

Broadcast Advertising

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



JULY FEATURES

**Radio Increased Davey Sales 20% During a
General Depression**

Agencies and Broadcasters Should Cooperate

• **Making Your Mark on the Air**

Agency Needs in Broadcasting

**One Man Behind a Microphone Equals a
Thousand Salesmen**

Radio Conditions in Australia

**Broadcasting Barn Warmings Boosts
Jamesway Barn Equipment**

**Philadelphia Surveys Show That Radio
Tastes Do Not Change**

July, 1930

THOSE WE SERVE...are our Best References!

As qualified representatives of over one hundred leading radio stations—the sole function of Scott Howe Bowen, Inc. is the sale of station time. Our only connection with recording studios and talent organizations is in the unbiased and intelligent advice we give our clients. We are equipped, however, to supervise the production and distribution of recordings, when this service is desired.

With a complete and efficient organization, we are now serving a long list of satisfied clients—among whom are many who stand highest in the advertising world.

As representatives of the leading radio stations throughout the country, we stand ready and willing to help you. A call from an advertiser or advertising agency to any of our offices will bring expert counsel on advertising's fourth dimension.

**RADIO
STATION
HEADQUARTERS**

SCOTT HOWE BOWEN, Inc.

**274 Madison Avenue
New York**

Ashland 7356-7357-7329

1106 Fisher Bldg.
Detroit, Mich.
Northway 2727

180 N. Michigan Ave.
Chicago, Illinois
State 5224

10 High Street
Boston, Mass.
Hancock 4324

“---coming to you from
the studios of---
KSTP”



Advertisers and listeners select KSTP programs because of superior quality made possible in a large part by the staff orchestras such as the group pictured above, a complement of the only full-time radio station staff orchestra organization in the Northwest.

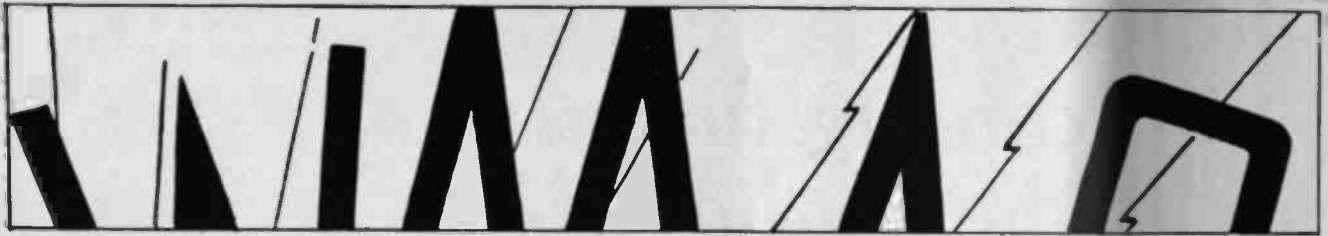
St. Paul and Minneapolis and the adjacent Northwest vote for KSTP first in preference to any other local programs. And quite naturally, the NBC entertainment and service features have the majority of followers of network productions. KSTP admittedly is first—nearly 70% of the listeners as against 17% for the station named second choice. The KSTP orchestra organization of thirty-five artists includes selected groups, which present everything from symphonic classics to the latest popular selections, and is the only full-time radio station staff orchestra in the Northwest. In addition to this most important asset, KSTP gives most to the advertiser and listeners because it has the largest musical library—the largest technical staff—the most complete research, merchandising, sales, program, publicity, continuity, music and dramatic departments. The KSTP advertising department will be pleased to submit a detailed radio advertising plan without obligation.

◆
STUDIOS
St. Paul Hotel
St. Paul

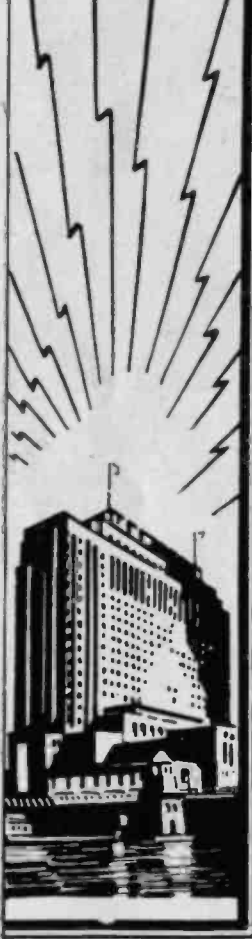
◆
STUDIOS
Hotel Radisson
Minneapolis

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

**NORTHWEST'S
LEADING RADIO STATION**



PRESTIGE



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

LIST OF ADVERTISERS

National:

Endicott-Johnson Corporation	Thomas J. Hay, Inc. (Willys-Knight)
Bunte Candy Company	Premier Malt Sales Company
Eskimo Pie Corporation	Gabriel Snubber Company
Packard Motor Car Corporation	Martin-Senour Company
Thos. J. Webb Coffee Company	National Rug Mills, Inc.
Illinois Coal Bureau	Pabst Brewing Company
Elgin National Watch Company	Robinson Furnace Company
Freeman Shoe Company	B. F. Goodrich Rubber Company

Local:

Chicago Board of Trade	Hinckley & Schmitt
Boston Store	The Davis Company
O'Connor & Goldberg	C. D. Peacock, Jewelers
Nahigian Brothers	Vaughan's Seed Store

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

WMAQ, Inc.

The Chicago Daily News Broadcasting Station

400 WEST MADISON STREET

CHICAGO, ILLINOIS

Broadcast Advertising

440 South Dearborn Street, Chicago, Ill.

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

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Volume 3

JULY, 1930

Number 4

Radio Increased Our Sales 20% During a General Depression

Says Martin Davey*

President, DAVEY TREE EXPERT COMPANY.

THE thing that I want to discuss particularly is our experience with radio in the last four months. You might say that we are newcomers in the field of radio, and it might be assumed that we have no right to offer any suggestions based upon that limited experience. Yet I want to give you the facts as they stand.

We have some very definite experiences on which to base our conclusions. Our business has been growing steadily over a period of years, and in fact from 1923 to 1929 the volume quadrupled itself, running about \$800,000 in 1923 and last year nearly three and a quarter million. But, of course, that extended throughout that long and interesting period of prosperity of which we are all beneficiaries. I think it is safe to assume that our business is a kind that might easily be affected adversely by the so-called hard times or business depression which this country is experiencing at the present time.

In 1921 we had another period of readjustment and our business slumped about 25 per cent from the preceding year of 1920. In other words, with the same sales effort and the same advertising effort, our business was affected adversely, as might be expected, in the year 1921.

*Excerpts from an address before the semi-annual meeting of the Association of National Advertisers, Inc., at French Lick, Ind., May 5, 1930.

Of course, we have only gone four months in the year 1930 and I can only give you our experience up to date, but these figures to me are quite interesting. I hope they may be to you. Our business for the first four months of 1930 shows an actual increase of 20.7 per cent over 1929. The number of orders increased 18.8 per cent over the same period of 1929, indicating that the size of the orders was slightly higher than last year on the average.

Now we have the same sales force that we had last year. In fact, there is less change in our sales force this year than ever in our experience. We have the same general kind of magazine advertising, the same set-up that we had a year ago, with one exception, and that one exception is radio.

Naturally, we went into radio advertising with some doubt because we had had no experience, but we believed that it had real possibilities. Frankly, we expected the radio advertising largely to be supplemental to the other form. Our experience with it indicates that it is infinitely greater and more powerful than a mere supplemental form of advertising. I have been actually astounded by the results. Those things I want to develop as we go along.

We have had some very interesting experiences, and if our experiences are of any value to you, you are perfectly welcome to them.



Martin Davey

ONE experience was this, that the experts were all against our plan of radio, all of them. I haven't been able to figure that out, just why the experts should be opposed to a plan of radio that seemed to me so perfectly logical and natural. I am inclined to think that one reason for it is the fact that radio is so new that there aren't any real experts in the business. They haven't been at it long enough to become experts yet, and they have developed in the closed room of radio conference a certain philosophy of their own that is the result of the interchange of ideas in a narrow circle.

Another thing that I think is wrong with the so-called radio experts is the fact that they are all

lodged in New York City. I have no disrespect for New York City, understand, because it is a very great city. But I think there is what you might call a New York City philosophy that is not the philosophy of America in its broader sense. And those who live in that artificial philosophy of New York City have no comprehension how the people feel and think and live out through America. I believe that has entered into the theories of the so-called experts.

I should like to describe briefly our own theory of radio. When I was going to college back in 1904, 1905, 1906 and 1907, I happened to be a student at Oberlin in Ohio, which is a great musical center. The Oberlin conservatory of music is probably one of the greatest in America. So they have in that college town a real musical atmosphere. I mean by that, high-class music. They brought to Oberlin many of the great artists and many of the great orchestras, and it was our privilege to hear the finest music that the world affords. Oberlin had strict rules, and there wasn't much else to do but go to these concerts and entertainments, and so on.

I have always been interested in studying people because I think that is the greatest study in the world. I observed these people who were attending college, a college that above everything else was highly and classically musical. I watched crowds of 1,000, 2,000 or 3,000 people as they were gathered to hear these artists, and this is what happened in this highly musical center: Nearly everybody kept his eyes on the professors when the artist had finished. If the professors applauded, then the crowd applauded. If the professors didn't applaud or didn't applaud very vigorously, the poor artist was out of luck.

Based upon observation over a period of nearly four years in Oberlin, I came to this conclusion: That only a very limited per cent of the people understand or appreciate the classics. They just don't know whether they are good or not. You couldn't find any better proof of that than this Oberlin College community. If they had to watch the professors to see whether a thing was good or not, how about the great mass of mankind who haven't

speed - -

THE record for speedy continuity production is held by John L. Clark, program director of stations WBZ-WBZA. Receiving a hurry-up call for a broadcast feature at the Springfield studios, Clark pressed his wife into service as chauffeur, jumped into the back seat of his car with his portable typewriter on his lap, and started on the script and the 100-mile trip simultaneously. When they arrived the script was complete and although it showed signs of rapid operation of both auto and typewriter it was declared a complete success by the sponsor.

had the privileges that they have had?

So thereupon I reached one conclusion: that the public as a whole does not understand nor appreciate the classics, except a few of the more melodious ones. There are a few that are popular because they are melodious, but those which are merely classical and difficult and mechanically perfect the public have no liking for, no understanding of them or appreciation of them.

Then I have made some other observations, too. I remember hearing Madam Schumann-Heink sing in the armory at Akron several years ago. You know, Madam Schumann-Heink can sing anything wonderfully well. This magnificent armory was filled with several thousand people. Madam Schumann-Heink sang her classical numbers with a skill and a marvelous artistry that almost anyone would admire. What do you think it was that made the audience most enthusiastic? Of course they applauded everything she sang, but what made them go wild with applause? "Home, Sweet Home." Just the simple, old, melodious "Home, Sweet Home."

I heard John McCormack sing down in Washington and I watched with interest the reaction to his singing because he sings everything well, too. What do you think it was that received the most applause down there? Not the classics. "Mother Machree," just a simple, old, sweet melody.

I have watched crowds just as

you perhaps have—Rotary Clubs, Kiwanis Clubs, organizations of men and women, and mixed crowds here and there. Wherever they sing, the songs that cause the greatest number of persons to sing are the old, familiar songs. If they try anything else, here and there one knows the music and the words and he sings, and the rest of them struggle through and make a bluff of it. But when they hear the old, familiar songs, they all try to sing. So my conclusions were based upon observation over a period of years and I made up my mind that the one thing we would do was to build a series of radio programs around these old, lovely songs that speak in sweet music and in sweet language the theme of home and love and native land and religion—those things that enter into the elemental existence of human beings.

OF COURSE, I come from a small town and I am not supposed to know very much, especially when I go down to New York City. I was quite interested at the tolerant compassion that they showed for my theories. It really was very nice of them to be so tolerant of me because I wasn't supposed to know anything, coming from a small town; and New York being the seat of wisdom where they know everything about life and people, it was really nice of them to be so compassionate and so gentle with me, a stranger from the hinterland.

Anyway, I had a very definite theory about this thing, and all the experts were against it. They said, "No, no; of course, the idea is all right, understand, in a general way; we are for the idea, but you can't make a successful radio program made up largely of these old songs. What the people want is something up-to-date, classy music or jazz—you know, up-to-date, classy stuff."

I said, "Yes? My observation has been just a little bit different from that. So, if you don't mind, as long as I am spending my own money, I think we will try this thing out. If it is a dud, I will know whom to blame."

But we struggled along with this thing for several weeks. Finally, when they saw I was really quite determined to have a certain, definite theory followed out, then they

(Continued on page 20)

AGENCIES AND BROADCASTERS SHOULD COOPERATE

To Give Best Service to Advertisers *and* Public

Says William S. Hedges*

President, NATIONAL ASSOCIATION OF BROADCASTERS

IT IS quite fitting that your association, in giving attention to broadcasting as an advertising medium, should be meeting in Washington, for we are thereby reminded of our responsibilities to the government regarding the use of the broadcast channels. The radio law declares that the issuance of licenses to utilize those channels shall be predicated upon their use in the public interest, convenience and necessity. Such a stipulation is not incompatible with the idea of using radio broadcasting as an advertising medium. In fact, the proper use of broadcasting as an advertising medium is decidedly in the public interest.

Under the American system of sponsored programs we have a very healthy state of competition, with broadcasters striving in every way possible to build attractive programs in an effort to attract listeners to their stations. Advertisers likewise are competing against each other in an effort to reach the greatest possible audience. The lure in each case is an effort to present a better program than is being offered elsewhere or by other program sponsors. The listener is the beneficiary and he is expressing his gratitude for the good programs he hears by suitable reaction to the advertising.

In considering broadcasting as an advertising medium it is advisable to go back into the brief history of radio and trace its growth. In the beginning it was not considered ethical for broadcasting stations to put on advertising programs. In fact, it was impossible to gain gov-



William S. Hedges

ernment consent to operate a commercial station. Finally WEAf, then operated by the American Telephone & Telegraph Company, secured a license granting permission to broadcast sponsored programs. Soon after this, the question was discussed at one of the conferences called by the then Secretary of Commerce Herbert Hoover, and those attending the conference went on record approving commercially sponsored programs.

Such a step was logical, for in the final analysis even though a station did not sell time, its owner received all of the advertising value of the station. In other words, commercialism was at the root of broadcasting from the very start, although it was not recognized as such. Most of the stations in the beginnings of broadcasting were started as a public service with the somewhat vague idea that the rendering of such public service would

create good will for the station owner, who would be able to record such good will in the benefits accruing to the parent company.

Some stations were very slow in coming to the idea of commercializing their programs. Such was the case of the *Chicago Daily News* station, WMAQ. We had the idea in the beginning that we were engaged in rendering a great public service. We still retain that idea but we are now conducting the station on a business basis. The thing that changed our policy, which in the early days was that if the program was of interest to the public it was our pleasure to put it on the air, was the fact that the licensing authorities were being besieged by applicants for station permits. Some of the applicants obviously wanted only the privilege of getting on the air for a short period each week. That demand could be satisfied by permitting them to sponsor time over WMAQ and hence the pressure upon the government for licenses would be relieved.

IN THE beginning of the commercial era of broadcasting, which dates back only four or five years, there was some skepticism on the part of advertisers and advertising agencies regarding the value of the medium for advertising purposes. Even now there are some who like to key their broadcast ads by offering an incentive to the listeners to write to stations in response to programs. Samples of merchandise are offered; autographed pictures of distinguished artists are offered; contests are conducted and other tests are made in an effort to prove that there is a really responsive audience. Al-

*Excerpts from an address delivered before the annual convention of the American Association of Advertising Agencies, at Washington, D. C., May 15, 1930.

though the thousands of fan letters prove the fact that there is a vast audience, I doubt if their value goes beyond that point. If an advertiser uses such methods merely for the purpose of securing a mailing list, he could do so cheaper by copying the telephone directory. But there can no longer be a doubt regarding the efficacy of broadcasting as an advertising medium if it is properly used.

One of the questions most frequently asked by the advertising agency of a broadcaster is, "What is your circulation?" A newspaper can tell definitely what its circulation is, because a count can be made of the number run off the presses and deduction made of those which are returned as unsold. It is more difficult for a station to answer that question. Circulation of a broadcasting station does not correspond to the power of the station, even though the population in the normal service area may be known. I know of one 5,000 watt station which has as many listeners as a 50,000 watt station in the same area. I know of several 5,000 watt stations in the Middle West that are seldom heard although in the same territory another 5,000 watt station has more listeners than any other station, even though some of the others may have greater power. It therefore comes down to a question of popularity.

An effort has been made by some stations to prove their popularity by conducting surveys. Strange as it may seem, the fellow paying for the survey always comes out number one man.

I have never had a survey made to determine the popularity of WMAQ. I have been frequently asked the reason why. My answer is that I have been spared the expense by the surveys of others, inasmuch as they invariably show WMAQ as the second most popular station in Chicago, but as I said before, the fellow paying for the survey came out first. I would rather be second on the other fellow's survey than first on my own.

Some day there will be genuinely comprehensive surveys made. They will need to be made frequently, however, since popular fancy changes quickly, as witnessed by the spectacular rise in popularity of Amos 'n' Andy. Today there is no

Tie-up Advertising Produces Popular Radio Broadcasts

By W. J. DAMM,
Promotion Manager, *The Milwaukee Journal*

"BROADCAST ADVERTISING" for June, 1930, reported that a "Boston Survey Shows It's the Program, not the Station, that Gets the Listeners." For two years the *Milwaukee Journal* has conducted a survey for its radio station, WTMJ, providing a cross-section analysis of the listening habits of Greater Milwaukee set-owners. A study of this "Listener's Viewpoint" indicates that "It's the Program which is Advertised that Gets the Listeners."

First in popularity among network programs, as of January 15, 1930, was the Pepsodent feature, Amos 'n' Andy. Second was the Palmolive Hour; third, True Story; and fourth, Lucky Strike. Here are programs that have received wide publicity—in newspapers and through dealer cooperation. In the case of "spot" broadcasts over WTMJ it was also found that Greater Milwaukee listeners showed preference for the programs that have been most widely promoted.

On Wednesday, June 18, an advertisement 3 columns x 7 inches invited readers of the *Milwaukee Journal* financial pages to hear Robert M. Hutchins, President of the University of Chicago, during the Halsey, Stuart and Company program over WTMJ. Similar advertising, presumably, appeared on the same day in the leading newspapers of communities reached by Halsey, Stuart over the National Broadcasting Company network.

That this company uses costly space in this way on the financial pages of newspapers is evidence of two things. It indicates that Halsey, Stuart and Company have confidence in the selling effectiveness of their programs, provided a large audience can be attracted. It indicates that they are willing to pay for this audience, and believe that the pages of leading newspapers obtain it for them—economically, quickly and surely.

Station WTMJ has always advised users of its time to promote their broadcasting through other media. It has been pointed out to advertisers that they resemble owners of moving picture

more popular feature on the air. Telephone service in New York City, I am told, drops to less than twenty per cent of normal during the 7:00 to 7:15 period. Ministers refuse to conduct marriage ceremonies at that hour; doctors decline to answer their telephones. Many a laggard, tired business man has changed his home-coming habits, all because of Amos 'n' Andy.

THERE is another view to circulation that I would like to call

houses, who are regularly assured of an audience but must advertise their features continually to obtain the maximum attendance. The advertiser over any good station will have a large audience without "advance publicity." But the competition of other programs simultaneously on the air and activities other than radio will cut in upon the audience of sponsors who fail to promote their programs regularly through newspapers, dealer tie-ups and in other proven ways.

That this program publicity pays is indicated by the fact that with few exceptions "spot" broadcasters who have been longest on the air and most successful have used newspaper space to attract the largest possible audience for each of their programs. This advertising usually appears on the radio page, to which listeners refer for the daily schedules of their popular station.

WTMJ advertisers are also advised to distribute window and counter cards to dealers and to circularize the dealers regularly. It is the experience of this station that dealers evidence a more thorough enthusiasm for radio than for other media to which they have become accustomed.

Reference to the "Listeners' Viewpoint" of 1930, compiled by the *Milwaukee Journal* to show the listening habits of Greater Milwaukee people, indicates that the most popular network programs in this territory are those which are regularly advertised. The recent entry of Coca-Cola into the broadcasting field must in a large measure be attributed to thoughtful publicity. In addition to newspaper and dealer tie-ups, the Coca-Cola Company is employing sign boards to attract Wisconsin listeners for its programs.

As a further evidence of belief in tie-up advertising, station WTMJ allocates a fixed percentage of its revenue from combination programs to regularly appearing newspaper advertisements. This advertising contributes to the success of these programs, two of which were chosen by Greater Milwaukee people as the best studio features emanating from WTMJ.

to your attention. For some reason or other advertising men wish to impose the most rigorous requirements upon broadcasters. They want to know the hours when there is a maximum audience, yet these same men would never think of asking the *Saturday Evening Post* to prove how many of its readers turned to page 160 and saw the advertisement there. Broadcasters with an established popularity have as much right

(Continued on page 28)

Making Your MARK on the AIR

Radio Trade-Marks Are *Just as Important as* Printed Ones

Says Howard Bartling

Vice-President, CONSOLIDATED BROADCASTING SYSTEM

ENTER the radio trade-mark expert!

You hear his handiwork as you turn the dial, subtle though it is, and all the more brilliant because it is subtle.

Not a word of advertising has been spoken, yet you know beyond doubt when you strike a certain program. The effect is as positive as a printed volume.

A hotel lobby the other evening—10:30—and the strains of a certain melody from the radio set. Not a word was spoken, but a dozen Amos 'n' Andy enthusiasts moved closer to the set. They knew what was coming—they had heard the trade-mark!

Majestic's radio logotype is perhaps more familiar to every dial-turner than the signature at the bottom of their printed advertisement. For the listener "Pomp and Circumstance" is the Majestic trade-mark.

The printed Interwoven trade-mark may not be familiar to many of us, but ask a radio fan who the "Interwoven Pair" is and the chances are more than even he'll name them as a couple of rollicking songsters of the air.

In theme songs and parodies, in personalities and rhymes, air advertisers are finding the wisdom of the visualized name-plate. Not the trick line of lettering on the printed page and the ever-present slogan, but a distinctive something that says instantly: "Here we are, Mr. and Mrs. Listener, ready to entertain you."

The question comes naturally, is an "air trade-mark" something to be sought? The answer is to be found in the simple statement that scores of shrewd business men are investing million of dollars to make the public familiar with one little phase of their programs—the signature—the "trade-mark."

Those who recall the first Amos 'n' Andy broadcasts for Pepsodent, wondered why the music preceded and ended the program. Today that same melody tells a definite story quickly. It took thousands of dollars worth of valuable radio time to create that audible trade-mark.

"Give us something different," says the advertiser. "We want something that will stand out on the air so people will recognize our programs." Yet that same advertiser seldom has patience or foresight enough to realize that if one single part of his program is distinctively his own—and if he keeps at it long enough, people will certainly know his programs.

That same advertiser has spent perhaps hundreds of thousands of dollars putting his trade-mark—his name—before the world on billboards, in magazines and in newspapers. He is careful to see that the style of lettering is always exactly the same—it cannot be changed in the slightest—and yet his radio program goes out on the air like an unsigned letter.

How to put over the audible trade-mark—there are innumerable



Howard Bartling

ways of doing it and none follows a set rule. A clever air merchandizer will point out the "big idea" to be featured. A song may do it best, even if that is the usual thing. Personalizing and animating the product may achieve this effect. A freak musical stunt may be used with unusual results, as evidenced in the peculiar pianistic thump that "trade-marks" the Old Topper broadcasts for Orange Crush Dry.

There's a trade-mark for your air campaign. Its easier to find than it is to keep everlastingly at it. You'll find yourself weakening after a few broadcasts. "It's getting tiresome," you'll exclaim—just when its beginning to make headway. Not any more so, however, than your printed trade-mark, remember that.

I have before me, as I write this, a magazine printed in 1880. The advertisements are packed with type—there are virtually no trade-marks displayed. The printed trade-mark came as advertising advanced, and there are programs on the air today as poorly displayed, from a trade-mark standpoint, as those printed ads of 1880.

As broadcast advertising refines itself, the radio trade-mark will give to radio programs the skillful balance that is found in the printed layouts of today.

THE AGENCY'S NEEDS IN BROADCASTING

By H. H. Kynett*

THE AITKEN-KYNETT COMPANY

IN CONSIDERING agency needs in broadcasting, it must be remembered that broadcasting is not only a new advertising medium, it is a medium that is developing by leaps and bounds and it is sometimes exceedingly difficult to forecast what will take place six months hence. This is further complicated by the fact that broadcasting is the most rigorously controlled of all media and the somewhat uncertain factor of Government regulation, plus the even more uncertain tenure of life for a broadcasting station, add complications that demand a singular amount of understanding and co-operation.

Agency needs at the moment may be said to be grouped in two general classifications—needs outside the agency that permit of clearer knowledge and understanding of broadcasting potentialities, and needs within the agency that enable it to give better broadcasting service to the advertiser for whom it seeks to employ the medium.

The greatest mistake any agency can make is not to assign intelligent and responsible men to radio study. A medium still in the formative stages needs brains, and it needs brains of an imaginative caliber that anticipate the rush of developments that keep crowding into the field. It is a mistake simply to regard broadcasting as a medium for the big advertiser or to consider the good hours on the air as overcrowded from the network point of view at the present time, and let it go at that.

Consider, if you will, the potentialities that lie in the hints that synchronized wave bands, which permit a network to operate on one wave length throughout its system, are



H. H. Kynett

not only a possibility but almost a certainty in the comparatively near future. Think of the probable scope of spot broadcasting, with the rapidly developing perfection of recording methods and electrical transcription apparatus.

Some people are prone to regard the criticism that the air is overcrowded with network programs as an indication that network advertising has been overdone; others, on the other hand, feel that engineering features of the near future will open up many more networks. Indeed, the possibilities of conjecture seem almost fantastic at times, and with the lack of past experience upon which to pass judgment, it behooves the advertising agent to study radio from an administrative as well as a research capacity. One of the agent's great difficulties in approaching broadcasting has been that too few agency heads have concerned themselves with a serious

and detailed study of broadcasting problems.

Among the great needs today is a better appreciation of the medium itself—not only its business-increasing capacities, but its limitations, its peculiarities of consumer appeal, and the human factors with which we have to work in creating what—for want of a better phrase—may be termed broadcasting copy. Broadcasting is an appeal to the imagination through the ear—an appeal that requires the development of good will and appreciation to a greater degree than ever before. How far this appeal may go as a permanent builder of sales is yet to be determined. It is not wise to take an extraordinary success like Amos 'n' Andy as a criterion. But even if it were, there is a decided need for intense analysis of the practical applications of broadcast programs to the all-important fundamentals of sales costs in relation to sales produced.

ANOTHER outstanding need at present is more knowledge of station coverage. Even with the best stations on the networks, the knowledge of coverage is more or less fragmentary and based upon impression rather than convincing research. Most of the research work up to the present—and some gallant attempts have been made—has left little conviction, and it must be remembered that the tremendous improvement in radio receiving sets in the past twelve months has altered coverage values appreciably.

Comparatively little is known of the coverage values of smaller stations, particularly those not connected with networks. Some claims are ridiculously high; others so conservative that it is difficult to establish a criterion. At the conference between the Radio Committee [of

*An address delivered before the annual convention of the American Association of Advertising Agencies at Washington, D. C., May 16, 1930.

the A. A. A. A.] and the Executive Committee of the National Association of Broadcasters this subject was discussed at length and the excellent suggestion made that a questionnaire similar to the newspaper questionnaire be put out by the American Association of Advertising Agencies to all broadcasting stations so that standardized information could be filed at headquarters or with the National Association of Broadcasters to be available for coverage information. Many broadcasters complain, and with some little justice, that they are kept so busy filling in agency questionnaires of one sort or another that it is almost impossible for them to transact other business. Under any circumstances, some solution is needed, and it would seem that a practical clearing house such as I have just mentioned might be of great value.

This brings up the question as to the need for an understanding of the value of special representatives for broadcasting stations. Merely as a question I ask: Is there the need for the special broadcasting representative that exists for special representation in the newspaper field? Does the small broadcasting station need special representatives in important metropolitan centers to sell lists of stations just as the newspaper representative sells lists of newspapers? Parenthetically, will the networks eventually represent the individual stations that comprise their chain?

At the present time, numerous people represent or claim to represent certain stations or lists of stations, and I for one have never been able to get rival claimants for a given station to come to anything like an agreement in facts submitted. I think the broadcasters are asking themselves this question because it involves part of the expense that must be charged into broadcasting rates, and I feel that a great many stations are in a quandary as to whether or not there is a real need for special representation.

In this connection it at once becomes apparent that there is need for an established practice concerning rates and discounts and that the question of a single rate for both local and national advertisers is one that should be answered in the near

future if some rather embarrassing and harassing difficulties are not to arise from it. It is evident that a great many broadcasting stations believe in a single rate. But there are nevertheless a great many broadcasters who have not yet come to regard this as an essential matter.

There is need for an understanding as to whether or not the cash discount shall become a practice in broadcasting rates. At the present time it does not exist. Likewise it would seem desirable that a standard of procedure be developed in the interpretation of discounts and earned rates. Even the two great broadcasting systems today have different interpretations of the applications of discounts for time earned on the air.

THIS brings up another vexatious problem, and that is the need of a policy concerning the talent question and agency charges for talent. As far as I can determine, there are as many different ways of handling the talent problem today as there are agencies, and agents vary in their practices all the way from actually finding and engaging talent to hiring an outside party to engage talent through an artists' bureau. Numerous individuals and organizations are attempting, with varying success, to set themselves up as representatives of talent. Daily we receive solicitations from so-called managers who have evolved an idea and wish to sell it to us along with talent to produce it. There are, of course, program and talent bureaus who will engage to produce a program, employing artists who may or may not be under exclusive engagements to them.

I submit that a great many of these proposals are offerings to the agent of things that very properly lie within his own functions as an advertising agent in the handling of a broadcasting program, and that the engagement of this outside help is simply putting an added burden of cost upon the advertiser—a practice which is not only wrong, but seriously affects the agent's value in the promotion of a broadcasting program. If the advertising agent is to function as he should—that is to say, earn the fifteen per cent differential to which he feels himself entitled for the securing and han-

Dealers Advertise Local Station to Boost Set Sales

THE Wichita Radio Trades Association, composed of radio dealers and distributors of Wichita, Kansas, has recently opened a publicity campaign to offset the usual summer slump in radio sales. The policy of the campaign was outlined after several meetings of the association, and it was decided that the sales efforts should be indirect; that the public should be advised through different publicity mediums, of the excellent program features that are available throughout the summer months; and that the local station, KFH, always assured good, clear reception. Copy was written to appeal to the present radio owner as well as the prospect.

The campaign opened on Tuesday, June 3, 1930 with a flash display add in the *Wichita Eagle*. Thursday, June 5, a similar add appeared in the *Wichita Beacon*. These adds were approximately six columns by fourteen inches, carried the message as outlined above, and listed several of the outstanding programs from KFH for the next few days. The schedule calls for a series of these adds, smaller than the first, using each paper alternately, but carrying similar copy. Also, a contract was made with KFH whereby a series of announcements are to be broadcast calling the listeners attention to future program features and credited over the air to the Wichita Radio Trades Association.

Important points in the campaign are: There is no direct radio sales effort; rather, good radio reception and service are emphasized; the dealers act as an organization and no individual credit or listings are used; the public is not "begged" to listen to KFH nor to buy radios.

The campaign is now nicely under way and nearly every member of the association of Wichita has reported an increased prospect interest that should lead to more summer sales.

dling of talent for any given program—he should work under a method of procedure that in no case subjects his client to costs which may under any conditions be classified as extra. This need not affect the engaging of talent through recognized artists' bureaus, but a standardized procedure would undoubtedly help clarify matters so that there is an accepted criterion for agency remuneration.

Do not misunderstand me. I think the agent who fulfills his broadcasting duties earns his differential as completely, if not more completely, as in any other medium. The agent who develops a success-

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1 man=1,000 men

behind a microphone making personal calls

By Homer G. Hewitt

Manager Life Department, CRAVENS, DARGAN & Co., Houston, Texas.

As Told to Charles N. Tunnell

OUR recent experience in advertising by radio broadcasting indicates that one man behind the "mike" is equal to a thousand salesmen making personal contacts to tell the story of insurance. Our company is state agent for the Northwestern National Life Insurance Company, and so far as we can determine, we are the first agency to attempt a radio advertising program such as that we just closed.

For seven weeks we put on a radio program each Monday evening over station KTLC of Houston, giving a complete episode of a mystery drama. This mystery drama play was purchased through the radio station. I wrote the prologue and gave the intermission sales talks on the theme of "Life insurance, the finest friend of the family."

To stimulate interest in this mystery drama over the air we gave a chest of silverware valued at \$100 to the person sending in the nearest correct solution to the mystery play. I was successful in selling a local jeweler on the value of cooperating with us in this campaign. He donated the chest of silver and had his name mentioned once during each program by explaining that the prize chest of silverware was on display at this jeweler's.

To further invite contact from insurance prospects we offered a free pocket diary to every radio fan who would write or telephone our office for the diary. Our purpose in this was naturally to build personal contact when our salesmen called to deliver the diary.

Being state agents, we believed that our radio broadcasting would only be of much benefit to the agents of the Houston zone. For this reason we interested the Northwestern National Life Insurance Company in paying one-third of the

tune in - -

AT the end of any radio broadcast, you know, the station usually "signs off," as they express it. Life itself is that way, too. Disability comes, your salary stops, and you may "sign off." Old age comes and your happiness may "sign off." Death comes and all of your plans may just "sign off." But if you are properly insured this is not so. You don't "sign off"; you just "tune in." You or your loved ones just "tune in" on another regular income from your insurance company. "Tune in" on a home free from debt. "Tune in" on educations completed. "Tune in" on mother at home with the children and not behind the counter. "Tune in" on dreams come true, plans realized. In the great broadcast of life, make sure that you don't "sign off." Instead, "tune in" through life insurance, the finest friend of the family.—From Mr. Hewitt's remarks at the close of the series of broadcasts.

cost of this campaign; we as state agents paid one-third, while our 22 agents of the Houston zone paid the remaining third, their third being prorated between them. Each agent of the Houston zone had his or her name mentioned twice during the seven-week period, some personal mention being made to give each agent a tie-up with the radio mystery drama contest.

THESE programs cost \$85 a night for the seven nights or a total cost of the campaign of \$600, and our response proved that we obtained prospects for insurance by radio at one-third our usual cost for obtaining a like number of prospects by direct mail. We received as high as 61 letters a day containing possible solutions to the mys-

tery play and many of them requesting the diary. Ten of the solutions were correct. The winner was determined by drawing.

Advertising authorities tell us that it is conservative to estimate that 100 people listen in to a radio program for every one that writes in a letter for any purpose. At this rate we reached as many as 6,100 prospects a night, or with 450 letters that we received before the contest closed, we can feel reasonably sure of having reached 45,000 people at a cost of \$600, a feat that would have required the services of a thousand salesmen to perform.

We tested out the reception of our radio program in three large high schools of the city. One-third of all the students attending these schools answered that they were following our program, indicating that we were effectively reaching the young minds of the city with the fine thought of "Insurance, the finest friend of the family."

Each letter and each solution received was faithfully checked and either discarded or routed out to the salesman best fitted to contact the prospect. The person writing a letter was checked for his present employment, credit rating, possible earnings, outstanding indebtedness and other points to indicate whether or not he would make a desirable prospect for us to contact for life insurance. Of the 450 letters received, 250 prospects were actually followed up and contact made, the diaries making much of this possible.

Naturally, an advertising campaign of this type is hard to key accurately, but we know it paid. During its progress we wrote \$16,000 in policies that came to us as a result of the radio broadcasting, enough business to take care of the

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Broadcast Advertising

RADIO CONDITIONS in AUSTRALIA

Are Rapidly Improving

Says David Worrall

Manager 3DB, Melbourne



David Worrall

THEY'RE sisters under their skin and respond in just the same way—in Oshkosh or Australia. Here is an extract from a letter by an Australian woman to 3 DB, the Herald broadcasting station at Melbourne: "I shall always ask for 'Sharwood Shoes' as a matter of conscience more than anything. Almost everyone I know makes an effort to hear that hour. But ——— with the incessant reiteration of its name is wearisome to a degree that raises at once a sense of antagonism and thereby defeats its own end. I for one should feel disinterested to shop there."

The advertiser first referred to was one of the first in Australia to sponsor a radio program on the American plan. After his initial success he went further and now his name is only mentioned at the opening and closing of the session, with no reference to the goods sold.

Before last June there were no real sponsored programs in Australia, no "continuities," no "station features." The advertising stations inserted direct advertisements between entertainment items, and the programs were combination vaudeville shows and concerts.

Now this station has introduced successfully many American features, and others are following suit. The sponsored program is still a novelty, however. All the present advertisers are using canned programs, and it seems to me that a big audience awaits the first real honest to goodness session.

A curious broadcasting position exists in Australia. Radio owners must pay 24 shillings (about six dollars) license fee a year to the Government, of which half goes to support the Government controlled "A" Class Stations. Yet it is gen-

erally admitted that the majority of listeners tune into privately owned "B" Class Stations, which get none of the license money, and depend on advertising for revenue.

Broadcasting is flourishing in Australia. A six tube set costs about \$250. Yet in Melbourne there is a radio in every second home, according to Government figures, and 143,366 sets in the state. Following are the figures for the Commonwealth:

Victoria	143,366
New South Wales.....	108,244
South Australia.....	25,166
Queensland	23,204
Tasmania	5,578
West Australia.....	4,658

In all states 75 per cent to 80 per cent of the license holders are within a 50 mile radius of the capital cities. Just how many radio "pirates" there are it is impossible to say, but apart from these license holders there must be many who have not taken out licenses.

In Melbourne (Victoria) there are two "A" Class Stations and two "B," in Sydney (New South Wales) two "A" Class Stations and four "B," Brisbane (Queensland) one "A" Class Station, Adelaide (South Australia) one "A" Class and two "B," Perth (Western Australia) one "A" Class and one "B," and Hobart (Tasmania) one "A" Class Station.

The only practicable interstate link up is between Melbourne, Adelaide and Sydney. It is quite easy to arrange relay lines. The distance between each city is approximately 500 miles, and the line charges are £4 (\$20) per hour before 9 p. m. and £2-13-6 (about \$13.50) after 9 p. m. for each 500 mile section.

The local advertising agents have taken but little interest in radio to date, but recently Stanley Holt ar-

rived to open an office for the J. Walter Thompson Company of New York, and he is optimistic about getting Australian national advertisers on the air in the right way.

To clear the way we have doubled rates for direct advertising, and hope soon to drop it altogether from evening sessions, and for the time being offer the tempting price for the sponsored session of £12-10-0 (\$62.50) an hour. We are interchanging station features with leading American stations, who have been extremely courteous and helpful, and soon we in Melbourne will be identical in many respects with American stations.

The Herald Station recently adopted to a small extent the National Broadcasting Company of U. S. A.'s idea of organizing concerts. With the best orchestra in the city we give weekly evening and noontime symphony orchestral concerts. The latter we linked with community singing, which attracts a paying audience of more than 2,000 each session.

Uses Radio to Introduce New Product

THE Northland Milk Company, Minneapolis, is using an extensive radio campaign to introduce its new product, Golden Blend Honey and Butter, throughout the Northwest. Newspaper space, display posters and car cards are also being used.

Broadcasting Barn Warmings Boosts JAMESWAY Barn Equipment

By George C. Biggar
Production Manager, WLS, Chicago



George C. Biggar

“SEVEN-THIRTY on Tuesday night means just one thing at WLS—the Jamesway Barn Warming. So we take our listeners out to the farm home of Pat and Jennie Murphy in Higgins County tonight to listen to part of the big Barn Warming party out there. The Jamesway man called on Pat some time ago and showed him how he could ventilate and equip his old dairy barn the Jamesway at a surprisingly low cost. Well, Pat had the job done, and now his barn has new Jamesway galvanized barn equipment for dairy cattle and a Jamesway ventilation system that makes the barn dry, airy and comfortable all the year around. The Murphys have invited in the neighbors tonight to make good old-fashioned whoopee at a barn warming. Let’s go out there, Mr. Operator.”

That’s the opening announcement of a typical Jamesway Barn Warming over WLS. And then followed the “switch,” supposedly to Pat Murphy’s hay loft, where all the atmosphere and music of an old-time barn warming party was carried on for the half hour program.

Products of the James Manufacturing Company include every type of equipment for barns, hog houses and poultry houses. Their distribution is secured through salesmen in all livestock, dairy and poultry producing sections. These salesmen, known as “Jamesway Men,” make their homes in their sales territories, cultivating the friendship of old Jamesway customers and making new friends for the company.

If a Jamesway man finds that

John Snyder has in mind either the building of a new dairy barn or the remodeling of his old barn, he calls at the Snyder farm and “talks it over” with John. He looks over the old barn and finds that it can be efficiently remodeled and equipped at a much lower cost than a new barn can be built. John authorizes the Jamesway man to send a complete description of the old barn to the engineers of the James Manufacturing Company. Within a few days, complete plans, recommendations and costs come from the engineers, and if they are satisfactory to John Snyder, the old barn is remodeled. During ensuing years the Jamesway Man is available to “service” the job and to suggest any new equipment that John may need.

In its farm paper advertisements the James Manufacturing Company features such a message as the following: “The New Jamesway Book shows how you can remodel, build, ventilate and equip your farm buildings and make more money from cows, hogs, hens and horses.” They do not mention their Jamesway sales representatives, but use their farm paper advertisements as inquiry pullers. Leads thus secured are sent to the Jamesway men.

IN PLANNING the winter and spring radio campaign, Ray Gardener, advertising manager of the company, said: “We do not want to solicit inquiries for Jamesway Books through radio. Our big aim is to present a type of program that will back up our sales representatives with good-will advertising,

stamping each Jamesway man as a friendly, constructive force in the territory in which he serves.”

In other words, they wanted a reaction such as an Indiana representative met with when he visited a farmer. “I’m the Jamesway man,” he said, introducing himself. “Say, I’m sure glad to meet you,” replied the farmer, “I know you because I hear you on WLS every Tuesday night.” Needless to say, this farmer felt that he was meeting an old friend, and sales resistance had been cut to a minimum.

The “barn warming” idea was submitted by WLS as a means of publicizing the Jamesway Man and, at the same time, of demonstrating the satisfaction experienced by the owners of new equipment secured through him. As shown at the beginning of this story, the illusion of picking up an actual barn warming being staged in the newly built or remodeled barn of a Jamesway customer was used. Radio listeners actually met Pat and Jennie Murphy and heard their friends and neighbors compliment them on their modernly arranged and equipped barn.

Square dancing with appropriate fiddling and calling, accordion solos, male quartet and duet numbers and “hill-billy” tunes made up the greater portion of the programs, presented in an informal manner by “Dad” Sykes, who was “sent to a different county each week to preside at a barn warming.” The Maple City Four became the Higgins-

ville Harmony Four. Hiram and Henry were the Johnson Twins; and the WLS Orchestra became the Barn Warmers Band from Rossville.

Incidental conversation, jokes, laughter and applause were, of course, included in the barn warming to make it genuine. To add variety to the programs from week to week, such stunts as a basket social, men's and women's singing contest, charavari for newlyweds, sleigh ride party and fiddlers' contest were introduced.

The chairman called on the barn warming host and hostess for a few words during each program and they responded by expressing their appreciation of the many neighbors who were helping them celebrate the dedication of their fine new barn. The Jamesway Man, when called on, would modestly state that he "didn't come to make a speech," but was at the service of all the farm folks of the community whenever they had farm building or equipment problems.

DURING one program, a few verses of a Jamesway parody to the familiar tune, "It Ain't Goin' to Rain No More," were sung by the Arkansas Woodchopper, an old-time singer. Baby chick drinking fountains and milk stools were offered to the ten listeners who would submit the best verses to use on the next week's program. Twelve hundred letters from 22 states were received and practically all of them mentioned the convenience and satisfaction brought by Jamesway equipment and the services rendered by the Jamesway Man. The returns showed quite conclusively that farm people in a widespread area had become familiar with the advertising message which the advertiser sought to convey through the barn warmings.

Examples of verses submitted by listeners were as follows:

*Oh the Jamesway man came to
our farm
One cold raw day last spring;
He told Pa how to fix things up
To fetch the dough, by jing.
Our barn is now a Jamesway
barn
With fixtures up to scratch;
And dad's so rich he does not
wear
A solitary patch.*

xyz - -

BOTH ends of the radio alphabet, as well as a considerable portion of the middle, are now associated with the Columbia network. WABC, this chain's New York key station, is now matched by WXYZ, Detroit, which discarded its old call of WGHP on the first of July. Comic strip artists are requested to think up a new combination for their radio jokes.

(Chorus)

*For it's warm and dry and
clean and sweet,
Far better than before;
Our Jamesway barn takes all
the work
Out of our daily chores.*

The closing announcement after each barn warming featured the names of leading types of Jamesway equipment and admonished farm listeners to call their local Jamesway man for help and suggestions on farm building and equipment problems.

Offices and factories of the James Manufacturing Co. are located at Fort Atkinson, Wis., Elmira, N. Y., and Minneapolis, Minn. These cities are, therefore, centers of their trade territories. In order to supplement the barn warming series on WLS, exactly the same type of programs were presented from KDKA (Wednesday nights) and WCCO (Thursday nights). The barn warmings went on the air during

the latter part of January and concluded in April.

ONE of the outstanding things about this informal type of broadcast was the exceptional interest and spirit taken by the musicians, singers and actors who participated. They considered it real fun to join in the parties and performed with as much enthusiasm and spontaneity as though taking part in a genuine barn warming in a farm hay loft. The illusion of the program being actually staged in a farm barn brought many letters asking if we really were "picking up" the programs from different farms. One Wisconsin farmer wrote that he had just completed a new barn and would have all his neighbors in for a barn warming if WLS would install a "mike."

Speaking of results from the standpoint of his company, Mr. Gardenier said: "We consider that the Jamesway Barn Warming parties were a genuine success. Some salesmen have reported sales made as a direct result of the programs and all of the men within a reasonable distance of each station have told us that the barn warmings have made it easier for them to approach prospects. The thousands of letters of appreciation from listeners leaves no doubt that we have brightened the corners of many a farm home. No doubt these letters evidence good-will, and the building of good-will was the big thing we wanted to accomplish through our first radio programs."



The Jamesway Barn Warmers heat things up

RADIO PREFERENCES Do Not Change

Philadelphia Surveys Prove that Basic Tastes Remain the Same

DO RADIO tastes change or do they remain the same? Does the listening public like dance music today, drama tomorrow, and symphony concerts the day after, or does it prefer the same program all the time? Short as the life of broadcasting has been, there has yet been time enough for two ardent schools to arise on this point. One side says that likes and dislikes are fundamental and do not change; the other says that today's pet is tomorrow's pet peeve; and both sides can cite many examples to prove that they are right.

Now comes a scientific study to prove that radio tastes do not change—at least, they don't change within a year in Philadelphia. Herman S. Hettinger, A. M., University of Pennsylvania, who conducted two surveys, one in January, 1929, and one in April of this year, has this to say:

"Though specific program periods may change in vogue, the basic tastes of the radio public tend to remain fundamentally the same, and the proportion who like music or drama today will be the same tomorrow, and in all probability next week and next year. This, however, does not preclude the possibility of change over somewhat longer periods of time."

The second study, of which this is a review, was made for the purpose of collecting information on station coverage in Philadelphia and Philadelphia listeners' psychology. It is distributed with the compliments of Universal Broadcasting Company, operators of WCAU and W3XAU, Philadelphia.

The survey covered a sample of 2250 radio owning families in Philadelphia, carefully mapped so that all sections were equally represented. As a rough check on the main study, 70 families in Camden were also interviewed, with closely corresponding results. This is approximately 1 per cent of the radio owning families in the city. Students of the Wharton School of Commerce of the University of Pennsylvania, all experienced in this kind of work, were the investigators. Care was taken to spread the interviews over all the days of the week and over all times of day, to preclude any danger of reaching a selected group.

The persons interviewed were 42.5 per cent men and 57.5 per cent women. Approximately 85 per cent were over 21 years old and the remainder were close to that age, except for a few children in the foreign section who acted as interpreters. Classed by income,

7.3 per cent were in the high income group, 56 per cent average, and 36.7 per cent low.

The report analyzes thoroughly the station preferences of the listeners, but only WCAU is identified, the other stations being lettered "A," "B," etc.

Answers to the question "When do you listen?" were tabulated as follows:

PERCENTAGE OF PHILADELPHIA RADIO LISTENERS AT VARIOUS HOURS

Morning		Afternoon		Evening	
6-7	1%	12-1	11%	6-7	44%
7-8	5%	1-2	9%	7-8	89%
8-9	10%	2-3	29%	8-9	92%
9-10	11%	3-4	31%	9-10	89%
10-11	14%	4-5	29%	10-11	61%
11-12	12%	5-6	22%	11-12	29%
				12-1	7%
				1-2	4%

Possibly the most interesting fact about those figures is their close agreement to those collected by Mr. Hettinger in his previous survey of the same territory. "From this . . . it seems safe to assume that relatively set habits exist on the part of radio listeners." The outstanding difference is the increase between 7 and 8 at night, regarding which the report says:

"Undoubtedly, a considerable portion of this increase is due to the present vogue of the Fresh Air Taxicab Company's various interesting adventures, and therefore must be discounted as far as its general importance and applicability are concerned."

Divided by sex, the chart shows a preponderance of women listeners in the daytime, while the evening hours show a slightly larger percentage of men. An increase in the masculine afternoon audience is attributed to the present unemployment situation. The high income group listens less than the other two, and tunes in later in the day. The high school group listens later than those older; otherwise age makes little difference.

In attempting to determine program preferences, the classification was not left to the person interviewed, but "a list of ten major program types was inserted in the questionnaire as the basis for securing information on this point. Music was further subdivided into various types of compositions, and also on the basis of different kinds of performers." No attempt was made to grade the choices. The individuals interviewed were asked only whether they liked or disliked the different kinds of programs.

The following table classifies program preferences by sex:

FAVORITE TYPE OF PROGRAM

Type of program.	Per cent		
	Men.	Women.	Total.
Music	98.2	95.5	96.2
Comedy	66.4	67.7	66.5
Drama	55.9	60.9	58.2
Sports	63.1	30.3	44.0
Religious	31.3	36.1	33.5
Educational	33.8	32.8	33.0
News, Market Reports, Etc.	35.2	27.9	32.2
Special Features	36.7	28.4	32.8
Women's Features	26.2
Children's Programs	19.3	27.9	25.0

The report states that "comedy has been corrected to allow for the extraordinary popularity of one comedy act in vogue at present, which otherwise might have influenced the general results." Here, too, the author finds practically the same results as in his previous study.

Music, comedy and sports are equally well liked by all economic groups. Important variations in ranking other program types by the various classes are shown in the following table:

DIFFERENCES IN PROGRAM TASTES

Type of program.	Per cent			Weighted average.
	High.	Av.	Low.	
Drama	64.2	55.7	70.9	66.5
Educational	42.8	32.7	17.6	33.0
Religious	35.7	30.5	40.0	33.5
Women's Features...	21.4	27.4	20.4	26.2
Children's Features..	14.2	23.0	58.0	25.0
Special Features....	42.8	31.5	20.9	31.8
News, Market Reports, Etc.	50.0	30.1	35.2	32.2

Regarding these tables, Mr. Hettinger calls attention to the overwhelming popularity of music; the mascu-

line preference for sports, news, markets and special features; the feminine preference for drama, religion and children's programs; the popularity of educational programs with high income group, and of children's features with the low income class.

Tabulation by ages shows no significant variations regarding music, drama, comedy, etc. The older group is most interested in educational and religious programs and the younger prefer children's features and sports.

Types of music are also classified. Dance music leads with both men and women, with semi-classical second and old-fashioned melodies third. The low income group shows a decided preference for jazz, which shares first place with the semi-classical numbers in the other income groups. The taste for dance music decreases with age, with a corresponding increase in fondness for old-fashioned tunes. Strangely enough, classical music is most popular with those listeners who are under twenty.

Both men and women prefer instrumental to vocal music, as do all economic classes. Women and the high income group especially do not care for vocal selections. Age makes no appreciable difference. A final table ranks the various types of vocal music, giving first place to male quartettes and last place to women's choruses.

The question "Are there any kinds of programs you would prefer to hear at particular times of the day?" is apparently being answered successfully by the broadcasters, for only two suggestions were made by any number of people. The upper income group want more dinner music and the low income group want more afternoon dance music.

Asked whether they had any suggestions to make, more than a hundred of those interviewed said they would like to hear more organ music (a request that may startle some of the experts referred to by Mr. Davey elsewhere in this magazine who insist that organ music will not go on the air). The upper income group asked for higher class women's features and for more music of the string quartette type.

Ask Authority to Build Radio Station With 400,000 Watts

PERMISSION to construct and operate a gigantic radio transmitter of 400,000 watts power is being sought by the Westinghouse Electric and Manufacturing Company, owner of the pioneer 50,000 watt station KDKA, at Pittsburgh. The application filed with the Federal Radio Commission asks authority to build such a transmitter adjacent to that of KDKA at Saxonburg, Pa., and to operate experimentally on KDKA'S wave length, 980 kilocycles, between 1 and 6 a. m., when that station is off the air.

This is the highest power ever sought by any broadcaster, twice that of the General Electric experimental station at Schenectady, N. Y., which has been using the early morning hours to experiment with 200,000 watts power on various wave lengths. If permission is granted, part of the experimenting will be to synchronize these two stations to test the feasibility of simultaneous high power broadcasting.

Other problems to be attacked are: the development of antennae that will reduce or eliminate blanketing; the development of vacuum tubes, precision frequency control apparatus, and mercury rectifiers for use in high power transmitters; and the study of reception of broadcasts from a 400,000 watt station.

NBC Ends Two-Chain Service Over Carolina Station

THE double service planned by station WBT, Charlotte, N. C., has been brought to an abrupt conclusion by the withdrawal of NBC programs, following the announcement that Columbia had purchased a considerable interest in the station.

Control of the station, however, rests with its president, M. K. Gilliam, who at first hoped to retain some of the programs of the NBC, to which his listeners had become accustomed, such as "Amos 'n' Andy," in addition to the newly acquired CBS features. But M. H. Aylesworth, in his statement, explained that when the station's time was

divided between local programs and those of two chains, neither network would get enough time to justify the expense and so the National Broadcasting Company was regretfully cancelling its service.

Under the new arrangement, WBT will apply to have its power increased from 5,000 to the maximum power of 50,000 watts, it has been announced. The station occupies the clear channel of 1080 kilocycles.

250th Atwater Kent Hour

ON Sunday, July 13, the 250th Atwater Kent Radio Hour was presented to listeners over the National Broadcasting Company coast-to-coast network. The first program of this series took place on October 4, 1925.

Telephone Poles for Hire

THE Manitoba Telephone System is reported to be renting telephone poles for attaching radio antennae. The charge is \$6 for installation and \$1 a year rent. About 3,000 set owners are now using the service.

Foreign Nations Could Spread Propaganda by Radio, Says Lafount

TREMENDOUSLY high powered stations, spreading propaganda over large portions of the world, could be established without violating any of the international radio laws, was declared in a recent statement by Federal Radio Commissioner Harold A. Lafount.

Mexico might build a station to cover this continent or Soviet Russia might construct one of "fabulous power" to spread the theories of communism to the entire world, Mr. Lafount pointed out. Also, the growing custom of broadcasting programs across the oceans on short waves to be picked up and rebroadcast by other countries even today makes it possible for any program to be heard over the entire world.

The international radiotelegraph convention says nothing about the censorship of any program. And our own radio law, the radio act of 1927, does not forbid the rebroadcasting of programs of foreign origin, although it does not allow unauthorized rebroadcasting of programs originating within this country.

As no case of dissemination of objectionable propaganda has ever arisen, there is nothing in the law against it, the commissioner declared, unless it be the general laws of friendliness among nations. It is, however, a question of great interest, especially when the significance in wartime is considered.

KQV Joins Quality Group

RADIO Station KQV, Pittsburgh, has recently announced its connection with the Radio Quality Group. This group is made up of three basic stations; WMAQ, Chicago; WLW, Cincinnati; and WOR, Newark, to which other stations may be added as the sponsor desires. KQV operates with 500 watts power on 1380 kilocycles and has no chain affiliation.

Soapine Resumes Advertising

SOAPINE, an old and formerly extensively advertised soap powder, has reentered the advertising field with test broadcast and newspaper campaigns in New England. Its maker, the Kendall Manufacturing Company, Providence, R. I., has appointed Erwin, Wasey & Company to handle the account.

Organize to Improve Reception

WITH better radio reception as its goal, the Associated Radio Councils, Inc., has been organized as a non-profit corporation at Fort Madison, Iowa. The corporation will promote legislation to eliminate all preventable interference.

WICC Advances Rowe

FRED L. ROWE, advertising manager radio station WICC, Bridgeport, Conn., has been appointed station director, succeeding Edward Hall, who resigned. Before entering radio, Mr. Rowe was a newspaper man in Bridgeport.

service - -

THE other day B. A. Rolfe, director of the Lucky Strike dance orchestra, received a request for an old melody which he couldn't recall. He telephoned the NBC library and asked for service. The librarian had the call transferred to a phone in the piano room, got the music, played it over in front of the telephone transmitter. That was all Rolfe needed.

Grigsby-Grunow Breaks with RMA

DECLARING that the Radio Manufacturers Association has failed to take an active stand on matters of vital importance to members of the industry, B. J. Grigsby, chairman of the board of Grigsby-Grunow Company, maker of Majestic radios, last month announced the resignation of his company from the association. He declared that the Radio Corporation of America and associated companies are attempting a monopoly in every branch of radio, unhindered by the R. M. A.

In reply, Morris Metcalf, president of the association, issued a statement that reads in part as follows:

"I wish to state emphatically that the actions of the R. M. A. are not determined by any member or group of members, but by a majority vote of the membership or of its board of directors, and that the resignation of the Grigsby-Grunow Company was requested by the unanimous vote of those directors present at the regular meeting of the board held at Atlantic City, N. J., on June 6. The reason for such request has nothing to do with the patent situation or, in fact, any phase of the radio business situation as it now exists."

Memphis Barbers' Broadcasts Build Good Will

WITH a series of weekly broadcasts, known as the "It Pays to Look Well Half-Hour," over station WREC, Memphis, the Master and Union Barbers of that city have built up a remarkable amount of good will for themselves and their profession. In an article in the May issue of the *Master Barber Magazine*, C. B. Marsh, president Memphis Barber Science Class, writes as follows:

"Numerous compliments came to us throughout the season from people in no way connected with the barber profession. Officers of civic clubs remarked on the good taste of the programs, and men of affairs voluntarily told of the pleasure they received from listening to a recital of interesting but little known facts about the barber profession. In looking for a method of advancing the ideals of barbering we feel we have found an excellent one."

CBS Questionnaire Shows Fine Results for Users of Audible Advertising

"WHEN it comes to carrying conviction," says former Governor Alfred E. Smith, "I firmly believe that nothing equals the spoken word."

This applies to advertising as well as politics. Returns from a questionnaire sent to thousands of firms who have been converted to radio broadcasting as an advertising medium show results on a steadily increasing scale. Many of the replies were surprising. The following are taken haphazard from letters now in the files of the Columbia Broadcasting System, New York:

"A local furniture company, ranking third in 1928, increased its sales by use of a radio program and now ranks first in the field here (WHP, Harrisburg).

... A manufacturer of a whole wheat product, doing no advertising but broadcast since October, 1928, reports the product now stocked by every grocer in the territory; and a cracker company which introduced a new cookie after 30 days of local broadcasting reported the cookie had been stocked by every grocer within a radius of 200 miles (KFH, Wichita).

... One half-hour broadcast by a local automobile agency resulted directly in three sales (WLBW, Oil City). ... A soft drink manufacturer obtained 1,100 retail outlets for his product in one month's sponsorship of broadcasting baseball games (KMOX, St. Louis). ...

"A realtor, depending on announcement type of program bringing in leads and sales, sold 13 houses as a result of one week's broadcasting (WKRC, Cincinnati). ... Our success story tells of 300 accounts weekly—that majority of contracts are renewed often—that several accounts are broadcasting for the third consecutive year—that advertisers have purchased network facilities after successful local broadcasting (WNAC, Boston, and WEAN, Providence). ...

"A daily program for a furniture house resulted in 40 to 60 prospective buyers visiting the store daily—visits directly attributable to the program; a large shoe-store, broadcasting a half-hour program on a stormy night, described a stock of winter footwear, and sold 155 pairs of the shoes the next day. The program of a radio store resulted in telephone and personal calls—temporary discontinuance of the program brought a slump in profits and a return of the client to the air. Local jewelers using the time signals with a song, 'We teach your watch to tell the truth,' were swamped with repair work after the first few days of broadcasting. A local coal dealer sold 1,500 tons of coal in one week sponsoring a weather report and suggesting public take care of winter coal needs (KFJF, Oklahoma City). ..."

Durham & Company Get Greek Radio Concession

A CONCESSION to erect, equip and operate all radio stations in Greece for a period of twenty years has been granted to Durham & Company, Inc., of Philadelphia.

and

Now Another Step Forward for Continental

*The
Smaller
Stations*

*The
Larger
Stations*

*A
Real
Pleasure*

*"When better
electrical
transcriptions
are made—
they will bear
the name
CONTINENTAL"*

Continental now offers to the radio stations of the United States and Canada a complete series of programs which can be used for daily, semi-weekly or weekly features, in periods of from 15-minutes to one-half hour.

FOR THE SMALLER STATION this service offers programs which cannot be obtained in any small community at prices that enable you to offer your advertiser an outstanding feature that is sure to develop a tremendous audience.

FOR THE LARGER STATION Continental offers programs at considerable less than the ordinary cost of talent—programs with internationally known artists, motion picture stars, and others who create their own audiences, and hold them.

IT IS A REAL PLEASURE to send samples of the different Continental transcriptions to radio stations and advertisers, alike. The best way is to test them out over your own transmitter, listen to their quality and the excellence of their programs, and we feel assured that you will become a member of Continental's Royal Family of Boosters.

"When better electrical transcriptions are made—they will bear the name **CONTINENTAL**."

As for the placement of your radio programs—Continental now offers a complete coverage of the United States and Canada, with a selection from over 250 stations. We shall be pleased to submit further particulars. Full cooperation to recognized advertising agencies.



Arzen Plans New Campaign

BBROADCASTING, newspapers, magazines and trade papers are the media that will be included in the advertising campaign of Arzen nasal oil, by the Arzen Laboratories, Clinton, Iowa. Nelson Chesman & Company, St. Louis, handle the account.

WGAL

The Pioneer Radio Station
of Lancaster, Pa.

In the Garden Spot of America.

100 Watts—all new equipment including the latest for electrical transcription programs.

This station is on the air several hours daily, reaching nearly 300,000 population.

Most people in Lancaster, Pa., and surrounding community prefer WGAL because of its quality programs of home talent.

Use WGAL for Best Results

Subsidiary of Lancaster Newspapers, Inc.

HEINL

Keeps You Informed

on the

National Situation

Heinl Radio Business Letter

Insurance Building
Washington, D. C.

PRICE \$10 A MONTH

realism - -

WHEN the sound effects man at WLW, Cincinnati, was shown a script that called for a swarm of angry bees he tried everything in his box without much success. Then he experimented with different types of saws, trying out each one on several kinds of wood. He got quite a variety of buzzes, but none was like that of a bee. He was about to give up in despair when the station's farm expert came to the rescue by bringing into the studio a cigar box full of the insects themselves, who responded very nicely when a cloud of cigarette smoke was blown in their faces.

Set Makers Spend \$40,000,000 for Advertising

MORE than 10 per cent of 1929 receiving set sales was spent for advertising, according to the report of the merchandising committee of the Radio Manufacturers Association. Of this amount, which was unofficially estimated as between forty and fifty million dollars, one-half went for newspaper space and only one-fifth for broadcasting.

Boice Now CBS Director of Sales

FOLLOWING the resignation of Henry Weinberger, vice-president and director of sales of the Columbia Broadcasting System, H. K. Boice, who recently became sales manager, will assume full direction of sales.

Quaker Oats Doubles Time on Air

IN addition to the fifteen-minute Quaker Crackels program every weekday morning, the Quaker Oats Company is now sponsoring an evening program of the same length, five nights a week. Both of these broadcasts go out over the NBC network and both feature Phil Cook, the "one man show."

Goodrich Sponsors New Daily Serial

A NEW daily serial of rural comedy in dialogue form, called "Uncle Abe and David," over the NBC chain, is being used to advertise Silvertown Cords, automobile tires made by the B. F. Goodrich Company.

Suit Tests Station's Right to Censor Programs

THE censorship powers of radio stations are being tested in a suit filed by Ben Fishback, candidate for state's attorney at Orlando, Fla., against the Orlando Broadcasting Company. Mr. Fishback wanted to broadcast over this company's station, WDBO. The company asked that a copy of his address be submitted for approval. He refused to comply. The company refused to let him broadcast. He filed suit.

Nearly Half of Iowa Farms Have Radios

THE total number of radio sets on the 208,506 farms in Iowa as of the first of this year is 97,286, or an average of one set for every 2.14 farms, according to a survey announced recently by M. G. Thornburg, secretary of agriculture. This is an increase of 11,158 over last year. The secretary also mentioned that the sets are not concentrated in the immediate vicinity of the broadcasting stations as much as formerly, an indication that tube sets are replacing the old-style crystal sets to a large extent.

We asked 8,000 Omahans
to name their favorite station—

and 81% chose

K-O-I-L

"The Voice of MonoMotor Oil"

Folks in this prosperous mid-western market have money to spend . . . and spend it!

Business is good. Folks eat well, dress well and enjoy the better things of life.

The overwhelming majority prefer K-O-I-L programs over all others. Advertisers desirous of getting maximum returns from their advertising dollar cannot afford to overlook K-O-I-L in covering this rich market.

Studios in Council Bluffs, Ia., and Omaha, Nebr. Full time wave length. Average daily schedule of 16 hours.

Address inquiries to

RADIO STATION K-O-I-L

Commercial Dept.

Council Bluffs, Ia.

WTIC

Consistent Coverage of New England

HARTFORD CONNECTICUT



**50,000
WATTS**

A Prosperous Proving Ground

New England is attracting the attention of national advertisers. More money is being spent here in local mediums than the average for the country.

Here is a clean cut opportunity to try out your radio program before embarking on an ambitious national campaign. The cost is reasonable and the results will prove whether your

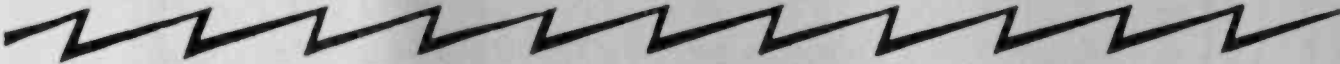
program is right for more extensive and profitable use.

With latest technical equipment, WTIC gives absolute fidelity of reproduction and delivers a strong signal of consistent volume.

**New England
Income Ahead
of Whole U. S.**

Section is Progressing Faster in Earnings and Savings—Great Strides in Past Decade

We will be glad to help prospective advertisers arrange test programs. Let us send you full information.



**The Travelers
Broadcasting Service Corporation
HARTFORD · CONNECTICUT**

RADIO INCREASED OUR SALES 20%

(Continued from page 4)

wanted to jazz up the old songs. I thought, "They just can't give up their jazz!" You know as well as I do that you can turn your radio on any time of the day or night and it is jazz, jazz, jazz. There isn't much difference between any of the jazz programs, is there? They are all similar, and you can put any name in connection with any one of them and it will amount to the same thing.

Judging by my own reactions and talks with other people, I came to the conclusion that people as a whole are tired of jazz. Their nerves are jaded and they want some relief. You can't find out in the night clubs of New York City what the great American people want to hear because they don't go to night clubs. You can't find out in the hotel lobbies or even on the Pullman trains what people want to hear. You have got to judge people where they live. So these jazz "hounds" wanted to ruin our program. I think our programs would have been abso-

lutely ruined; the whole theme of the thing would have been destroyed.

We wanted to create a certain atmosphere, an atmosphere of dignity and quiet and peace, with a little bit of reverence in it, and they wanted to put jazz into it.

ANOTHER theory we had was this, that the basis of our musical program would have to be organ. I have no particular preference for organ as against other instruments for general purposes. In fact, I love the harp, I love the violin, and other instruments, too, but it seemed to me from just judging this thing by my own reactions that the organ was the supreme instrument around which to build an effective radio program.

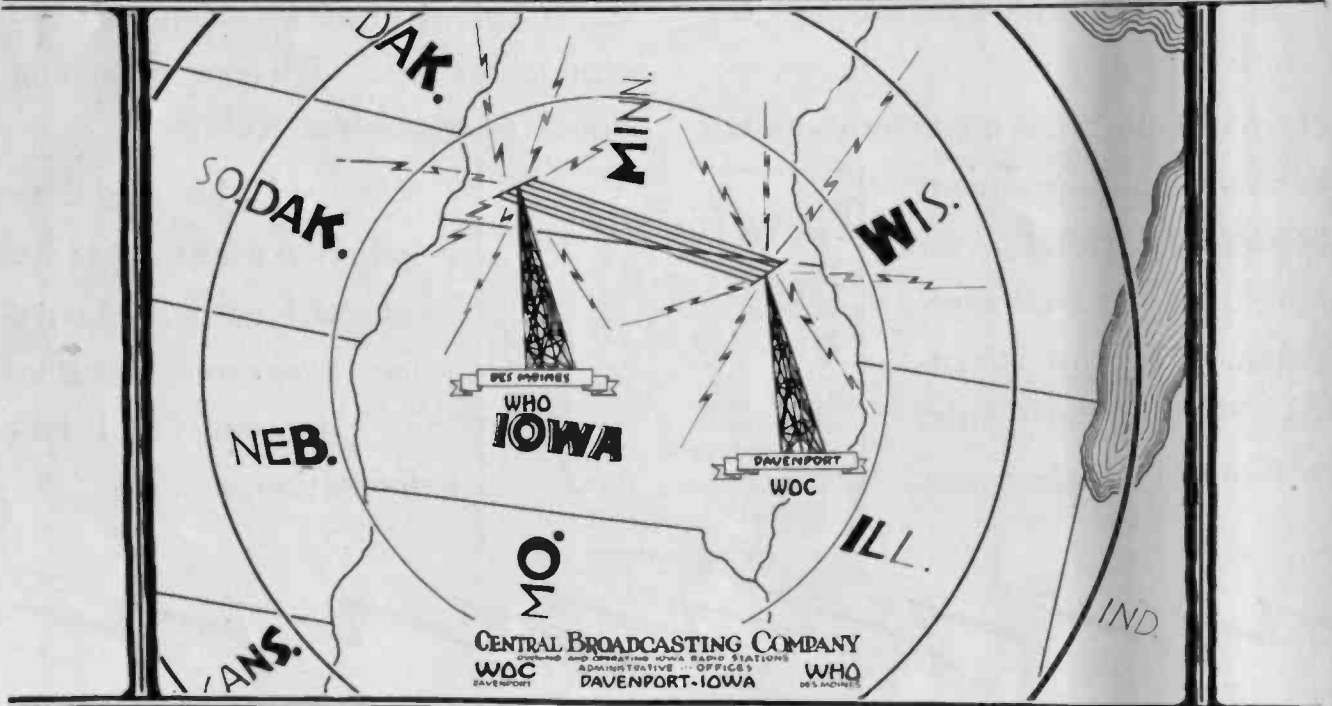
What did they want to do? They wanted to give us a jazz organist, one of these fellows who sounded like a nickel-in-the-slot machine. So we had to go out and dig up a real organist of our own. After we proved to them that there was a real organist available, of course there were plenty of others that they could produce if we wanted them.

We had several very definite theories in connection with the building of the programs. One was that all of the speaking should be done with a very soft playing of the organ as a background to sort of give it volume and build it up and give it a little more dignity.

They are against speeches on the radio, too, but inasmuch as we were paying the bill they let us have our own way. Out of an hour the talk runs about ten or eleven minutes, and it comes at the end of the thirty-five minute period. So when they told me that most everybody would tune us out when we started to talk, I said, "All right. You claim we are going to have a large audience, perhaps 10,000,000 or 15,000,000 people." (That is with the "Red" network.) "Suppose we have 10,000,000 people and 8,000,000 of them tune me out; I will still have 2,000,000 people to sit there and get a real message, so I will take the chance."

Judging from our results there aren't so many who tune us out. Most of them who follow the Davey programs are apparently interested enough to listen all the way through.

TWO 5000 WATT STATIONS: NATIONAL CLEARED CHANNEL



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

Serving

—the Great Southwest

DOMINANCE does not mean distance! The stations represented in this group possess sufficient power to reach out into their territories and the four of them serve the State of Texas, Southern Oklahoma and Eastern New Mexico. Each station carefully studies the conditions in its own territory and its programs are planned to please the people. Each station is the dominant, popular station in the community in which it is located.

KGKO

500 watts day time
250 watts night time
Wichita Falls, Texas

KGKO covers Northwest Texas and Southern Oklahoma, doing an average business of over \$100,000 per annum and is the only Station in Wichita Falls.

KTAT

1000 watts
Fort Worth, Texas

KTAT is of the Southwest and for the Southwest—the greatest "new" country on the face of the earth. What this Station has to broadcast will be received by the fastest growing and soon the wealthiest territory in North America—a territory the resources of which have scarcely been touched.

WACO

1000 watts
Waco, Texas

WACO is located in one of the most thriving cities in Central Texas, with the most prosperous agricultural background of any city in the Southwest, and is the only Station in Waco and Central Texas.

KTSA

2000 watts day time
1000 watts night time
San Antonio, Texas

KTSA is located in historic old San Antonio, the home of the Alamo—within three or four hours' drive of the lower Rio Grande Valley, with its untold wealth in production of oranges, grapefruit lemons and other tropical fruits. It serves more local and territorial accounts than any other Station in South Texas.

During our five years in Commercial Radio Broadcasting, we have specialized in giving free service to all worthy institutions and movements in the cities and territories in which we are located—agricultural, religious, educational and similar institutions. This policy, together with the programs we present—that the people like—has endeared these stations to the public. Time can be bought on these stations individually or at an attractive combination rate as a group. For detailed information and rates, address—

SOUTHERN BROADCASTING COMPANY

Texas Hotel

Fort Worth, Texas

One thing that we were determined on especially was to have variety in these programs. I mean in several ways. Variety of time; every other piece fast, and every other piece slow, so as to avoid monotony. Another thing was to have variety of rendition, some of them solos, some duets, some quartets, some ensemble, and some instrumental. Then variety as to origin. If you are at all interested in this and care to study the Davey programs, you will see a regular plan followed from the very beginning built around old American songs, with an occasional southern song, usually two or three old American southern songs, an old English, an old Welsh, an old Scotch, an old Irish, and perhaps an old German song—a variety.

What is the reason for that?

I think the most powerful phase of our programs has been the memory side of it. I will venture to say that there isn't a man or woman in this room who hasn't a song, an old song, that is just bound up with his youth somewhere, perhaps a song your mother sang to you, perhaps a song you sang in high school, perhaps a song you sang in college, perhaps a song you sang with your first real sweetheart, a song that when it is sung takes you back to memory and taps that wonderful storehouse that to you and me is very precious.

We have had many, many thousands of letters, and I will give you very briefly the result. We have been complimented more because we

didn't have any jazz in our programs than anything else. Nearly all of the letters refer to memories that have been stirred, and nearly all of the letters speak of the talks with just about equal enthusiasm as they do of the music. In other words, our programs were based upon a study of human nature, of people as they are, rather than upon some theory that was evolved in a closed room down in New York City, and they have apparently registered very powerfully.

There is plenty more to tell you because this has been a really wonderful experience, but I want to close in just a few moments now with some of the more significant things.

WE HAVE been on the air a little over four months, and I think the effect of our radio programs has been infinitely more profound than anything we have ever done in the way of advertising. My theory is this, and it can be subjected to any sort of analysis you see fit, that it isn't merely a question of putting on a radio program but rather a question of what kind of a program you are going to put on, how well thought out it is, and how well it meets the wishes, the feelings of the people, your great audience, or your potential audience.

I wish you could read the letters that come to us. They are perfectly marvelous. Most of our letters are written on private stationery and they come from substantial people all over this country. Naturally,

our appeal was intended to be made to substantial people. We didn't care what the jazz hounds thought about it. We weren't interested in that type because they are not the folks that have trees and homes and families for the most part.

In closing, I want to give you two or three highlights. We have our annual convention the first week in March. This last convention we didn't have one single problem—not one; not even a little one. You know as well as I do that salesmen are pretty critical of what the company does in the way of advertising. Naturally, because that is their bread and butter. So I expected when the salesmen came in they would reflect accurately the results that were being produced. They were all just filled full of enthusiasm. They said it was the finest thing that had ever been done. They didn't have any complaints of any kind on any subject. They didn't want to talk about anything else except the wonderful results of the radio programs. All of them told me that they had encountered a new friendliness that they had never known before. The people seemed to be glad to see them coming now more than ever before, and of course the results in orders probably was the most stimulating thing from the standpoint of the salesmen that you could imagine.

Here is another thing that to me is really quite significant. We have been complimented by many people in the allied trades, landscape archi-

WIBW

Selected by Outstanding State Organizations

WIBW has been selected as the official broadcasting station by the following outstanding organizations of Kansas:

of KANSAS

- | | |
|---------------------------------------|---|
| 1. State Farm Bureau. | 6. State Livestock Association. |
| 2. State Grange. | 7. State Authors' Club. |
| 3. State Farmers' Union. | 8. State High School Music Contest Association. |
| 4. State Federation of Women's Clubs. | 9. State High School Athletic Association. |
| 5. State Board of Agriculture. | 10. Federation of Labor. |

This honor certainly bespeaks confidence and indicates acceptance of the fact that WIBW has the largest radio audience in Kansas.

The CAPPER PUBLICATIONS

(580 KILOCYCLES)

— TOPEKA —

(COLUMBIA CHAIN)

Recorded Programs

With
Professional Service

THE rapid growth in the use of recorded programs is sufficient indication of the many advantages offered by this outstanding method of advertising by radio.

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

THE effective use of recorded advertising programs demands that personal service and that intimate knowledge which comes only with wide experience. It demands the conscientious carrying out of every detail from the inception of the campaign to the checking of releases after they have been broadcast over the stations.

THE building of the proper program, the selection of the stations that "pull",—are just a part of the professional service we are rendering our clients.

WITHOUT obligation on your part, let us tell you in detail how we can be of service to you.

Full cooperation to recognized agencies.

A. T. SEARS & SON, INC.

FOUNDED 1910

520 N. MICHIGAN AVE.

CHICAGO

New York

Cleveland

Detroit

We don't claim
the World--
BUT

WPTF

at Raleigh,

the capital of North
Carolina, is the only
station within a
radius of 90 miles.

National, Local and
NBC Chain Clients
have been using this
station with profit—
Why not investigate?

1000 Watts
Western Electric Radio
and Reproducing Equipment

fects, nurserymen, seedmen, all the people who are identified with the same general class, who sell to the same kind of people, who deal with the beauty of the outdoors. We have had many, many compliments from people in the allied trades, and it seems to be quite evident from our results that we have built a more definite and powerful good will among the other people in our general field than has ever been done by any other activity of the Davey company.

Last, but not least, while the year is still young, our business is running better than 20 per cent ahead of 1929.

Guild Calls Them "Radiolettes"

"RADIOLETTE" is the newest term to be suggested for a drama, comedy, or sketch written especially for radio presentation. Previous offerings have included "radario," a variant of "scenario" of the movies, and "radio-drama," similar to "melodrama," but so far none has been generally accepted. The term "radiolette" was coined by the Radio Writers' Guild, Chicago, an organization that specializes in supplying broadcasting stations and their clients with this form of entertainment.

N.R.E.A. Passes Resolutions

MEETING at Atlantic City, June 4, the Newspaper Radio Editors Association unanimously adopted the two following resolutions:

RESOLVED, that the Newspaper Radio Editors Association looks with disapproval upon the increasing tendency of broadcasting chains and individual stations to include in their program listings advertising publicity matter to such an extent as to detract from their news value. The Association recommends that program listings be phrased in sufficiently descriptive language of the broadcast as to render unnecessary the use of trade names of sponsors.

RESOLVED: Whereas we, the members of the Newspaper Radio Editors Association, have often been embarrassed by publishing programs which failed to go on the air, either through neglect or error on the part of the station or networks; and

WHEREAS, readers frequently believe these changes due to inaccuracies appearing in the newspapers; and

WHEREAS, some program sponsors frequently take advantage of newspapers by scheduling prominent personalities who never appear on programs; and

WHEREAS, we appreciate that the art of radio broadcasting is past the stage where allowances might be made for such discrepancies; therefore

BE IT RESOLVED: That the Newspaper Radio Editors Association ask all stations to assume the responsibility of notifying the public of any changes in programs after these programs have gone to press, and stations refrain from using the names of prominent artists and personalities as "bait" to get listeners.

Officers for the coming year were also elected, as follows: Volney D. Hurd, *Christian Science Monitor*, president; Evans E. Plummer, *Chicago Herald & Examiner*, vice-president; Sol Taischoff, Consolidated Press Association, secretary-treasurer; and C. H. Van Housen, *Philadelphia Public Ledger*, sergeant-at-arms. Lloyd C. Greene, *Boston Globe*; Louis Reid, *New York American*; and E. L. Bragdon, *New York Sun*, are the directors.

Oil Company Sponsors Byrd Broadcast

REAR ADMIRAL Richard E. Byrd told of his experiences at the bottom of the world over a nation-wide Columbia hook-up on Monday, June 23, under the sponsorship of the Tide Water Oil Company. The same company, which supplied the gas and oil for the expedition, sponsored Byrd's farewell to America before his departure two years ago.

Laboratories to Broadcast

BROADCASTING and newspapers are the media that will be used in the new advertising campaign of the Sanovapor Laboratories, Inc., Akron, Ohio, and Wheeling, W. Va. This advertising is directed by the Seaver-Brinkman Company of Cleveland.

"Anyone interested in radio will be well repaid
for reading this entire work!"

—BROADCAST ADVERTISING

RADIO AND ITS FUTURE

Edited by MARTIN CODEL



HOW advertisers and broadcasters can cash in on the newest radio advertising methods is here explained by twenty-nine leaders of radio. Long and varied past experience, and expert opinion on the future are combined here in a dependable guide to bigger profits for all concerned with broadcast advertising.

William S. Hedges, president, National Association of Broadcasters, discusses the problems of broadcast advertising and how they are being solved. Martin Codel explains how stations sell their time, what extras they charge, how they cooperate with advertisers. Roy S. Durstine, of Batten, Barton, Durstine & Osborn, advertising agency, explains the most efficient uses of broadcast advertising, how to achieve the proper balance of programs, how to avoid antagonizing listeners.

Other contributors include M. H. Aylesworth, president, National Broadcasting Co., William S. Paley, president, Columbia Broadcasting System, David Sarnoff, president, Radio Corporation of America, etc. Fully illustrated.

Price \$4.00.

Enthusiastically Endorsed!

"The most interesting, complete and readable publication of this character I have ever seen."

—H. P. DAVIS, Vice-President, Westinghouse Electric and Manufacturing Co.

"Should be read by every concern using radio for advertising or contemplating the use of the other medium."—Pittsburgh Press.

"The best and most thorough compendium of up-to-date information on every field of radio I have yet seen."—SENATOR C. C. DILL.

FREE EXAMINATION COUPON BA-7

Harper & Brothers, 49 E. 33rd St., New York, N. Y.

Please send me one copy of *Radio and Its Future*, \$4.00.

I agree to remit \$4.00 within ten days of receipt of book or return it.

I enclose check for \$4.00 Send C. O. D.

Name

Address

Business Connection

(Please fill in)

Books sent on approval only in U. S. and Canada

DO you realize that month by month we can show you the exact expenditures for Radiocasting on all the "Chains" and "Networks"? Each individual buyer of time is listed and expenditure given. A monthly comparative analysis of expenditures enables you to check the growth or recession with absolute accuracy of this mode of advertising.

This is only one of the many excellencies of the

NATIONAL ADVERTISING RECORDS

Small in Cost. Big in Service.

Let our nearest office show them.

National Register Publishing Company

Sole Selling Agents

245 Fifth Ave., New York

7 Water St., Boston

140 S. Dearborn St., Chicago

929 Russ Bldg., San Francisco

Chamber of Commerce Bldg., Los Angeles

ONE MIKEMAN = 1,000 SALESMEN

(Continued from page 10)

\$600 total cost of the campaign. But from past experience we know the potential volume of business from 250 select prospects personally contacted, and we know that we shall develop much of this potential

Announcing a greater KYA

San Francisco's
Newest and Most Modern
Radio Station

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

Programs of outstanding interest.

Electrically transcribed advertising programs solicited.

Send for Rates
and Schedules

Pacific Broadcasting Corp.

Prospect 3456
988 Market St.

San Francisco, Cal.

business into actual policies from these prospects. And we know that we are now getting business and have built a certain amount of good will and acceptance from the estimated 45,000 people reached which will make our radio broadcasting the cheapest and most productive advertising that we have ever used.

Our agency wrote six million dollars of insurance during 1929, three and one-half millions of which were written by our Houston zone. The 22 agents of this zone reached their proportional part of 45,000 people over the air at a cost of less than \$10 to each of the agents. Our experience is such that we expect to use more radio advertising for 1930, believing it to be our cheapest and most productive medium of converting potential business into policies.

Consolidated Cigar Appoints Young & Rubicam

THE Consolidated Cigar Company has announced that, effective August 1, 1930, Young & Rubicam, Inc. will handle all advertising for the Dutch Masters and Henry George cigars. Broadcasting has had a prominent place in the advertising of both of these brands.

Appoints Radio Field Supervisor

TO THE newly created office of "traveling radio supervisor" the Secretary of Commerce has appointed Arthur Batcheller, supervisor of radio in New York since 1920. In his new capacity, Mr. Batcheller will be a sort of radio traffic cop, with the whole country as his beat. He plans to start out immediately on an inspection trip of the radio districts and suboffices and to cover the entire field service at least once each year.

Lehlbach Bill Paves Way for Radio Law

THE way for fundamental radio legislation, now sadly lacking, is paved by the passage of the Lehlbach bill, which provides that the District Court of Appeals shall be limited to questions of law only in reviewing decisions of the Federal Radio Commission.

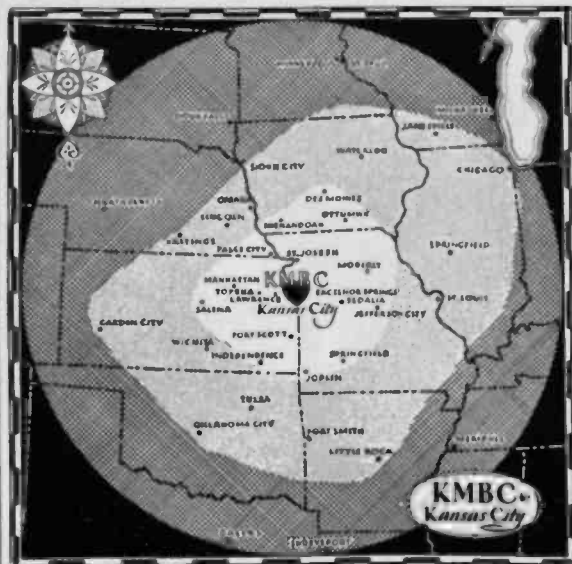
The bill, which amends Section 16 of the Radio Act of 1927, contains this provision:

"Provided, however, that the review by the court (District Court of Appeals) shall be limited to questions of law and that findings of fact by the Commission, if supported by substantial evidence, shall be conclusive unless it shall clearly appear that the findings of the Commission are arbitrary or capricious. The Court's judgment shall be final, subject, however, to review by the Supreme Court of the United States upon writ of certiorari on petition therefor under Section 347 of Title 28 of the Judicial Code by appellant, by the Commission, or by any interested party intervening in the appeal."

Heretofore, the court has been a sort of super radio commission reviewing the Commission's decisions in an administrative rather than a judicial way. This led the Supreme Court of the United States to refuse to review cases from the lower court as being outside of its jurisdiction. The Lehlbach bill, however, definitely limits the lower court to a judicial body, from which appeals may be taken to the Supreme Court. In this way, such basic questions as the property rights of licensees to the ether will eventually be passed on by the Supreme Court.

Blackman Advances Mary Cook

THE Blackman Company, New York advertising agency, has recently made Miss Mary Loomis Cook radio copy editor, in charge of the daytime programs of the agency's clients. Miss Cook has been with this company for the past three years as a member of the copy department.



Throwing the Radio Spotlight on the Heart of America

This new KMBC coverage map was made from tens of thousands of letters comprising the January and February (1930) listener response. It indicates a coverage considerably in excess of the normal radius that has been claimed for the station.

It is a significant fact that most national spot advertisers, in selecting a Kansas City station, have chosen KMBC.

OWNED AND OPERATED BY

**[MIDLAND BROADCASTING COMPANY
KANSAS CITY, MISSOURI**

“Birds of a Feather”

IN radio, as in no other advertising medium, your product is known by the company it keeps. As the outstanding choice of both local and national advertisers, WBBM lends to your message the prestige that comes with the association with leaders. Here is a list of those who have chosen WBBM to carry their message to Chicago and the Midwest:

List of Advertisers

AMUSEMENTS

Paramount-Publix Corp.

AUTOMOTIVE

Barnsdall Refineries, Inc.
Hood Rubber Co.
The Pennzoil Co.

BEVERAGES

Anheuser-Busch Co.
Big Ben Beverage Co.
Otto Schmidt Products Co.
Prima Brewing Co.

CAMERAS

Eastman Kodak Co.

CLEANERS

The Climalene Co.
The Makelim Co.

DYES

Park & Tilford

FARM EQUIPMENT

Schreiber Milling Co.
Stover Mfg. & Engine Co.

FLOUR

General Mills Co.
Pillsbury Flour Mills Co.

FOOD PRODUCTS (General)

Benjamin Moore Products Co.
Blue Ribbon Malt Co.
Henning Wennersten, Inc.
National Pectin Products Co.
Procter & Gamble Co. (Crisco)
Reliable Packing Co.
Royal Baking Powder Co.
Tasty Yeast Co.

HOSIERY

The Allen-A Company

HOUSEHOLD APPLIANCES

Bohn Refrigerator Co.
Graybar Electric Co.
Hurley Machine Co.

HOTELS AND RESORTS

Benton Harbor, St. Joseph Hotel Assn.

MAIL ORDER HOUSES

Montgomery Ward & Co.

NEWSPAPERS

Chicago Daily Times

POLISHES

C. H. McAleer Mfg. Co.
Permanizing Sales Corp.
O'Cedar Corporation

RADIO

Grigsby-Grunow Co.

SEEDS

Warran-teed Seed Co.

SHOES

Red Cross Shoe Co.

SWEETS

DeMet's, Inc.

TOILET REQUISITES

Geo. Borgfelt & Co.
E. Burnham, Inc.
Curran Laboratories
Fairyfoot Products Co., Inc.
Robt. P. Gust, Inc.
J. W. Marrow Mfg. Co.
Milky Way Co.
Neet, Inc.
Packer Mfg. Co.
Procter & Gamble

TOBACCO

Consolidated Cigar Co.

WOMEN'S FURNISHINGS

W. W. Gossard Co.

389.4
Meters

W B B M

25,000 Watts
Clear Channel

410 North Michigan Avenue, Chicago

W J A C

Johnstown - Penna.

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

Owned and Operated by
Johnstown Automobile Co.
Write for Rate Card

**MR. HEDGES URGES
COOPERATION**

(Continued from page 6)

to claim a circulation equal to the total number of sets in their service area multiplied by four, which is the average size of the audience of each receiver, as the magazine has a right to claim a circulation of 3,000,000, although it publishes and sells that number. In both cases each is offering a potential audience.

Radio is gaining daily in recognition as an advertising medium. Yet

it would be folly to claim that it can supplant all other advertising media. By the very necessity of avoiding undue advertising in broadcasting its field is limited. Radio broadcasting is undoubtedly the best means of building good will for a product. Broadcasting and the newspaper are the two most flexible types of advertising. They can be kept close to the market and in pace with the times. Broadcast advertising with black and white tie-up is an ideal combination.

I know of one case where the manufacturer of a bed spring thought he would set the world on fire by using only radio. His sales increased only slightly because the radio audience had not been acquainted with the quality of the product and its good points and they found that they were listening to a program sponsored by someone who was unknown to them. Had this radio campaign been properly supported by a newspaper campaign, greater success would have been realized.

Broadcasters are anxious to cooperate with the advertising agency. They are willing to follow the customary practices of paying commissions, although oftentimes the advertising agency has done nothing to earn the commission, principally because the agency was unequipped to prepare continuities and to service the account. The number of agencies, however, who are giving close attention to radio and who are building up radio departments is increasing rapidly. Agencies are recognizing that they have three functions in broadcasting:

1. Credit responsibility.
2. Servicing and contacting the account.
3. Program supervision in the interest of the client.

If the agency does these things there is no question that a commission is earned.

Agency cooperation is vital to the economic success of the broadcasting industry. It costs \$50,000,000 each year, according to estimates of the National Association of Broadcasters, to keep the broadcasting structure of the United States in operation. The only source of this revenue is from the program sponsors. They should be so educated in the use of this new advertising



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.

5000 WATTS — 1050 KILOCYCLES
CRYSTAL CONTROL — 100% MODULATION

*More Power than any other
Kansas Station*

*Rate Card Mailed on Request
Member National Association of Broadcasters*

KFKB
Broadcasting Association Inc.
MILFORD, KANSAS



KTLC

Station Popularity Makes Possible RESULTS

A S PROOF of popularity of station KTLC, we print these extracts from a letter signed by the District Manager of the Southwest Bell Telephone Company in Houston:

"We promised to give you some facts as to the number of calls placed for Station KTLC, and just what effect these calls are having on our service.

"We are receiving a large number of complaints in our Repair Department from our patrons, stating that they are unable to obtain a connection with your station because a busy line is always encountered. In order to determine just what might be done, we have made a survey of your telephone facilities, also actual

counts of the number of attempts made to reach your station, and find that during the peak of your request program calls are coming through for your station at the rate of 12,600 per hour.

"Assuming that the advertiser values the contacts between your station and the listeners, we feel that he should know and no doubt would be startled if he realized that probably not over 2% of the attempts made to reach your number are successful."

(A photostat copy of the original letter will be mailed to any interested parties.)

K n o w T e x a s L a r g e s t C i t y

The Houston, Texas, Station

Where:

- a reasonable rate on a first-class station can be secured.
- good time for night broadcasting is available.
- equipment and transmitter is of the latest type.
- money and time have not been spared in making an outstanding station.

HOUSTON BROADCASTING COMPANY, Inc.
HOUSTON, TEXAS

Keep Yourself Informed

BROADCAST ADVERTISING is the only magazine that tells the complete unbiased story of advertising by radio. Advertisers both on and off the air, as well as advertising agencies, are reading it regularly to increase their knowledge of broadcasting—the newest and most rapidly growing form of advertising.

Coming Soon

An early issue of BROADCAST ADVERTISING will contain a directory of the principal broadcast advertisers, a list of advertising agencies handling broadcast accounts and a great deal of heretofore unpublished statistical matter pertaining to radio.

BROADCAST ADVERTISING,
440 South Dearborn St.,
Chicago, Ill.

Send me your magazine for one year beginning with the issue. Check for \$2.00 is enclosed.

Name

City

State

medium that its usefulness as an advertising medium will not be destroyed. This means the elimination of blatant advertising from the air in the evening hours, when the listeners are seeking recreation and entertainment. While the business day, before six o'clock, can be used in part for more directly commercial programs, the evening hours should be set aside for programs of the good will type.

In preparing programs we find ourselves in a new and little under-

stood field. Some programs have been outstanding successes because they have been built to fit the product or so designed that they have a class appeal for the group of citizens who are naturally potential customers for the product. Program planning will develop into a fine art and good continuity writers will be as valuable as the best copywriters.

From the station viewpoint program planning is a highly technical matter. Progressive stations are so designing their program structure that listeners will be encouraged to leave their dials set at that one particular station. Certain features of a wide appeal will be spotted throughout the day and evening to create the habit of listening to the station. A wholesome variety of programs helps to develop the habit of leaving the dial tuned in on one station. Program directors therefore must be on guard against letting programs of any one type come too close together. Each program should be sufficiently different in character to make it stand out as a separate entity.

In carrying out such a plan our station has the following requirements on every contract:

"WMAQ, Inc., reserves the same general right of censorship over the nature of the advertiser's program as is exercised by the *Chicago Daily News* over newspaper advertising accepted from newspaper advertisers.

"The advertiser's program must in every instance be of high quality, in content and in performance, and is to be subject to approval in advance by WMAQ, Inc., in every detail."

This means that we insist that every program sponsor must make a contribution of some sort to the entertainment, education or general information of the radio listener if he is to be permitted to get his name and his product on the air.

By insisting upon a high quality from all advertisers, not only is the popularity of the station enhanced but the value of time on the station is increased for the advertiser.

The broadcasters and the advertising agencies have a common problem. They must both strive to keep radio always on a plane of public service. In recognition of this the radio committee of the

Commission Dissolves Alleged Broadcasting Monopoly in Buffalo

A PLAN to break up the Buffalo Broadcasting Corporation and decentralize the ownership of Buffalo's four broadcasting stations was approved by the Federal Radio Commission on June 25.

Proposed by mutual consent of the opposing factions to reach an "amicable settlement," the reorganization is a virtual victory for the Buffalo *Evening News*, as station WMAK will be transferred to its ownership. This newspaper was victorious in a previous suit against the B. B. C. and was at that time awarded the 900 kilocycle channel occupied by WMAK, but the station appealed to the Court of Appeals of the District of Columbia and the litigation, now withdrawn, was still pending. The other stations will resume their individual identities.

All of the stock in stations WGR, WKEN and WMAK was held by the Buffalo Broadcasting Corporation. Station WKBW is owned by the Churchill Evangelistic Association, but was under lease to the B. B. C. for 99 years.

American Association of Advertising Agencies and the commercial committee of the National Association of Broadcasters held a joint meeting a few weeks ago in New York. As the result of that meeting I believe that we are arriving at a common understanding of each others' problems. Personally, I feel that I have gained a great deal from our joint meeting and I hope that we can hold more of them and that we will continue the harmonious relationship.

Plans New Flour Campaign

THE Commercial Milling Company of Detroit is planning the fall advertising campaigns for Henkel's Velvet cake and pastry flour and Henkel's self-rising pancake flour. Broadcasting, newspapers, trade papers, direct by mail, posters, window displays and dealer helps will be used. The advertising is directed by H. K. McCann Company, Cleveland.

KTAR Joins NBC Chain

RADIO Station KTAR, Phoenix, Arizona, became a member of the National Broadcasting Company network on June 8. One of the first radio stations in the Southwest, KTAR operates on 620 kilocycles, with 1,000 watts power in the daytime and 500 watts at night.

Bach Wins Radio Diction Medal

THE medal offered by the American Academy of Arts and Letters for excellence in radio diction was awarded to Alwayn E. W. Bach, staff announcer of the National Broadcasting Company.

III
Over 20
National Advertisers
Are Putting Their
Message Over

KWCR

CEDAR RAPIDS, IOWA

A Popular Station in a Populous Area

YOU will get results, just as they are getting results, so satisfactory that you will renew your contract, just as they renew theirs.

WE have the listeners to make your advertising profitable, because we broadcast the kind of programs the people like.

Write for the facts.

CEDAR RAPIDS
BROADCASTING CORP.
CEDAR RAPIDS, IOWA

World Radio Station at Geneva

THE construction of a broadcasting station powerful enough to send messages over the entire civilized world, will shortly begin at Geneva, Switzerland, according to a report recently received by the Department of Commerce. The station will be used by the Swiss government, but will be available to the League of Nations in times of international emergency.

Ayer Joins Jenkins Television

THE appointment of Oliver Ayer as sales manager of the Jenkins Television Corporation of Jersey City, N. J., has recently been announced. Mr. Ayer has been connected with the Fada organization for the past few years.

VALUABLE!
to National Advertisers

W W N C

coverage in the famous

"LAND of the SKY"

Coverage that extends also well into East Tennessee, into South Carolina and Virginia—a territory occupied predominantly by native born white citizens, and where radio exerts a powerful influence.

for **SPOT PROGRAMS**

**Western Electric
Sound Reproduction
Equipment**

We are completely equipped to give SERVICE to time buyers, with 1000 watts on 570 kilocycles—and a sixteen hour daily schedule.

**CITIZEN BROADCASTING
COMPANY, Inc., ASHEVILLE**

North Carolina

Decisions of the Federal Radio Commission Affecting Broadcasting

THE following changes in wave length, power and operating time of broadcasting stations were approved during the past month by the Federal Radio Commission:

KCRJ, Jerome, Ariz., granted license on 1310 kilocycles, 100 watts, unlimited time.

KFI, Los Angeles, granted authority to use the maximum broadcasting power of 50,000 watts. This is the second time this station has been given this authority. The first time, two years ago, the station did not exercise its right, as it considered the available apparatus of an experimental nature only.

KFXD, Nampa, Idaho, granted license on 1420 kilocycles, 50 watts, unlimited time.

KGFK, Moorhead, Minn., granted license on 1500 kilocycles, 50 watts, unlimited time.

KOH, Reno, Nev., granted construction permit to change frequency from 1370 to 1380 kilocycles and increase power from 100 to 500 watts.

WBSO, Wellesley Hills, Mass., granted increase in power from 250 to 500 watts.

WCSH, Portland, Maine, granted license to cover construction permit to operate on 1000 watts power, unlimited time.

WHDH, Gloucester, Mass., granted license to operate until sunset in Denver. License formerly read "daytime."

WOBT, Union City, Tenn., granted construction permit to install new equipment and operate with 100 watts night and 250 watts daytime.

WREC, Whitehaven, Tenn., granted modification of license to combine with WOAN under double call WREC-WOAN, to operate on WREC's assignment of 600 kilocycles, 1000 watts limited service and 500 watts night, unlimited hours. Operating time previously, WREC, two-thirds, and WOAN, one-third.

Paducah Broadcasting Company, Paducah, Ky., granted construction permit to erect a 100 watt night, 250 watt daytime station, 1370 kilocycles, unlimited time.

Political Campaigns Go on Air Over WDAY

WIDESPREAD use of the radio in political campaigns in the northwest this year is evidenced by the number of speakers presented by WDAY at Fargo. Located on the eastern border of North Dakota, this station is being used by candidates in the primaries of Minnesota and both Dakotas. Brook Howell, South Dakota gubernatorial candidate, was supported by speakers who utilized the facilities of WDAY. Senator Thomas D. Schall, candidate for reelection in Minnesota, and several candidates in North Dakota have already booked time over the station, as have supporters and opponents of three proposed constitutional amendments: to allow Sunday movies, to repeal the state's bank guaranty law and to increase the state's gasoline tax.

Emil Brisacher Gets the Iris Account

HAAS, Baruch & Company, Los Angeles, wholesale grocers, distributors of Iris brand canned goods, have placed their advertising in the hands of Emil Brisacher and Staff. Broadcasting, newspaper and outdoor advertising will be used.

Coal Campaign to Frey

THE Chicago Coal Merchants Association have appointed the Charles Daniel Frey Company to conduct their campaign advertising the advantages of coal. Daily broadcasts, tied up with an extensive newspaper series and direct by mail, will be used. All media will feature the message "Coal heat costs less."

San Francisco

IS THE HEART
OF
NORTHERN

California

KJBS

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

280.2 Meters 1070 Kc.

WESTERN ELECTRIC
SOUND REPRODUCING
SYSTEM

78 R.P.M. 33 1/3 R.P.M.

Write for Booklet and
Rate Card

KJBS

1380 BUSH STREET
SAN FRANCISCO

AGENCY NEEDS IN BROADCASTING

(Continued from page 9)

ful program, always keeping an eye to costs in their relation to productive powers, will more than earn his money. That is the penalty paid for the acquisition of knowledge. But broadcasters, and not infrequently clients, complain that too many extraneous charges appear upon the horizon—complaints that I believe would automatically disappear if a more thorough understanding of procedure were existent.

It is obvious that there is need for more study of the copy aspect of broadcasting. I believe that ideas should originate within the agency. It is not reasonable to expect broadcasting stations' plans departments, where they exist in reality, to do more than co-operate with any agent in the development of a program idea. Men must be trained with a sense of radio technique to develop sound program ideas, particularly emphasizing the relation of the product to the idea in question. Develop men who are so copy-minded and the hitherto knotty problem of commercial credits begins to disappear. Compare, if you will, commercial credits of the present with those of even a year ago, and all of us will agree, I think, that there has been a mighty step forward.

Spot broadcasting is a subject which needs considerable study. Practical recording methods and the perfection of electrical transcription apparatus is just about with us, although comparatively few stations have ideal apparatus up to the present time. Nevertheless, there is the strong probability that spot broadcasting for the advertiser who can not use a chain or for chain advertisers who need supplementary or secondary coverage, will receive considerable attention this year. This means that the advertising agent must more and more take over full responsibility for program production and also satisfactory checking of programs, as well as select stations for coverage and clear transmission. Spot broadcasting seems to have enormous potentialities; the great difficulty seems to be that most of us know so little about it. I venture to predict that the ensuing twelve months will see some

rather remarkable developments along this line.

THERE is need for a checking system that is reasonably accurate. Advertisers, agents and broadcasters alike are making efforts to develop checking systems, and I believe that the time is not far distant when a satisfactory and economical solution will be found for the problem.

There is a need for an understanding of network problems, especially in relation to the small advertiser. Under present conditions the small advertiser works under many difficulties. The split network for night time advertisers as it exists today leaves one in perpetual doubt as to whether or not his next program is to be given. A more complete understanding of the many problems that enter into the question of split networks will prove of considerable value in seeing to it that the smaller advertiser is not crowded out of his place in the broadcasting field.

To summarize, the great need that exists today is co-operation in developing a code of practices. It is lack of understanding rather than lack of co-operation that creates most of the embarrassments and difficulties that exist. Too often the advertiser fails to understand the radio engineer's viewpoint, while the radio engineer is not aware that the advertiser has any rights at all. Add to that the temperament of the artist who doesn't always understand that a stage technique is not necessarily a good radio technique, and then sprinkle the entire ensemble with a scattering of the incompetents, bluffs and hangers-on who are inevitable in any young industry, and you have a situation that is exasperating but by no means insoluble.

Experience seems to prove that as the various forces come to understand each other's problems, there is a rapid tendency to see problems disappear into thin air, and I believe that the advertising agent can do some remarkably good work in the next twelve months by a serious study of the other fellow's problems and a concerted attempt to develop practices that insure fair play for everybody.

How About It, Mr. Morgan?

TO THE EDITOR:

We at KNX always read your splendid magazine with a great deal of interest and find it very helpful in many ways.

So it is not in a spirit of criticism, but rather in the hope that something interesting may develop in the pages of "Broadcast Advertising" that I am writing you this letter.

On page 4 of the May issue the following paragraph appears in Mr. Morgan's well-written story concerning the Adohr Creamery broadcast from KFI, Los Angeles.

"This was the first time a complete opera had ever been presented over the air on the Pacific Coast."

KNX would like to take friendly issue with this statement. We believe this station was the first on this coast to broadcast a grand opera in its entirety.

During the 1927 season of the Los Angeles Grand Opera Company, KNX broadcast the opera "Aida," given by the former organization at the Shrine Auditorium in Los Angeles. Among the world famous opera stars taking part were Raisa, Rimini and Anseau.

We employed three microphones to pick up the music. The "gain" was controlled by an operator, seated in the front row of the auditorium, who had been chosen for his musical as well as his technical knowledge. He followed the opera from a complete score, thus avoiding overloading and distorting consequent on unexpected changes in dynamics.

The broadcast was sponsored by the Platt Music Company, of Los Angeles, which deserves credit for its initiative.

There were approximately six thousand persons in the Shrine Auditorium at the time.

Being one of the pioneers in radio broadcasting, it is one thought that there is altogether too little effort made to preserve an historical record of the rise of this grand industry in which we engaged.

We believe that if you could find space for this letter or part of it, other broadcasters might be aroused to combat our assertions and by this and similar means, as time went on, we would come into possession of a great many authentic facts concerning the earlier days of broadcasting.

In any event, permit us to congratulate you on the contents of your excellent publication. If at any time we can be of assistance to you, you have only to call upon us.

Yours cordially,

(Signed) CHARLES H. GABRIEL, JR.
Director of Publicity.

Radio Station KNX, Hollywood, Calif.

"Industrial Digest" to Broadcast

BBROADCASTING and newspapers are the media chosen for the new campaign of *Industrial Digest*, which is directed by McCready-Parks, New York agency.

California Advertising Agency Appoints Vallan

THE California Advertising Agency, Los Angeles, has announced the appointment of Frank Vallan as manager of its radio department. Mr. Vallan was formerly with both the NBC and CBS chains.