radio television takes the form of a neat and compact cabinet, with a recessed opening or shadow box in front, through which the magnified television pictures are seen by a family group of four to six persons at a time. There are two switches to control the televisor mechanism. The device must be used in conjunction with short-wave receiver to tune in the television signals, and a suitable amplifier. The cost of the entire equipment, while temporarily higher than that of a corresponding sound broadcast receiver because of limited production, is nevertheless quite within reach of the middle class family.

In radio television, as in sound broadcasting with the mass contact established by the solution of preliminary technical problems the next consideration is that of the message itself. What shall we broadcast?

In our experimental sight broadcasting, the subject matter has been of purely secondary interest. Indeed, the same subjects have been shown over and over again, for the engineers have been more interested in noting the detail of the masses of lights and shadows than in the actual story told by the pictures. However, with the public now invited to participate in radio television, the subject matter comes up for prompt consideration.

The amount of detail available, obviously, controls the choice of subjects that can be handled. Our

present television technique is limited to an image woven by forty-eight lines of varying luminosity. What this means may best be understood by taking the average newspaper half-tone picture, usually of 65-line screen, or 65 dots one way and 65 the other, to the square inch, and ruling off a section about  $\frac{3}{4}$  inch square. The amount of detail present in that diminutive square indicates roughly the limitations of our existing television technique. At first this might seem a hopeless handicap, yet actually there are compensating features. One of the most important of these is the fact that the human eye "reads" pictures very much the same as it reads words. Just as one does not examine each and every letter of a word in reading a sentence, but reads by context or the general appearance and length of the words which become the units, so the eye "reads" pictures by general outline and often overlooks the missing details. Thus the face of a girl, with all its attendant details, can be televised with surprising success by means of our 48-line scanning system. The screen results are remarkably pleasing, as viewed by the average "looker-in"; yet, if the picture were to be critically analyzed, it would be found relatively crude in texture. Likewise with a newspaper half-tone we generally are quite unconscious of the mass of black dots of varying size we are actually gazing at, in our greater interest in the subject matter.

There is another angle of even greater importance. While most television workers have been handling half-tone pictures, the Jenkins staff has heretofore preferred to work with silhouette or plain black-and-white pictures, because of greater simplicity and more positive results. Whereas with half-tones, the field of vision has been limited to close-ups of faces, hands, simple lettering and so on, with silhouettes it is pos-

sible to present full-length figures and a considerable amount of action. Here again, the eye supplies many missing details. Also, the novelty of the silhouette picture, approaching the caricature form of presentation so different and fresh, more than compensates for the absence of pictorial detail.

For the present, we are confining our television subjects to silhouette pictures for the most part, permanently recorded on film under the ideal conditions of the motion picture studio. The positive film print is placed in our pick-up device which is not unlike the usual motion picture projector. Instead of being projected on a screen each frame or picture on the film is swept by a tiny beam of light which passes through transparent portions and falls on a photo-electric cell or electric eye so as to be translated into electrical terms. The electrical terms are enormously amplified and impressed on the outgoing radio wave, completing the process.

The film pick-up method is the simplest, most positive, and most satisfactory at present. In addition, it permits of supplying scattered television broadcasting stations with suitable program material, without resorting to costly wire networks. The general idea is not unlike that of phonograph records now coming into extensive use in sound broadcasting.

In addition to the pictures, the film can also carry the sound accomplishment, if desired, as in the case of the talkies. Here, then, is a means of preparing a complete broadcasting presentation in convenient form, which can be sent to scattered broadcasting stations. The sight and sound programs, perfectly synchronized, can be transmitted simultaneously over a broadcast channel and a short-wave channel, and received by means of a standard broadcast receiver and a television outfit. This is not a

rash dream; it is an immediate possibility.

A surprising degree of interest can be created in the silhouette picture presentation. Skilled scenario writers, accustomed to the graphic form of narration, are now working on our silhouette picture stories. After all, the dramatic art is never at a loss to express itself, whether it be through the medium of puppet show, sightless broadcasting, or silhouette television.

The direct pick-up of subjects presents no serious difficulties so far as close-ups are concerned. As yet, the practical phase of television has not reached the point where large subjects can be handled. Theoretically, however, ways and means are being worked out for the future handling of news events, sporting news, and other outdoor subjects. In time there will be the television reporter working side by side with the microphone reporter, picking up the news or sporting events for his distant audience.

And so we have the medium, the audience and the art. What shall we do with them?

Frankly, we must borrow a leaf from sound broadcasting, for that institution has solved its program problems quite as well as its technical problems by the cut-and-try method over a period of nine years. Its present service to the public is based on tested and perfected ideas, which may well be accepted without hesitation.

Television programs, then, must be replete with entertainment and enlightenment, within the limitations of the system. They must be placed on the air without charge to the public. The economics of television broadcasting must be solved through the good will message of the sponsored program, as in sound broadcasting. And so advertising comes into possession of still another scientific aid—television—in the dis-

*(Continued on Page 38)*

# How a Department Store Uses Broadcasting

## Unique Style Show Draws Large Patronage

By Perce Harvey, Jr.

Advertising Manager, WIBW, Topeka, Kansas

**T**HE Warner M. Crosby Company, one of the largest Topeka (Kansas) Department stores, were desirous of seeing an increased attention, and emphasis brought to their ready-to-wear department.

The rapidly changing condition in the ready-to-wear fashions, especially this fall, with the complete alteration of fashion from the short skirted styles to the long sweeping lines, made it most necessary to advise women of the many changes and to do it quickly and efficiently.

The Warren M. Crosby Company solved the problem by going on the air over WIBW, with a Fashion Hour program, which is put on from 9 p. m. to 10 p. m. on Wednesday evenings. This program transports the listener to the celebrated designing shops along the Rue De La Paix in Paris, and to the smart shops in New York.

Each program is enhanced by a "Mistress of Ceremonies," who presides supposedly over the Designing Salon, and who, as she introduces the models, also gives a complete description of the gown each one is wearing.

The unique feature of this program is that living models are used and that the description is made by actual modeling of the gown during the program.

As each model is introduced, such as "Camille" or "Louise," they in turn entertain with a song typical of their name and nationality.

On each week's program an en-

tirely different style of garments is brought to the listeners' attention. For instance, one week there will be traveling costumes, the next week wraps and coats for winter, and as we go into the Holiday Season, evening gowns and complete ensembles.

At the conclusion of each program an announcement is made that all garments described in the program will be on display in the ready-to-wear department, or in the windows of the Warren M. Crosby Store, and an invitation is also issued to come in and try on the various charming and distinctive garments that have been featured.

The program is proving most satisfactory. The Warren M. Crosby Company, reports a greatly increased interest by both local and out-of-town customers, in their ready-to-wear department.

## Morency Will Manage Station WTIC

**PAUL MORENCY**, field representative of the National Association of Broadcasters, whose efforts have been largely instrumental in building up the membership of the association, will become manager of the Travelers Broadcasting Service Corporation, owners of WTIC, Hartford, Conn., December 1.

Fred Curtiss White Advertising Agency, Los Angeles, Calif. (John J. Cahill).—"The writer finds your magazine 'Broadcast Advertising' interesting and of considerable service. A medium as new as radio can well afford to have every serious effort put forth to educate advertisers that a better understanding of it and how to use it more effectively may be gained."



# N. A. B. Committees Make Constructive Reports

*Embrace Legislation, Ethics, and  
Commercial Broadcasting*

**T**O the National Association of Broadcasters:  
Your Legislative Committee begs to report as follows:

In the past it has been the practice of this association to confine its activities in connection with the Federal Government to purely legislative matters. Your committee believes, however, that this association should assume likewise the responsibility of direct contact with such administrative branches of the government as are concerned with radio broadcasting, and accordingly your committee recommends:

First, that your Board of Directors be specifically authorized and instructed to keep in close touch, through the officers of this association, with the situation regarding the personnel of the Federal Radio Commission, and to make definite recommendation to the President of the United States regarding candidates for appointment when and as vacancies in the commission may occur.

Second, That the Board of Directors likewise keep in close touch with the Federal Radio Commission for the purpose of advising them

promptly and definitely as to the views of this association regarding policies and orders of the commission affecting broadcasting as a whole.

Your committee recommends that the following resolutions be adopted and a copy thereof mailed to every member of the Senate and House of Representatives of the United States:

**RESOLVED**, By the National Association of Broadcasters at its annual meeting held at West Baden, Indiana, November 5, 1929:

1. That the rights of forty million radio listeners in the United States, and the proper security and safety to which a great industry is justly entitled under the constitution, are grievously imperilled by the continued instability of the body to which the Congress has intrusted the regulation of radio communication, and that therefore we ask immediate action by the Congress to establish in full control of radio regulation, including all its administrative and supervisory functions, a single commission, whether or not vested with authority over other forms of communication, the members of which shall be appointed and shall serve for the terms of office originally specified in the radio law of 1927 before amendment thereto.

2. That the limitation of broadcasting licenses to a period of ninety days is depriving the public of the full service to which it is justly entitled, by making the broadcasting industry so hazardous as to prevent the investment therein of urgently necessary capital, and that therefore we ask that the radio law be amended as to require the licensing authority to issue broadcasting licenses for not less than one year subject to the provisions for modification or revocation already contained in the law.

3. That the zone system as established by the law and amendments thereto is in theory utterly unsound, that it is unparalleled in our entire legislative history, and that in practice it has proved a serious handicap to sound administration and an insurmountable barrier to adequate and scientifically efficient radio service to the public, and that therefore we ask that the law be so amended as to strike out all references to the



H. A. Bellows

# Six Half-Hour Per Columbia's Farm C

IN providing small town and middle west entertainment we are able to furnish manufacturers and small town people with a complete and direct line to the air to the most prosperous farming areas over 12,000,000 rural and small town people receiving sets.

The Columbia Farm Community Network recognizes the fact that the country man and the city man represent two distinct classes of population and has entrusted the organization and program department into the hands of men whose background training and experience enable them to bring a keen perception and understanding of the likes and dislikes of the farm and small town audiences.

The prosperous middle west offers a market which every manufacturer of merchandise pertaining to the farm or small town appreciates.

The new network dedicated with a- which members of Farm Board will evening of November on the following will begin regular

## THE BASIC

### WBBM

One of the strongest and most popular stations in Chicago. Area estimated to contain a population of 11,000,000 owning 1,175,000 sets having 5,875,000 listeners.

### WCCO

The outstanding station of its territory. Serves an area of 3,000,000 population owning 311,300 sets with 1,556,500 listeners.

### KOIL

The outstanding station of the twin cities of Omaha and Council Bluffs. Dominates a farm area of 1,200,000 population with 125,100 receiving sets and 625,000 listeners.

### KMBC

The oldest station of Kansas City. A rich agricultural territory, population 1,500,000 owning 156,400 sets and 782,000 listeners.

### KM

The outstanding station of The mid-chicago area of Illinois owning 112,000 sets with 1,125,000 listeners.

This Network broadcasts daily from Chicago except Sunday, from two to five o'clock. In order to maintain a broadcasting service which will be of particular benefit to the farm work are built by the farm program department of the Columbia Broadcasting System in Chicago. Advertisers are permitted to submit their own program ideas.

## COLUMBIA BROADCASTING SYSTEM

485 Madison Avenue, New York

# Periods Available on Community Network

Best America with a new standard of manufacturers of products pertaining to the farm and economical method of advertising over a medium in this country, an area which contains a vast population, and which owns more than a million

is being formally a special program in President Hoover's participate on the on the seventeenth, and lay the new chain active operations.

We have been particularly impressed by the fact that the vast majority of the farm and small town audience is susceptible to localization and as the Columbia Farm Community Network is devoted to both entertainment and service we are introducing a revolutionary method of broadcasting.

Twenty-five minutes past twelve each local station is cutting in for a ten-minute period with news and service of a purely local character thus bringing to its audience a program of outstanding merit and localized information.

## NETWORK

**WFOX**  
Standing  
St. Louis.  
clear  
in this  
1,000,000  
sets  
564,000

**WFBM**  
The only network station in Indianapolis. Lays a strong clear signal, blanketing an area of 1,600,000 population with 834,000 listeners.

**WIBW†**  
The only station in Topeka. Serves a population of 850,000, owning 84,300 sets with 421,500 listeners.

**KFH†**  
The only station in Wichita. Serves a population of 850,000 owning 84,300 sets with 421,500 listeners.

**KSCJ\***  
A station of outstanding listener-interest in a farm area of unusual productivity.

†These Twin Stations Will Alternate

\*Supplementary Until Further Notice

From noon to one p. m. central standard time and is available only as a group. Of particular interest to village and farm families, the programs of this farm broadcasting system which is maintained at 333 North Michigan Avenue, Chicago, and they will be incorporated insofar as it is possible to do so.

# BROADCASTING SYSTEM

333 North Michigan Avenue, Chicago

five zones, or to any of them, to the end that a more efficient use may be made of the very limited number of channels available for broadcasting, and we further ask that the law as amended shall make service to the radio listeners of the United States the sole basis for the distribution of radio facilities.

4. That certain administrative provisions of the law stand in obvious and urgent need of clarification or modification, and that regarding such matters we hereby reaffirm the specific recommendations made in Section VI of this association's report to Congress under date of January 7th, 1929, and that, in particular, we ask for a restatement of the sections of the law relating to construction permits, so that such permits will be required only in the case of new radio stations, or of construction involving material changes of location or power, and also so that the issuance of a construction permit shall obligate the licensing authority to issue a license on substantially identical terms when the construction is finished.

5. That the broadcasting industry fully recognizes the necessity for its reasonable regulation by special legislation in the public interest, even though it is not and cannot be regarded as a public utility in the usual sense, but that it has undergone serious and needless hardships by reason of the uncertainty and instability of the regulations to which it has been subjected, and that therefore it asks the Congress to provide with the least possible delay the necessary remedies through amendment to the radio law.

Your committee further recommends that the Board of Directors be empowered and directed to seek competent legal advice as to the best way to reduce the burden imposed on the whole industry by too frequent and generally unreasonable hearing before the Federal Radio Commission, and to make recommendation, either to Congress or to the commission, or to both, based on such legal advice, to the end that whenever a broadcaster is compelled to go to Washington to defend both himself and the acts of the commission, he may be indemnified for his necessary expenses, and if possible the cost assessed in some manner against the applicant.

Your committee recommends that each member of this association communicate directly and personally with his senators and congressmen regarding these resolutions, and watch carefully the actions of such senators and congressmen when any matters regarding radio broadcasting come to vote, to the end that the

radio listening public may be fully informed thereon.

Respectfully submitted,

COMMITTEE ON LEGISLATION.

By H. A. Bellows, Chairman.

## REPORT OF COMMITTEE ON ETHICS

MR. PRESIDENT, your Committee on Ethics met and discussed many problems of inter-station relations, on which there was a great diversity of opinion, and upon which, no definite recommendations can be formulated. We did, however, desire to reaffirm our adherence to the Code of Ethics already established by the association; and further recommend that the managing director of the National Association of Broadcasters be empowered and directed to negotiate a working agreement and arrangement with the National Better Business Bureau, and that he collect from the membership all complaints of unfair business practice, and propositions from doubtful advertisers, to be presented to the Better Business Bureau for their consideration and cooperation; so that a report can be made to the membership of the association of all doubtful or objectionable advertising, and other matters pertaining to business practices, for their guide and final decision.

It was further recommended that the National Association of Broadcasters advise the Federal Radio Commission of their action on this matter, and recommend to them that they formally adopt as a part of their procedure, either the Code of Ethics of the National Association of Broadcasters or a similar one bearing on the same questions, as a part of the proceedings in the determination of public interest, convenience and necessity, as contemplated by the radio act, and that this action on their part shall be made public.

## COMMITTEE ON ETHICS.

Dr. Frank W. Elliott, Chairman.

## REPORT OF THE COMMERCIAL BROADCASTING COMMITTEE

At the time of the adoption of the Standards of Commercial Practice last March 25th, two specific problems were assigned this committee: (1) A study of result data, and (2) the question of reciprocal commercial representation between member stations.

After considerable study and the accumulation of some result data, the committee recommends that the problem be approached in two ways: (1) As far as local advertisers are concerned, data referring to results



H. K. Carpenter

on each local station will probably be of the most value. Therefore this problem is purely local, and should be met by each local station. (2) As far as national advertisers, and agencies handling national accounts are concerned, an attempt should be made to discover just what data is desired so that this information can be passed on to the individual stations. The first move in this direction would seem to be a meeting between representatives of this association, and those from the American Association of Advertising Agencies, the Association of National Advertisers, and any other bodies interested in the problem. The committee definitely recommends that the president appoint a committee to pursue this work.

In the matter of reciprocal commercial representation the committee recommends that all stations cooperate with other member stations wherever by so doing their mutual interests will be served and commercial broadcasting as a whole will be benefited. But in the final analysis the matter is one to be decided in each particular instance by the stations involved.

**COMMERCIAL BROADCASTING  
COMMITTEE**

H. K. Carpenter, Chairman.

**Columbia Announces Farm  
Advisory Board**

THE formation of the Advisory Board of the Columbia Farm Community Network has been announced by its chairman, Henry A. Bellows.

of Minnesota, advisory counsel of the Columbia Broadcasting System. This new network was formally dedicated with a special program in which members of Hoover's Farm Board participated at 10 o'clock, E. S. T., November 17, and began actual operation at noon of the day following, Monday, November 18.

"We have endeavored," stated Mr. Bellows in discussing the new farm communities network, "to avoid the pitfalls into which many other attempts to give farm programs have fallen. For that reason we have placed on our advisory board the directors of stations that have had several years' experience in catering to the demands of farm communities in radio entertainment. Our first step in the development of this network was a visit to a group of outstanding stations serving the agricultural area of the United States to ascertain the preferences of their listeners. Strange to relate, the directors of these stations, contacted separately and with no opportunity to compare ideas, coincided to a remarkable degree. Farm communities largely exclude jazz and do not want the music of a symphony orchestra. They do want music of the type familiar to country homes, of melodies and song which have become dear to millions of Americans of all ages. They want news, humor, pathos, all in condensed dramatic form. These we will give them."

All of the men chosen for the advisory board of the Columbia Farm Community network are directors of stations which for several

(Continued on Page 34)



Stuart E. Eggleston

# Hedges Reviews Activities of Broadcasters

President of N. A. B. Delivers  
Annual Address

THE National Association of Broadcasters was at first established as a defensive organization. Our common interest in such vital problems as copyright and legislation brought together a group of zealous workers who have not lost one whit of their interest during the years that have past since our foundation.

Many of the problems which brought up together originally remain unsolved, not through any lack of diligence on the part of your Association, but rather due to the constantly changing picture.

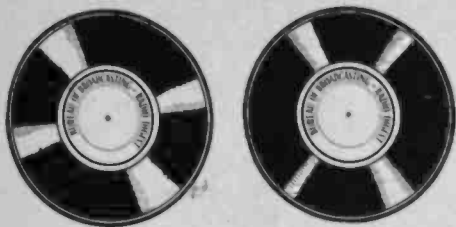
Copyright questions do not perplex the majority of us; we simply pay the bills, yet we see the necessity for keeping this phase of our business from becoming a no-limit game. The very fact that we are organized has served as a curb to excessive demands and I believe that our years of contact with the copyright proprietors has served to indicate to them that we are reasonable men, willing to pay a just price but unwilling to be victimized. We, too, have learned that copyright proprietors have no desire to kill broadcasting, whether that desire is inspired by a sense of equity or because they wish to preserve the life of the goose that lays the golden eggs, I would not attempt to say.

Legislation will always be a problem with which this Association must deal. The present Radio Law has in it, in the estimation of your Legislative Committee, certain defects and we are very glad to say that legislative leaders in both the House and Senate in matters of radio have a confi-

dence in this organization and its representatives and that they feel free in discussing the question with our Association and exhibit at all times a desire to legislate in a way that will be beneficial primarily to the public which of course involves protecting the broadcasting structure of the United States from unreasonable restriction and regulation.

Congress as a whole, I believe, entertains a good opinion of broadcasters, for broadcasters have demonstrated by years of serious effort their desire and ability to serve the public. In fact, broadcasters as a whole base their claims to a right to share in the use of the broadcast channels on the amount of service they render to the public. Altogether, I believe that broadcasting is in a wholesome state; that broadcasters are striving in their best way to operate their stations in the public interest, convenience and necessity, and that there are no flagrant abuses of the confidence of the listening public, either in respect to the broadcasting of commercial accounts or in putting on the brand of programs which violate the moral senses of the American public. While this defensive work on the part of our Association has been important and will continue to be important, nevertheless your officers believed that we should also direct our attention this year to the economic aspects of our work.

Real progress was made, I believe, when the Association adopted a code of Ethics and Standards of Commercial Practice at our meeting in Chicago on March 25, 1929. The Code of Ethics is



## Records vs Discs

**A**DVERTISERS are using 16" discs because of the unusual broadcasting qualities and economical features—an audition on request.

**We Handle Everything in Broadcasting**

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

**Only Company Equipped for Discs**

THE NATIONAL BROADCAST AUTHORITY  
**BUREAU OF BROADCASTING,  
RADIO DIGEST**

E. C. RAYNER, President

510 N. Dearborn Street, Chicago

Chicago:  
A. T. Sears & Son  
122 South Michigan Avenue  
Harrison 3077-3078



New York:  
Ingraham & Walker  
33 West 42nd Street  
Lackawanna 2091-2092

not a mere selection of high sounding platitudes. It is a rule of conduct which, if adhered to, explicitly will assure broadcasting of the highest type. It is not merely an empty rule but provides for disciplining those who violate the Code of Ethics. The code is the result of diligent labor and high ideals of the Ethics Committee headed by Mr. Hollenbeck.

Our Standards of Commercial Practice when considered as an initial step have gone a long way toward assuring quality in programs, service to those who sponsor programs and service to the listening public. I count those two things, the adoption of the Code of Ethics and the adoption of the Standards of Commercial Practice as being genuine steps of progress on the part of our Association. These Standards were produced after many months of toil of the committee headed by Mr. Carpenter.

Broadcasting is such a new business that no standards have as yet been established by which the efficiency of station operation may be gauged. It will probably be several years before good standards can be established, but we believe that a step has been made through the activities of a new committee created this year.

#### Accounting Committee.

That committee is the Accounting and Exchange Committee. All members of the Association received a form suggested as a standard for accounting for broadcasting stations. A questionnaire was sent to each of you with the hope that we could begin the compilation of the Experience Exchange figures. Other industries have accomplished a great deal by working along this line. The owners of skyscrapers throughout America have made vast savings as the result of such studies. Newspaper plants have been subjected to a thorough study and we are fortunate in having as chairman of our committee a man who conducted a study into accounting

practices to determine costs of newspaper composing rooms.

Mr. Damm has devoted a great deal of time and effort to this work. He prepared a comprehensive booklet on Standard Accounting for Broadcasting stations. I hope that every man here has read that booklet and you who have not, you owe it to yourselves to read it. Before we can begin to compile Experience Exchange figures, we must have a uniform system of accounting.

By means of experience exchange figures we will be able to compare operation costs, maintenance charges, salary figures and other items that enter into the cost of operating stations of comparative power.

There is a great deal of money to be saved in the broadcasting business if this work is carried on and it is my recommendation to the Board of Directors that this work be carried on during the next year with renewed energy.

The year has brought about the creation of new committees, some of which have functioned extraordinarily well and others which are beginning to find a field for service. I am a strong believer in keeping as many members in the Association at work as is possible, and I hope that you will give your next president the fullest possible co-operation in committee work.

#### Membership Increased 55 Per Cent

We have made excellent progress, that is largely due to Paul W. Morency, field representative of our Association, in securing new members. Our membership roll today is 55 per cent greater than it was at our last convention. In connection with membership, every member for the first time in the history of the organization has a certificate to prove his membership. I hope that each of you have that certificate framed and hanging in your station office or studio. It is something that you can well be proud of, for it



# PICK MEN WHO KNOW HOW



Both in printed and in broadcast advertisements, the chief element of success or failure is admittedly "copy"—or *continuity*.

Repeatedly we have seen the change of a single heading double and quadruple the returns from the same ad—and that difference means success instead of failure.

With the control so delicate—with skill so essential—with ability at such a premium—the right man to write the right copy, is an absolute requirement. The number of such men is painfully small. To develop such a man is the aspiration of all agencies—and the hidden despair of many.

We have a group of men in this organization with unique records of outstanding advertising successes on products sold by radio.

Leroy A. Kling  
Roy Quinlan  
Carl E. Widney  
Arthur F. Marquette

Claude C. Hopkins  
Andrew Coburn  
L. M. Williams  
John A. Bairnsfather  
Jess H. Wilson

The men who write the advertising and direct merchandising plans for many of the leading radio advertisers, including Northwestern Yeast, Marmola, Meadow Washing Machine Company, The Lesser Company, Coco Cod, et al.

## KLING-GIBSON COMPANY ▽ ADVERTISING

8 S. Michigan Ave., Chicago      230 Park Ave., New York

*Our policy may be stated in a paragraph. We believe in giving advertising a job to do. The advertisements of our clients have a purpose. They are written to move merchandise. We can move your goods. Make us prove it.*

is evidence of the fact that you have joined an Association that is inspired by high ideals of service. It sets you apart from other broadcasters.

You have likewise received as a companion piece for your membership certificate a code of ethics that is set up and printed in a manner similar to that of the membership certificate.

Your Association is in a stronger financial position today than ever before, although it will take until next April for us to reach the income desired to conduct the Association in a manner that will render the greatest service to its members. This is due to the fact that the increase in dues, which was passed by the unanimous action by one of the largest gatherings of broadcasters ever held, do not become effective until the expiration of each station's Association year. Parenthetical, I might state that the station which your president represents was one of the first to be affected by the increase in dues.

#### Continuity Exchange Service.

During the year we have been experimenting with a continuity exchange service which was inaugurated at the suggestion of our field representative, Mr. Morency. This service has proved of value to many of the broadcasters and can be continued if it is your desire to receive such an exchange service of ideas and in program building. The art of broadcasting is distinct from any of the other methods of entertainment since it appeals to only one of the senses, that of hearing, which, according to psychologists, is capable of receiving only about half of the impressions conveyed by sight. For that reason I believe it is a matter of importance to the members of this Association that we strive constantly to improve radio programs.

There are other matters of great importance which have come to the attention of our officers during the year. One of

these was the fact that when a local dealer puts on a program over a local station to advertise a product supplied by a national manufacturer, he has to pay for the entire cost of the bill himself. In newspaper advertising many manufacturers allow a fifty-fifty appropriation for copy placed by local dealers. Our Association has brought that matter to the attention of the Radio Manufacturers Association and it is my hope that this matter will be followed up until definite action results. If the same fifty-fifty arrangement can be applied to broadcasting local stations will receive the benefit of additional programs that might not otherwise be booked if the manufacturer did not give financial assistance to local dealers.

#### Preparation of Contracts.

Another matter that requires attention and co-operation between our Association and advertising agencies is the preparation of contracts that do not permit cancellation on short notice. The average contract submitted by an agency is similar to newspaper contracts which permit cancellation of copy on notice. In view of the fact that our time cannot be juggled like newspaper space our program is somewhat different. Newspapers can add to or take away pages when advertising volume increases or decreases. We, however, have a definite amount of time to deal with and must have reasonable notices of cancellation.

Your managing director could give you a long story of the countless other matters that have come to the attention of the Association, his individual contacts with members and of the services rendered each member. The matters I have mentioned to indicate the desire of your officers and directors to make this Association a real institution of service to broadcasting. It is gratifying to find so large an attendance here at West Baden. It is the best evidence duplicated of your

# FOR AGENCIES AND ADVERTISERS



**HYATT**  
Portable  
Radio



**Model A**  
**DeLuxe**

**P**RECLUDE the necessity of being at a certain place to hear your programs broadcast over the radio. Hear them in your office, while on your vacation; hear them while motoring or on fishing trips.

The 6-tube Hyatt Portable Radios have extraordinary power, rare selectivity and unusual tone qualities, bringing in distant stations with remarkable clearness and volume.

The Model A, encased in superior two-tone leatherette case with nickel trimmings, is finished in several beautiful colors, and is an adornment to any office, regardless of how elaborate the furnishings. Yet it is sturdy in structure.

This model, when closed for carrying, is 14" long, 11" high, 9" wide. Weight, 25 pounds, complete. Hyatt Portable Radios range in price, from \$50.00 to \$75.00, less tubes and batteries. A special discount is allowed advertising agencies.



Mail the Coupon for Descriptive Literature.

**HYATT ELECTRIC CORPORATION.**  
826 North Wells Street, Chicago, Ill.

Please send descriptive literature.

Name .....

Address .....

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

interest that you have come, some of you from great distances to attend the meeting. I know that each of you will profit from it for there are in our midst the best minds in radio and they are unstinting in giving their counsel when their advice is sought.

## COLUMBIA ANNOUNCES FARM ADVISORY BOARD

(Continued from Page 27)

years have presented successfully programs designed to fill the wants of the agricultural districts. Headed by Henry A. Bellows, former Federal Radio Commissioner, the members are: Ralph Atlass, WBBM, Chicago; Earl H. Gammons, WCCO, Minneapolis; Blythe Hendricks, WFBM, Indianapolis; Arthur Church, KMBC, Kansas City; George Junkin, KMOX, St. Louis; Charles H. Sessions, WIBW, Topeka; J. Leslie Fox, KFH, Wichita; Don Searle, KOIL, Council Bluffs, and Dan Corkhill, KSCJ, Sioux City.

The commercial supervision of the network is in the hands of Stuart E. Eggleston, Mid-West manager of the Columbia Broadcasting System, with offices in Chicago.

## THE PROS AND CONS OF RECORDED PROGRAMS

(Continued from Page 12)

cluded drawback and have a stifling influence on the industry, for this reason: I grant you that it is extremely hard to draw the line in broadcasting as to what is editorial and as to what is advertising. If you are permitted to take talent from one station to another it robs that station of any and all incentive to build itself to higher levels and higher levels.

Now, you might turn to the magazines or to the newspapers and say you can take this or that artist, that you are employing him for that work alone, but you can't turn to the newspaper or the magazine and say, "I want Irvin S. Cobb to have an article in your magazines next to where I am going to place my advertisement," because the group or individual who has Irvin S. Cobb at that time is entitled to his editorial stuff.

In broadcasting it is more difficult, the line isn't so sharply drawn, and there is a leaning over, but if we should pool our talent and start and permit it to go here and there, while we are all very friendly in this room, when we get out there is that old spirit of rivalry.

So I recognize your objection to the public being compelled to listen to a limited number of artists over one station, but I believe that that automatically takes care of itself in this way: that if the artist ever decides that he has arrived, then he is through. Marilyn Miller decided years ago that she had arrived, and she is a flop; but Al Johnson is as large a drawing card today as ever before, for the reason that when he steps on the stage his attitude is "I am still coming up; I am working to please you; I want you to like me."

That same thing holds true to a greater extent in radio than anything else. They are deprived of settings, the whole thing depends upon voice and what they put into it.

I feel as Dr. Elliott does about recorded programs. I realize that many stations are compelled through circumstances to take recorded programs. I personally, not speaking for anybody else, do not feel a recorded program has any place on the air of a major station that has access to live talent and to individual efforts.

We as broadcasters have been able through a few years of experience and concentrated effort and work to get away from that or to develop people who have some conception of what will go and why it will, or what will not go and why it will not. Unless I am not properly

# WE ARE

Sales representatives for leading radio stations. Up-to-the-minute complete information constantly on file for agencies and advertisers.

Complete facilities for recorded program production on long playing records.

### Scott Howe Bowen, Inc.

274 MADISON AVE. NEW YORK N. Y. Phone Ashland 7356	180 N. MICHIGAN AVE. CHICAGO Chicago Phone State 5224
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informed, I don't know of anybody who is engaged in the manufacture of records today who have men on their staffs who are capable of doing that. That isn't criticism. They may in time to come, because they haven't had the time to develop them. There are a lot of stations yet who could use a lot more talent; people who had a real conception of what could be done and what could not be done.

Another thing, it is a hard, fast piece of business that is locked from start to finish. If you lay out your program in advance and you are depending upon a program from 8:30 to 9:00 or 7:30 to 8:00—whatever it is—and you are depending upon that record, that record arrives that morning and isn't acceptable, you haven't anything to put on. You have to makeshift, and you are mad at yourself and everybody else.

Another thing: the advertiser has a better opportunity to dictate because he can have personal contact with it while it is being recorded, and he is more prone to put what we care to term "poison" in there in such a way that it is not acceptable to the public or to the station manager, because it is going to be recorded and you have to take it or leave it. You can't censor like the movies; can't clip out a piece here and there and go on.

I think it is detrimental to the industry because it robs again the ambition to go ahead and to develop for better things.

I am not talking about broadcasting on the whole, but about the classes of the individuals that we find ourselves thrown into depending upon the opportunities that surround us.

If the advertiser is robbed of the opportunity of thinking, if he decides he has arrived in building his programs, because it is easy to reach out and take this, then he is through. Just as a newspaper can buy a news service from all over the country but any newspaper that attempts to sustain itself with boiler-plate stuff has about seventy-five readers out of every thousand.

For that reason I think that if records are going to succeed there has to be a lot of work put to them, and put to them intelligently.

DR. ELLIOTT: The station operator has to know that that is being done, or he won't take them.

W. J. DAMM (WTMJ): While I am not personally in favor of records, I do believe that this association is made up of a large number of small stations, medium stations, and also considerable number of large stations. I would like to remind the association of something and give you something to think about. We are an association of broadcasters.

# KFKB

## The Pioneer Station of Kansas

The outstanding station of Kansas, with programs that are so diversified they appeal to the middle west farmer as well as to the city dweller.

More power than any other Kansas station.

5000 watts

1050 kilocycles

Crystal control,

100% modulation.

Rate card mailed upon request  
Member National Association of  
Broadcasters.

**KFKB**  
**BROADCASTING ASSOCIATION**  
INC.  
MILFORD, KANSAS

125 of us, and there is also an association of moving picture theater owners. I think you will all agree that the motion picture theater owners, had they done something at the time the talkie craze came along, 80% of them would not have to buy three makes of machines.

Those of you who are running records—and I run some of them—know that you have Mr. Rayner sending you a machine and somebody else sending you a machine, and the day is coming when you probably will want to buy your machines, and I believe unless this association gets together—let's forget, myself; I'm willing—let's give the general membership some thought in this thing. I think it is the duty of this association to appoint a committee to look into this thing, and to arrive at a standardization, or you are going to be confronted within a darned short time—some of you are confronted with it now—with having three and four turntables around your studios, and you get an order from one firm and they send you a machine and you are barred from using it for anybody else. I have six of them. I haven't bought a machine. I am here to tell you I would like to know where I can get a machine that will handle the stuff decently.

I really believe, Mr. President, it is the duty of this association to appoint a committee to look into that thing and make recommendations, and if it is done I hope the membership will get together and stick to it, and not if Mr. John Smith comes along all by himself and says: "I have a 48-revolution record." you are going to grab it because there is some revenue in it.

I think in the long run definite standardization is going to get you much farther than this jumping around from one to another. It has worked in all associations. Mr. Cowan cited some instances. It has worked in newspapers. You have the eight columns. Everything is coming up to eight columns. You are going to make it easier for the agencies. If you make it easier for the agencies, you are going to benefit.

I would like to leave that thought, and I sincerely hope the association will appoint a committee to make a report on it.

**PRESIDENT HEDGES:** We have a committee on commercial broadcasting, and it seems to me that that might be a function for that committee. I will entertain a motion, if you so desire, to have that particular work assigned to the committee on commercial broadcasting.

**MR. DAMM:** I will make a motion to that effect.

The motion was seconded by Mr. Bowen.

**PRESIDENT HEDGES:** It has been moved and seconded that the standardization of recorded programs be taken up and studied, considered and recommendations to be brought in by the Commercial Standards Committee.

**MR. BELLOWS:** I would like to suggest an amendment to the motion as it has been presented to this effect: that a separate committee be appointed to do this, instead of having it referred to the Commercial Practices Committee. This is almost entirely a technical matter. It is a matter which concerns about ninety per cent the engineering side of the question.

Now, the Commercial Practices Committee has plenty to do on the business practices of broadcasting. I don't think this is a proper matter to refer to that committee. It is a thing that concerns all of us.

I was interested in the chairman's remark that the recorded program didn't represent news, because I see certain records that emanated out of the station represented by him.

I am bringing that up simply because I don't think any of us can take the position that we are not interested in recorded programs, or that we don't believe they have a place. I am sorry to disagree with Mr. Pribble.

**MR. PRIBBLE:** I say they haven't a place on the programs of the major stations.

**MR. BELLOWS:** I think that is like saying that any possible development in the radio art is necessarily confined to a certain place. I don't think we have reached that stage. I think everyone of us has got to take an active interest in every form of program preparation, or transmission which may develop into something useful.

Now, I agree with Mr. Damm absolutely that this is a very important matter, and it is something where the association can do a big job, but I would like with the consent of the mover and seconder of that motion to amend it to mean the appointment of a separate committee and a separate committee which represents the best technical engineering thought of this organization, because I think it is their job and not the job of the Commercial Broadcasting Committee.

The amendment was accepted by Mr. Damm, the mover, and Mr. Bowen, the seconder.

**MR. BOWEN:** I am perfectly willing to accept it in that fashion with the positive thought in it that the committee be comprised of men with technical knowledge, or will go to men who have technical knowledge and a complete understanding

of the whole situation, as it is involved, but in addition to that, that that technical knowledge be supplemented in that committee by a proper understanding of the functions of this thing that they are thinking about; in other words, the commercial aspects of it, so that the final determination will be a fair determination in the interests of individual station broadcasting.

The motion, as amended, was carried.

**PRESIDENT HEDGES:** One advantage of being chairman—I can always answer what anybody else says. There is darned little news in that somebody is going to play a record. I have said nothing that is derogatory or can be construed as derogatory to recorded programs.

Recorded programs do have a place. We don't think they have a particular place on our station, but they do have a place, and we are not essentially opposed to recorded programs except that we feel we have plenty of live talent available, and we believe the people who listen to our station want live talent.

Now, when it comes to quality of programs, I can remember picking out between the static Mr. Henderson's station down at Shreveport, and I heard the announcement that John Philip Sousa will lead his band in the famous number "Stars and Stripes Forever," and I thought how did John Philip Sousa happen to be down there. It was a record, and I must say it was good and at a time when there weren't very good turntables.

However, I still insist, there is no news in the records, but darn good programs.

**MR. CARPENTER (WPTF, Raleigh, N. C.):** In this connection there is something else that might be discussed. The president mentioned that, speaking from a newspaper standpoint there was no publicity in records. I think that possibly I represent a number of places. This may be shortsighted, but nevertheless the policy obtains at the present time and may for some time to come—that we are not interested in whether the local newspapers think that recorded programs have a publicity value or not, because they don't give us any publicity anyway.

**MR. COWAN:** May I say something on the news value of recorded programs?

The opinion that you have stated was also held when the motion pictures began. In other words, everybody maintained there was no news value in a photographic representation of an actor or an actress, but seeing those people in the flesh and blood was everything.

Now we all know that there is more publicity at the present time

# K J B S

## SAN FRANCISCO

The constant daylight station since January, 1925.

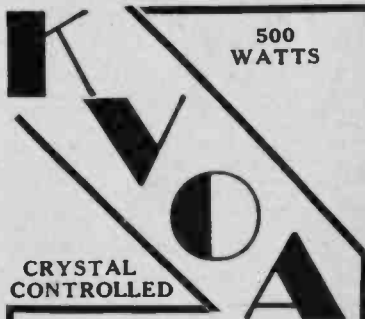
In the heart of Northern California's 1,300,000 population.

Member of N. A. B.

# —K J B S—

1380 Bush St., San Francisco

Rate Card and Booklet  
on Application.



100% modulation, 2000 watts peak modulated output. The only station that consistently covers Southern Arizona—the populous business white spot of America—during daylight hours.

Write for Low Rate Card

Owned and operated by  
**Lieut. Robert M. Riculfi**  
U. S. Army, Retired  
**TUCSON, ARIZONA**

devoted to the motion picture than there is to the stage. The screen actors and actresses get a great deal better break in the press than the flesh and blood actors. Today we have one weak sister in the theater magazine field; we have three or four husky sisters in the other, Screenland, Screen Stories, Screen Secrets, Photoplay, Motion Picture World and Motion Picture Magazine.

I feel this way: that the limitations of broadcasting—that is studio broadcasting—are such you put the stuff into the microphone; if it is good, O. K. If it isn't good, it is gone. Can't do anything about it. That is a distinct stumbling block to anybody that is trying to do something that is a little different.

In other words, you say to yourself, "Let's play this safe; we don't want to have any crowd noise." Crowd noise is all right as long as it doesn't blot out some conversation.

I believe that the opportunity for recorded programs is far greater than for the studio programs, and that if the proper attention is given to the production of recorded programs that in the not too distant future the recorded program will be so darned much better than the studio program that the news value of the two will be entirely reversed. (Applause.)

**PRESIDENT HEDGES:** I certainly would like to discuss that with you at length, but I don't think that the rest of you want to hear a lengthy discussion on that. There are a lot of differences, and always primarily are, between newspaper men and advertising agencies, and between broadcasters and advertising agencies.

**BIRT FISHER (KOMO, Seattle):** I have listened to all this discussion and I have been trying to decipher and find out where we stand on this. We have records, we have recordings, we have this and we have that; we don't play any records, but we do play electrical transcriptions. (Laughter.) There is a vast differ-

ence, and it has been set aside by our Federal Radio Commission, and I think every man that will mention a record of his station, if it is a record, it has been set aside as a record. There is a commercial record. I think these electrical programs that have been recorded should be known as electrical transcriptions, and confine it to that. Any man that comes out and says it is a record and meaning it is electrical transcription, put four bits in the pot; let's teach them which is records and which is the electrical transcription. Let's keep those two separate and it has been set aside as that. I think we ought to follow it. I have been unable to follow which is records and which is electrical transcriptions.

## TELEVISION—A MEDIUM OF THE FUTURE

(Continued from Page 21)

semination of the commercial message.

Television will prove a valuable good will medium. It will at least equal and very likely exceed sound broadcasting, even when used alone, for the reason that the appeal to the eye is always far greater than the appeal to the ear. While many have expressed a grave fear that television will become an animated advertising billboard projected into the home circle, there is little danger in that direction. If anything, television advertising will be handled with greater care and tact than sound broadcasting, for the reason that the sponsor will be introduced more effectively and more delicately than by the present method of announcing who pays the bill, in stentorian style. The ability of the mind to grasp a picture, whether it be a trade mark, a face, or a product, will be depended upon to secure ample publicity value for the sponsor without the constant reiteration that is so essential in the audible appeal.

In the immediate future, television presents real novelty to the advertiser. Just as many large commercial houses made use of the photo-radiogram system of facsimile transmission in

## ABOUT 100-

live broadcasters, manufacturers, advertisers and agencies are keeping in touch with the national radio situation through the

## Heinl Radio Business Letter Insurance Building Washington, D. C.

Subscription rate \$10 a month, no contract required. Why not give it a trial?



flashing advertisements across the ocean, so as to gain the attention value of the new medium, so will many advertisers turn to television even in its preliminary stages. In the beginning, the announcements will be made probably by voice, between pictures. Shortly, the announcements may all be in the form of actual titles, as in motion pictures, so that it will be unnecessary for the "looker-in" to switch over from television to loud-speaker. Later on, when synchronized sight and sound broadcasting is employed, the announcements may be made by voice and by title.

Even in our television babyhood, there is an excellent opportunity to present the commercial message without offending the growing audience. Many advertising figures, such as the Gold Dust Twins, the Dutch Cleaner Lady, the Wrigley Spearmint and others, can be introduced in silhouette form, with plenty of action and story, thereby combining the advertising message with the program presentation.

The educational possibilities of television must lend themselves to the advertising message. Many of our cooking instructions now presented in blind form, lack the necessary appeal. With television, the precise instructions will appear in graphic form. At first the voice announcements will be interspersed with pictures, even though it may require considerable switching from picture to loud-speaker at the home end; but in short order, there will be synchronized sight and sound broadcasting, for the ideal presentation of educational subjects. Millinery, dressmaking, child care, housekeeping hints and other subjects will have far greater appeal in graphic form, particularly with sound accompaniment. And no one will object seriously if a certain label or package appears in the picture, in return for the footing of the broadcast bill.

## KWCR

Cedar Rapids, Iowa

A popular station in a populous area

WHY include this station in your schedules? —Our prospectus, fully describing one of the wealthiest broadcast areas in the country, contains the answer to this question. Write for it today.

**CEDAR RAPIDS  
BROADCASTING CORPORATION**  
Cedar Rapids, Iowa

## WJAC

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

## RADIO STATION WGCM

"Wonderful Gulf Coast of Mississippi"

Broadcasting	Ask Cascade
of a frequency	Ginger Ale—
of 1210	Mobile, Ala.
Kilocycles	and Times-
100 watts	Picayune, New
power	Orleans, La.

Rates upon application

**WGCM, Great Southern Hotel,  
Gulfport, Miss.**  
Frank J. Kroulik, Business  
Manager and Announcer

## WNJ

On the air since 1923

[ Programs of the Highest Order ]	100% Modulation
	No recorded programs at night. Equipped with double turntable.

**WNJ Radio Investment Corp.**  
76 Springfield Avenue  
Newark, N. J.

Television will work out its economic problem through the medium of the sponsored program. In return, it will provide industry with an invaluable medium for the sales and good will message. Today it offers novelty, which is always an invaluable ingredient of successful advertising. Tomorrow it will provide a graphic presentation of the advertising story in many homes. And the day after tomorrow it will offer the complete, perfected, well-rounded medium, with sight and sound appeal, providing the industrial world with the climax of its advertising efforts which had their humble beginnings in the grunts of the cave man previously referred to.

### MAYTAG'S EXPERIENCE WITH RECORDED PROGRAMS

*(Continued from Page 18)*

not because of the fact that we liked the programs, or the fact that we had received some mighty favorable letters from listeners that made us interested in this survey, but to determine, if we could, the exact effect on the particular and individual market to whom we wanted to sell Maytag washers. We sent questionnaires to people who had just bought Maytag washers, because we felt, in doing this, that we were getting a cross section of our market—not a cross section of the public who were radio listeners, because, after all, we were interested in only one thing, and that was our market.

The questionnaire went to some twenty-five or thirty thousand people who recently purchased Maytags. One of the most important questions which we asked was—"Did listening to Maytag programs lead you to selecting a Maytag washer?" 36.1% answered "yes"; 8.4% answered "partially";

45.3% said "no"; 10.2% made no comment, so with the first classification answering 36.1% with "yes," and 8.4% with "partially"—here were 44.5% who indicated that radio had had something to do with their selecting a Maytag washer. These were figures that meant a great deal to us, because they were backed up not only by the questionnaire but by continual contact with our field, by questionnaires to our salesmen, dealers, and every chance we had of finding out what their reaction was.

We also found, from the standpoint of multiple reception, that 36.6% listened to Maytag programs from one station; 21.2% from two stations; 9.1% from three stations; 4.2% from four stations, and 1.9% from five stations or more.

#### Radio as a Door-Opener

Therefore, the proof of the pudding is not only in "how does it taste?" but "how does it digest?" Salesmen have found radio the best door opener they have yet used. A countless number of our salesmen have reported that they made it a practice to be at a prospect's home at an hour when a Maytag program could be obtained, and that the closing of the sale had been augmented by tuning in and listening to a program during the salesman's call.

In a few words, I want to summarize the major points: Premier talent is always available, as most programs could be made in the forenoon or off hours when the desired talent is not regularly employed. Second, refinement of programs and approval before release. Third, flexibility of control in your ability to time your programs to the best advantage for each individual market, and

of the possibility of changing hours on different stations to reach new audiences. Fourth, multiplicity of reception and increased program exposure without the danger of repetition and a corresponding increase in cost. Fifth, a very economic process from the standpoint of cost. Sixth, the ability to always pick first line and dominant stations in territories paralleling our distribution. Seventh, the tone quality and its effect upon the public. Technic and scope of both entertainment and advertising are second to none, and last but not least—public acceptance.

#### WHY RADIO DOES A QUICKER JOB THAN BILLBOARDS

*(Continued from Page 7)*

But here is an opportunity for self-expression, right in the budget of the firm, so Mr. Client, when he entered into this broadcasting business, said, "We are going to have an orchestra. That is fine. I am very fond of 'Silver Threads Among the Gold,' and my wife thinks that singer down here that sings is just marvelous. You ought to get that singer." and so the client proceeds to build the program.

Well, then, the advertising agent who has an interest in this thing because he is collecting 15 per cent, he also wants to do a little self-expressing, so he interjects some ideas into the program, and that is what is wrong with radio programs at the present time.

But there is a real opportunity for the agent in this thing, and I feel that the more agents who can become actively interested in the production of radio programs, getting into the thing in all detail, the more individuality there will be in radio programs as a whole.

If conceivably there was one

# WIBW

MEMBER—  
COLUMBIA CHAIN  
2500 Watts—Daytime  
1000 Watts—Night  
580 Kilocycles—  
516.9 Meters

"The Favorite Station  
of the Rural Midwest"

**The Capper—  
Publications—  
Topeka, Kansas**

# KSOO

2000 Watts  
1110 Kc  
270 Meters

On clear channel, 6 A. M. to  
6:30 P. M., limited time there-  
after. Sundays 1 to 12 P. M.

The largest and most popular independent station in this part of the Northwest.

Our territory includes a population of  
over 3,000,000.

We have recently installed a  
crystal control, 100% modulation.

**Sioux Falls  
Broadcast Ass'n, Inc.  
Sioux Falls, S. D.**

producing organization for all the radio programs in the United States, with one group of artists, one group of continuity lines, it would probably spell the downfall, at least to a considerable depth of advertising programs. I don't think that it is important, particularly, that all programs be good. If a program has personality, whether by musical standards it is good or bad, it serves a useful purpose.

In radio programs you have in one case a program which is superlatively good from a musical standard, and in another case a program which has a personality which smacks home to a certain group of listeners.

There is no reason why the advertising agent cannot get into this thing and cannot build programs. The first thing we found was this: that there is a vast difference between writing to be read and writing to be spoken or declaimed. We found that a beautiful piece of copy which dazzled the eye, would also con-

found the tongue. Then if we were studious and wanted to master the art, we would go and buy plays of J. M. Barrie, probably Peter Pan. Pages of it, but when you take it from the program standpoint, very little to it. In what is considered the best play of J. M. Barrie, "What Every Woman Knows," one of the acts consists probably of a page and a half, but it tears people right out of their seats. But we can't put it on the program, and we don't want stage writers to write our stuff. We want people who will make a special study of this art.

In this connection the biggest opportunity for the advertising agent or for the broadcasting company is in the writing of the so-called commercial announcements. In other words, the place in the program where you say, "This program is sponsored by the Blank Manufacturing Company, who make this and such product."

There is an opportunity to make epics out of commercial announcements. They can be made tremendously interesting, and length plays no part in whether these things will be received favorably by the listener or not.


A crude, bold, bald announcement that slaps the listener in the face, in my judgment, won't sell merchandise. The art of writing commercial announcements is one that none of us knows very much about, but it is something that we can all study and in the future we can conceive of this: Certainly if the advertiser is going to get a return on his money, it is not going to be from the entertainment side of the program. We can go out and hire an orchestra leader and pay him \$1,500, and pay \$1,500 for arrangements, and pay a large sum for singers, and then turn the commercial arrangements over to some kid, and say, "Write this opening and closing."

Now, the orchestra isn't going to make a nickel for the manufac-

## Orders - Inquiries

60  
pages

Send  
for  
**FREE**



Can be  
Secured  
by  
**MAIL**

### POLK'S REFERENCE BOOK and Mailing List Catalog

Gives counts and prices on over 5,000 different lines of business. No matter what your business, in this book you will find the number of your prospective customers listed.

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

Write for Your **FREE** Copy

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

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

turer; neither is the arranger, except as he helps him to secure an audience. In the general newspaper and magazine field, if we have an announcement of sufficient importance, we go out and get a man like Fletcher, famous copy man, and Fletcher will demand and receive a fee of from one hundred to \$1,500 to \$2,000 for writing a single advertisement. The Willys-Overland Company paid him \$2,500 apiece for a series of double page spreads in the Post in which there weren't over 150 words in each one, about the length of a commercial announcement. It was worth \$2,500 to insure a return on an investment of two pages in the Post, in color; it is certainly worth a comparable amount to get somebody to write a commercial announcement that will do its business.

The advertising agent going into this thing further may try to get his talent himself, or he may go to the broadcasting company for his talent. At the present time, there is a policy in certain directions for the broadcasting company to attempt to control its talent. They like to put talent under exclusive contracts, which prohibit these people, these singers, musicians, and others, from working on any other station. If that policy is looked squarely in the face, we think that you will decide that it is a very unwise thing.

In the early days of broadcasting, it was undoubtedly necessary. The broadcasting company had to go to the client with a complete package. He had to say, "We will sell you this time; we will sell you this program, and give you the program idea," and give him a specific talent to carry out the program. In doing that, he had to go out and find talent, find out where talent could be obtained, and that sort of thing, and then they put these people under exclusive contracts.

The purchase of talent corresponds to the purchase of art

**Cover the Prosperous  
Great Southwest  
with**

In the  
Largest City  
In the  
Largest State

**KTSA**

2000 Watts  
Day  
1000 Watts  
Night

Associated Columbia Broadcasting System  
Official Broadcasting Station San Antonio Light

**KTSA - Plaza Hotel - SAN ANTONIO**

The Friendly Farm Station

**W I B U**

POYNETTE, WIS.

*Wisconsin's Favorite Station*

Covering Southern Wisconsin  
from the Center at Low Cost

LET OUR FRIENDS  
BE YOUR FRIENDS

**Mr. Advertiser**

If the larger stations are  
crowded you can get  
National Coverage by using  
some of us smaller stations.  
Try

**WBBZ**

1200 K C  
Crystal  
Controlled

PONCA CITY  
OKLAHOMA  
Morton Harvey, Mgr.

In the Kansas City  
Territory it's

**KMBC**

2,500 watts daytime, 1,000 watts  
night—950 kilocycles

Midland Broadcasting Co., Inc.,  
Aladdin Hotel, Kansas City, Mo.

work in media or periodical advertising. You have art agencies such as Ethridge, of whom most of you know, who have artists who work for them, either on exclusive or non-exclusive basis. The agent does not, in most cases, employ his own artists, for drawing and making pictures, except of a routine nature. He may make layouts in his office, but if he wants art he goes to somebody like Ethridge and says, "I want a man who can do such stuff as Gordon Grant, or I want Gordon Grant," and the agency goes out and gets him.

When the advertising agency sells you the work, he does not say, "You can have Gordon Grant, but you have to place this in Collier's Weekly because Gordon Grant works only for Collier's." Where you have exclusive arrangement in broadcasting shops, you have a similar arrangement to that.

The main thing to promote broadcast advertising is to make the path from the client to the broadcasting station as clear as possible. It should be made just as easy to buy broadcasting as it is to buy any other kind of advertising. In order to make it free and easy, no strings should be hitched to any of the factors employed in the purchase of broadcasting time.

Another thing that is of interest is the question of checking. If an advertiser gets into a spot broadcasting in which he is using a number of stations throughout the country, he has to rely a good deal on faith to know that his program not only went out as scheduled, but covered the full amount of time, and was produced in a manner that is up to broadcasting standards. In the magazines and newspaper field, in the newspapers particularly, they have what is known as an Advertisers' Checking Bureau. The checking bureau gets the newspapers from all over the country, and then, being paid by the news-

paper, takes tear sheets from the different newspapers and sends them to the advertising agent, or to the client, or to both, as proof of the fact that the advertising which was ordered ran on the days scheduled, and in the position specified. It would seem that at some time if a checking service of an independent nature could be devised possibly by your Association, that would serve as positive proof that a certain broadcast had taken place as scheduled, it would help to make it easier for the client to buy broadcasting.

## WHAT AN AGENCY WANTS TO KNOW ABOUT A STATION

*(Continued from Page 15)*

and may be in a better position to buy time, and more of it, and here is another thing the advertiser does not want to buy: he doesn't want to buy "blue sky" rates. I understand there is considerable to-do in your organization about the rates which should be charged for station time. I don't wonder.

### The Matter of Cut Rates.

Frankly, I think it is about time something should be done; not only is the practice of bartering and price-cutting a prevalent evil, but there is an extreme lack of uniformity in the rates charged.

In the Pullman smoker last evening I had a very pleasant chat with half a dozen gentlemen who are at this convention today. One of them said that in meeting competition with a neighboring station that he could do it very successfully and "didn't cut a rate." He made the last statement regarding rates as if it was common practice to do so.

I asked him if I was a boob for buying station time on Standard rate and data book showings. He didn't say that I was, but he didn't say that I wasn't.

Gentlemen, buying rates that can be cut or bartered for, is selling clients "blue sky" material. Shading prices is shady practice.

Cutting prices is cutting throats, and the throat is your own every time.

Find out what your station operating costs are, including these sustaining features; determine your circulation by extent and class; then set your price accordingly. You are entitled to a fair profit. Scale your prices so you will get it, and then stick to them.

Now, here is the third thing that the advertiser doesn't want to buy: he doesn't want to buy a "blue sky" program, and this is a subject I could talk to you on for the next two hours, if I had the time.

#### Radio—A Sales Medium.

Radio stations, at least some of them, have yet to learn that they must sell merchandise to live. This business of selling good will to sponsors is all very well, but so far as the sound logical advertising man is concerned, it is a fourth consideration—not even secondary.

First and foremost, we must

sell merchandise in order to stay on the air. Up to a few months ago, the fact that someone gave people entertainment impelled a great many people to buy the sponsor's merchandise. Entertainment did the trick, but today it isn't doing it anywhere nearly so effectively as it did, and in the future, the sales effect of entertainment will still further be diminished. Why? Because program competition is about one hundred times as keen today as it was a few years ago. Entertainment no longer holds the appeal and the novelty it once did. Entertainment today must do two things: merchandise the product, and (2) do it very inoffensively. The sponsor wants his merchandise advertised, both inside and outside the program he pays for.

#### Needed Station Co-operation.

Now, other advertising mediums, notably the national weeklies, tell the advertiser how he can capitalize on his advertising investment; advises him about

## Bind Your Copies of Broadcast Advertising

**N**UMEROUS calls by subscribers for back numbers of Broadcast Advertising indicate that copies are often lost or carried away.

As our supply of back numbers is nearly exhausted we suggest that subscribers order a binder from us in which to preserve the copies as they appear.

These attractive leatherette binders are specially made for the magazine and are suitable for binding twelve issues. They are supplied at cost so, to avoid bookkeeping, we request that cash accompany order.

The price, imprinted with gold lettering is \$1.50 each.

### BROADCAST ADVERTISING

440 South Dearborn St., Chicago

the various characteristics of the territories the magazine covers. He wants to know what the advertiser is doing in a direct mail way; what he is doing with the dealers and distributing outlets; what use he is making of local newspaper advertising, etc., all to the end of helping the sponsors of that expensive advertisement get a larger dividend on his investment.

Up to the present time, I haven't been able to get that sort of information out of radio stations anywhere. We have a number of accounts on the air; we think we are doing a good job in merchandising the products advertised, both inside and out the programs, but we have had absolutely no help from any station, even when we went to the stations with questions, and with suggestions that we thought might be forthcoming, we got precious little aid.

Maybe this sort of work isn't the concern of the station; maybe radio is such a different type of advertising media that it can refuse to do what the national weeklies, the farm publications and some of the better newspapers do, but I don't think so.

#### Six Point Credit Line.

Now, as to the merchandising of the product inside the program: There is a subject I would like to talk much about. A week ago yesterday I was in New York talking to the Advertising Manager of a prominent automobile accessory manufacturer. While there, this advertising manager was called to the phone by what proved to be the managing editor of a publication. While talking to the managing editor, the advertising manager began relating something regarding the radio programs we were putting on the air for him. The advertising manager was very enthusiastic about this type of program, and told the publisher that if such an idea had come to him five years ago, they would have been on the air five years ago. but, he said, that for

the last five years chain representatives and station representatives have been coming to him very much as if a publisher should come to him and say, "I am going to publish a new type of book. This magazine will contain no advertisements. Rather we are going to get some nationally known writers like Irvin Cobb and Will Rogers to write articles for you. Now, in your particular case we are going to get Irvin Cobb to write a series of articles, three pages each. Understand, these articles will not have anything to do with your product; will not take into any consideration your distribution channels or your merchandising setup, but at the end of each of these articles, carrying the name of Irvin S. Cobb, and thereby getting listener attention, we will give you a six-point credit line that this story was paid for and sponsored by the A. B. C. Manufacturing Company."

I don't know whether that analogy has ever been given to you gentlemen before. It was new to me, and it hit me right in the eye, because in far too many cases that is exactly the type of material you are giving your sponsors, over the air today. You are giving them something that really is entertaining, and then expect them to pay an enormous price for a six-point credit line.

#### Program Should Be Outstanding.

To do an effective job today, the sponsor must have a distinctive type of program, distinctive unto himself, and unto his particular product. If he doesn't present such a program, then his radio work will become just another musical number, and his expenditure for air time largely wasted.

The New York Symphony Orchestra, the Chicago Civic Opera or the Salt Lake City Tabernacle Choir, are outstanding features on the air, but in my personal opinion, I don't think that in spite of their great drawing power and tremendous listening audience,



that those are the kind of programs a manufacturer of steel fence posts should sponsor; nor do I think the Chicago Civic Opera would be a good advertisement for Cocoa-Cola or Wrigley's Chewing Gum, much less a manufacturer of babies' underclothes.

Why? Because the entertainment does not characterize or dramatize the sponsors' product, and I think that the individual station operator and owners can do much for their sponsors and for themselves if they will recognize the need for every radio program characterizing the sponsor's product.

Radio programs must sell merchandise. Building good will for the sponsor and his company it is all very well to talk about, and certainly has its value, but the good will portion of radio should be about as important to the sponsors as the 18 per cent of foreign listener attention.

The primary purpose of any radio program should be to sell

merchandise, and in the minds of a great many radio advertising prospects, the Irvin S. Cobb type of entertainment, with the six-point credit line will not sell merchandise in sufficient volume to warrant the investment—particularly in this latter period of intense program competition.

#### Predicts Heavy Station Mortality.

Within the last year I have been told by three men, eminent in the radio world, that more than half of you folks were going to go out of business in the next five years. One man, in a position to know, made the statement that there are today about 650 radio broadcasting stations, and that in five years there will be no more than 200 or 250. This means that at least half of you folks will go off the air, due either to the Federal Radio Commission taking away your right to be on the air, or because of financial difficulties.

Gentlemen, maybe that is right. Perhaps half of you will fall by the wayside within the next four



The New Morrison, when completed, will be the world's largest and tallest hotel—46 stories high with 3,450 rooms.

## Chicago's MORRISON HOTEL

Corner Madison and Clark Streets

*Tallest Hotel in the World*  
46 Stories High

Closest to Stores, Offices, Theatres  
and Railroad Stations

**1,950 Rooms --- \$2.50 Up**

Every guest room in the Morrison is outside, with bath, running ice-water, bed-head reading lamp, telephone, and Servidor. All rooms are being radio equipped. A housekeeper is on duty on each floor. Garage service is thoroughly up-to-date.

#### TERRACE GARDEN

The Terrace Garden in the Morrison Hotel is Chicago's favorite dine-and-dance rendezvous. Vaudeville headliners are featured every evening.

or five years. I am only repeating what has been told to me by men who should know, but there is this that I do know; that if in the next four or five years, half of you pass out of existence for whatever reason, it will be a shame and a pity; because our one hundred and fifteen million people in this country stand willing and ready to support 650 or 700 radio stations—just as they now support several thousands of newspapers.

Radio stations, whether they fully recognize it or not, are a public service agency—an institution for public service. Being that sort of an institution calls for rendering a service of a very definite nature to the public. One of the principal things every radio station owes its audience is a well-rounded, complete program schedule. And a portion of that schedule should go to the audience without sponsorship—which is to say, the station should carry a certain number of its features and a certain percentage of its time exactly as the newspaper carries certain features—as editorial content.

To gain reader attention, and to maintain that reader interest, every newspaper carries certain features like sports, news, comics, religious columns, editorials, special features, etc. The radio station which does not do this is falling short of its service to the public. And, frankly, I think the best way a station can give these features to the public is to refuse to sell, or have sponsored, the announcements of athletic events, weather reports, market reports, religious exercises, and a few definite things like that. Those things should come to the public through your station as service—without the charge of advertising.

After setting up a program schedule, in which there are certain features the station will carry, then you will have a total of time available for sale. Determine the cost of station operation,

including the sustaining programs—determine the extent of your listener audience—determine the buying power and economic level of your audience—then scale your station rates in accordance therewith. After having established a fair rate—one from which you will be able to get a fair profit—stick to them.

By analyzing your audience, breaking it down by classification and buying power—by establishing fair rates for your time—by admitting only such programs as will properly merchandise the product being advertised—and by giving your audience the right sort of program setup—you will be doing both your public and your sponsors a great deal of good. Having done that, you will find yourself out of the red ink and into the black—in a business that is both pleasant and profitable—and that you will never become one of the 350 which, according to present day authorities, will pass out of existence for one reason or another during the next four or five years.

Dan B. Miner Company, Advertising, Los Angeles, Calif. (I. Moses).—"Frankly, we think your magazine is without doubt the best on the subject which comes to our office. It is read carefully from cover to cover by those of the agency who are interested in radio advertising, and we all find it very practical and helpful."

## Classified Advertisements

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

Broadcast Advertising,  
440 South Dearborn St., Chicago.

### SITUATION WANTED

EXPERIENCED executive seeks situation as radio station manager, commercial managerial position or manager of radio department with advertising agency. Position must have real possibilities. Unusual qualifications. Address Box AAA, Broadcast Advertising Magazine.