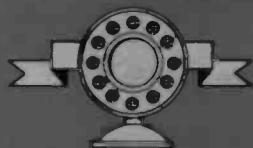


# Broadcast Advertising

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



## AUGUST FEATURES

Goodrich Picks Radio to Fight Hard Times

Plymouth Opens Largest Broadcast Campaign

Reaching the "Bacon and Egg" Market

An Advertising Man's Complaint About Radio and a Station Manager's Answer

"Mr. and Mrs." Sell Graybar Products

Don't Coupon Your Audience to Death

The Aims of Continuity

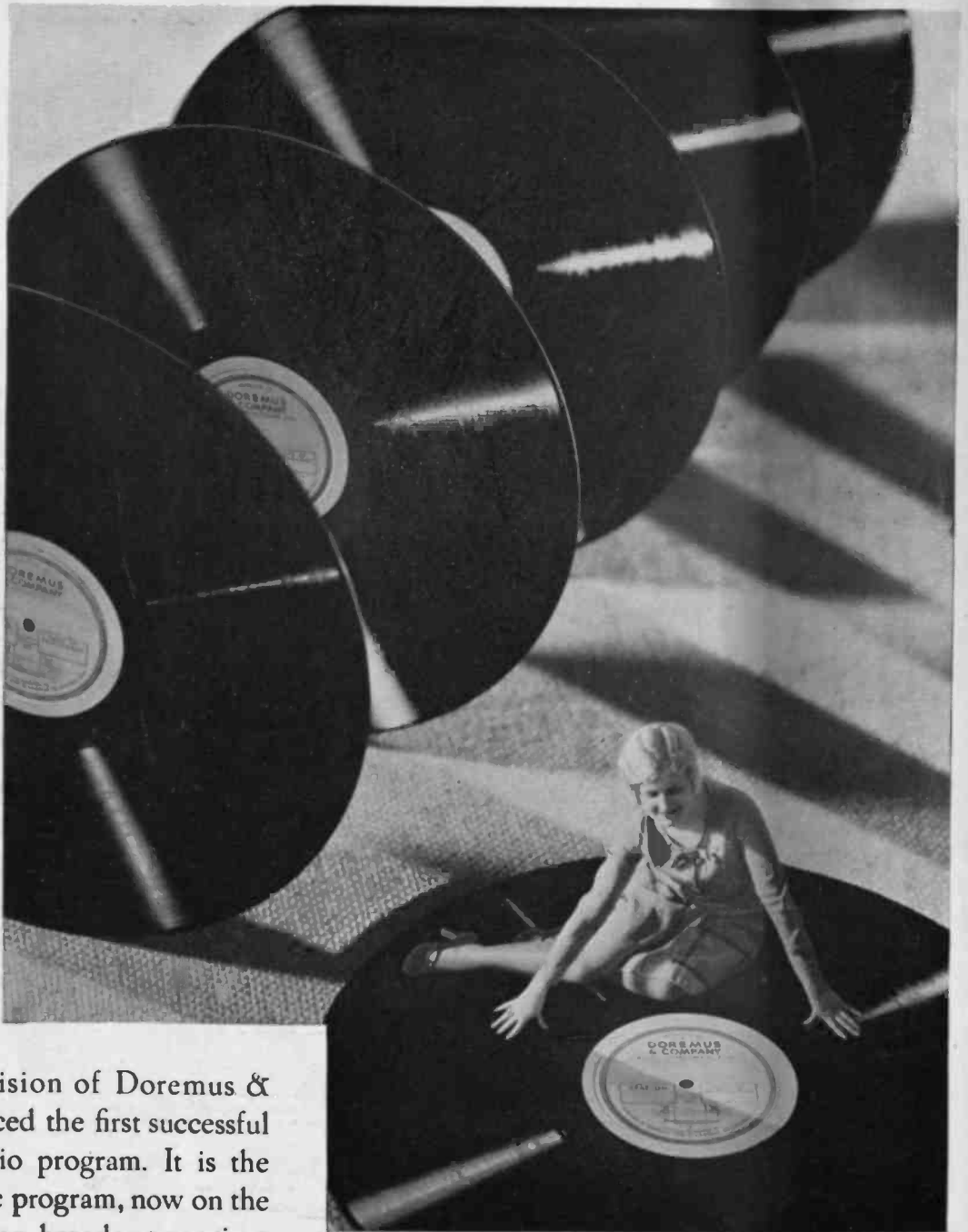
August, 1930

## Standing Radio on its own legs

The Radio Division of Doremus & Company produced the first successful 16-inch disc-radio program. It is the only 16-inch disc program, now on the air, which has been broadcast continuously for more than a year.

The facts, which we have compiled from our successful experience with this program, furnish conclusive evidence that radio broadcast advertising can produce definite and immediate sales increases.

We will welcome the opportunity of showing you how radio—either spot or chain—can be fitted into your sales and merchandising program. Write for information.



# DOREMUS & COMPANY

*Advertising Agency*  
CHICAGO, ILLINOIS

NEW YORK · CHICAGO · BOSTON  
PHILADELPHIA · SAN FRANCISCO  
LOS ANGELES · LONDON

“---from the scene of  
action through---  
**KSTP**”

10,000 WATTS



*KSTP made broadcasting history in covering the recent U. S. Open Golf Championship Tournament at the Interlachen Golf Club, Minneapolis and incidentally took a tip from Old Doc Stork's aides. The baby carriage chassis was used to transport one of the W9XAY short-wave transmitters which supplemented regular apparatus used to report the detail of play as it occurred.*

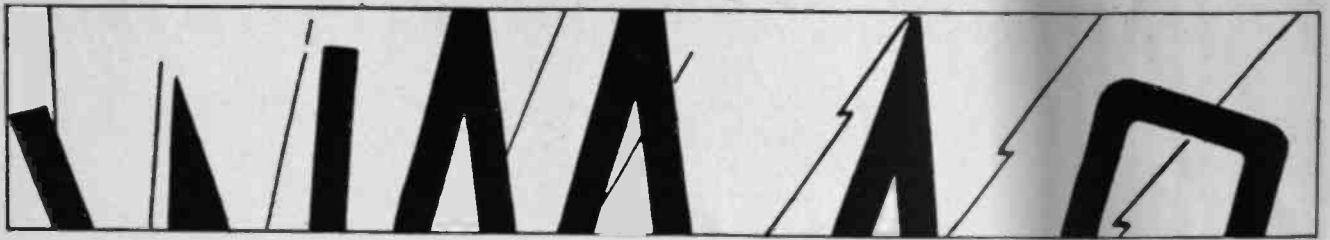
Radio listeners of St. Paul and Minneapolis and the adjacent Northwest prefer KSTP because this station keeps pace with the important events of the moment, in addition to presenting the outstanding local and national entertainment and service features. Whenever there is an event—in sports, politics, business or in any other field—of local, national or international news interest, KSTP gives it to the radio public most accurately, entertainingly and with record speed. Naturally, therefore, KSTP is first—so voted by 70% of the listeners. In addition to the largest and most attentive audience, KSTP gives most to the advertiser because this station has the greatest capacity for production—the largest staff orchestra, the largest musical library, the largest technical staff and 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 campaign plan to the prospective advertiser without obligation.

◆  
**STUDIOS**  
St. Paul Hotel  
St. Paul

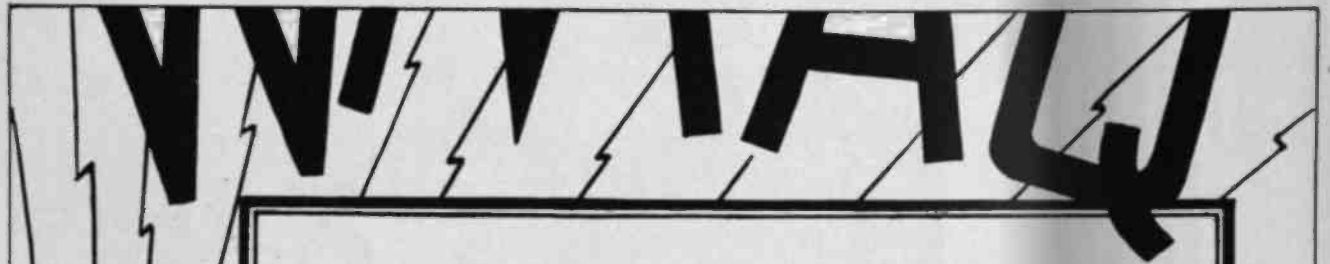
◆  
**STUDIOS**  
Hotel Radisson  
Minneapolis

**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  
Bunte Candy Company  
Eskimo Pie Corporation  
Packard Motor Car Corporation  
Thos. J. Webb Coffee Company  
Illinois Coal Bureau  
Elgin National Watch Company  
Freeman Shoe Company

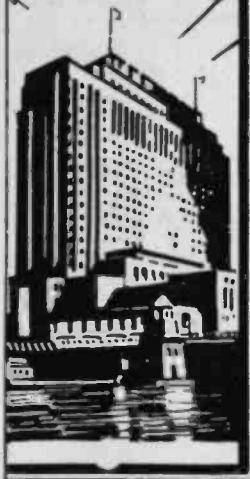
Thomas J. Hay, Inc. (Willys-Knight)  
Premier Malt Sales Company  
Gabriel Snubber Company  
Martin-Senour Company  
National Rug Mills, Inc.  
Pabst Brewing Company  
Robinson Furnace Company  
B. F. Goodrich Rubber Company

### Local:

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

Hinckley & Schmitt  
The Davis Company  
C. D. Peacock, Jewelers  
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

AUGUST, 1930

Number 5

## GOODRICH Picks Radio to Fight Hard Times

### Rubber Company Launches Broadcast Campaign Against Slump in Tire Sales

By Manly Wright Conant

**A**MONG a number of unusual features which mark the B. F. Goodrich Company's radio program, the most outstanding perhaps, is the fact that this program was launched at a time when competitors were retiring from the air in the face of what they believed to be a less profitable season for broadcasting, and because they apparently followed the widely practised policy of curtailing advertising expenditure in times of business depression. Second to this innovation is the plan of making the broadcast a major factor in a large advertising program and not an emergency factor at the expense of other departments of the general advertising scheme as designed at the beginning of the year. The Goodrich broadcast is an additional advertising effort and is not conducted by sacrificing other advertising. It is added and not subtracted funds.

Phil J. Kelly, advertising manager of the B. F. Goodrich Rubber Company, believes that radio is a legitimate feature in the general scheme of advertising and that it is securely entrenched in general advertising activities. Further than that, he believes that timely broadcast advertising is the quickest and most potent means of obtaining results in terms of dealer sales. That

explains, in part, the radio activities of this company at a time when contemporaries are off the air.

Mr. Kelly has not been hasty in arriving at his conclusion; in fact, he was a bit dubious and hesitant about the value of radio advertising when, about two years ago, he became advertising manager. Goodrich had been a pioneer in ether advertising and Mr. Kelly was firmly of the opinion that the large sum Goodrich had contributed to radio broadcasting would produce greater results along more orthodox lines. His return to radio comes from a conviction that he had not properly estimated its value, and from a deeper conviction that radio offers a greater field for strategic advertising, if one has the courage to be different and to sell his convictions to the powers that be who provide the funds.

Automobile tires have not sold in the replacement volume this year that manufacturers predicted at the beginning of the year. Motorists have practiced economy almost to the limit by persistently riding on smooth rubber. It took more than a bit of advertising strategy to meet this emergency, at a time when tourist travel presupposed new tires for old on the cars of the gypsy public. Other manufacturers were off the

air, so Mr. Kelly turned to radio at a time that is usually the peak of the tire selling season as a means of stimulating the sales of his company's tires.

He believes that the short daily program, by artists who have a radio novelty to offer, is an effective innovation in that it has for its strength of appeal the elements of romance. Dialect of an unusual nature and atmosphere of popular appeal provides a strong and more potent program than a longer program once or twice a week. It was his idea to concentrate a rapid fire series of interesting short programs at a time when tire sales are potentially the greatest. He believes that daily directive hints, though of only a few minutes each day, more productive than longer programs not so often.

However, in spite of the fact that tires are the product whose sales he most desires to stimulate at this time, the Goodrich radio program has a most decided institutional flavor, and to better acquaint the public with various personages who have contributed to the progress of the company, a touch of the unique is added to the program by short talks by these men. The fact that the corporation is an institution of

(Continued on page 28)

# PLYMOUTH Opens Largest Air Campaign

## Daily Broadcasts Over 208 Stations Announce \$65,000 Prize Contest

ON July 10, 208 radio stations, 186 in the United States and 22 in Canada, inaugurated the most widespread advertising campaign that has yet gone out on the air by broadcasting the following announcement:

"The Plymouth Motor Corporation, a division of Chrysler Motors—is going to give one thousand and eleven wonder prizes for the radio public's opinion of their engineering triumph in the low priced field—the Plymouth car.

"The Plymouth Motor Corporation knows it has built the greatest value in the lowest priced car field into this amazing new Plymouth—features like hydraulic brakes and mono-piece body. They are willing to give a thousand and eleven marvelous prizes to know what people think of the Plymouth—spelled P-L-Y-M-O-U-T-H.

"How would you like to be given a thousand dollars a year for life—just for telling why you'd buy a Plymouth car after your nearest Chrysler, Dodge or De Soto dealer has shown you all about the Plymouth? The Plymouth Motor Corporation is going to give one thousand dollars every year for life to the man or woman who wins this sensational—"Why I'd Buy a Plymouth"—contest.

"How would you like to take a

trip around the world with all travel expenses paid? The Plymouth Motor Corporation is giving five trips around the world in this

great contest.

"There are one thousand and eleven different prizes—five cash prizes of one thousand dollars each—twenty-five Plymouth cars—besides 975 other cash prizes from \$500 down.

"All you have to do is to go to any Chrysler, Dodge, or De Soto dealer—they all carry the Plymouth—and ask for the Radio Contest Demonstration of the Plymouth car. No one will try to sell you a car—there is nothing you have to buy or sell—there are no strings tied to this great "Why I'd Buy a Plymouth" contest. Nothing technical—nothing literary about it either—just plain common sense. Women have just as good a

chance as men. Anybody over legal driving age can enter.

"Just go to the nearest Chrysler, Dodge or De Soto dealer and ask him for the Radio Contest Demonstration of the Plymouth.—He'll tell you all about the car—all about this simple contest—and give you your entry blank.

"Don't put it off. Go at once!"

THIS was the opening gun in a campaign that will continue for six months and will cost well over \$1,000,000. The prizes alone total \$65,000. The first three months will be devoted to merchandising the contest by means of daily two-min-

(Continued on page 30)

**WIN!**  
**\$1000 A YEAR FOR LIFE**  
**AROUND-THE-WORLD TRIPS**  
**PLYMOUTH CARS**  
**\$1000 CASH PRIZES**  
**Enter NOW -**  
**Great "Why I'd Buy a**  
**PLYMOUTH"**  
**CONTEST**

**Here's the**  
**"HOW"**  
**Book**  
**on the**  
**NATION-WIDE**  
**Radio Campaign**  
**featuring**  
**"WHY I'D BUY**  
**a PLYMOUTH"**  
**CONTEST**  
**Starting July 10th**

Dealer display card and "How book"



# Reaching the "BACON AND EGG" Market

By Le Roy Mark

President, WOL, Washington, D. C.



Le Roy Mark

**T**HERE is one question that every advertiser buying time over any radio station always asks:

"When can I reach the largest audience?"

The usual answer to this is "during the evening," but that is not always a satisfactory one. Perhaps the story to be told is one of a bargain sale, in which prices play a most important part. Perhaps it is introducing a new product, which must be described in a straight sales talk. For any one of a dozen reasons the type of broadcast best suited to the product may not be at all fitting for the evening hours, when common sense and custom decree that entertainment must predominate.

If the evening hours are out, what then? Afternoon audiences are largely women and children; morning audiences are almost exclusively women. The search would be hopeless if there were not another time when the whole family is together—gathered around the breakfast table. Men headed for the business district, young folks soon to pass neighborhood stores on their way to school, women with a whole day of shopping and marketing ahead—what better audience could an advertiser want than this "bacon and egg" market?

To reach the breakfast public of Washington, the Musical Clock programs at WOL were inaugurated. Instead of selling the entire period to one sponsor, as has been done with similar programs in other cities, we decided to share the program with as many advertisers as could be accommodated. The following out-

line of a typical program gives an idea of how this was done.

## A TYPICAL MUSICAL CLOCK PROGRAM.

(Using 10" records, 3 to 3½ minutes each.)

7:30 A. M.—Cathedral Chimes (Record) "The World Is Waiting For the Sunrise."

7:33½—Station Announcement.

7:34—A peppy, brief band march.

7:38—(Announcer) The MUSICAL CLOCK says it is 7:38 and the AUTH PROVISION COM-

PANY who have served Washingtonians for over 50 years with pure pork sausage, greets you, etc.

7:39—Record.

7:43—(Announcer) You boys and girls in Chevy Chase had better hurry. It's 17 minutes of eight and says the Vanity Dress Shoppe, in the Press Bldg., "A new shipment of hose arrived last night and say, only \$1.10 a pair, etc."

7:44—Record.

7:48½—The MUSICAL CLOCK tells us it is 13 minutes of eight.

Now, father, shave off that last one and hurry down to breakfast. Don't forget to phone the Southern Railway or tell mother to do so and ask about the Back Home Excursion. Practically one-half fare for the round trip—all the way to the gulf, etc.

7:49—Record.

7:52—(Announcer) Here's Old Father Time pushing the MUSICAL CLOCK to 8 minutes of eight, but it's not too late to stop at the drug store for a bottle of Arzen. My! how that will help that head cold, etc.

7:53—Record.

7:56—(Announcer) And now, the MUSICAL CLOCK approaches eight o'clock. Only 4 minutes to spare and if you hurry, you can stop at Lerch's and leave those dresses and suits to be cleaned. No prices lower for the class of workmanship, etc.

8:00—Cathedral Chimes first and

then eight strokes, with no advertisement at this period and no time told. At the last stroke:—

(Announcer) Today is the day to congratulate those who have birthdays. And you can tell them that WOL confided in you this particular information.

John Jones, attorney at law, Investment Bldg.

John Smith, President of First National Bank.

Henry Black, merchant, 14th and F Streets.

Henry Adams, real estate broker, 15th and K Streets.

(This feature usually names a half dozen or more of Washington's most prominent citizens, taken from "Who's Who in the Nation's Capital".)

(Announcer) And here's a beautiful thought for the day.—(From Elbert Hubbard's notebook a paragraph is read. There is an abundance of these—enough to last a year.)

8:06—Record.

8:10—(Announcer) The MUSICAL CLOCK tells us it is 8:10 o'clock. Records.

8:15-8:25 — Breakfast Brevities (News Flashes from Washington Post).

A happy break in the Musical Clock program comes at 8:15 A. M. While the man of the house is "dunking" his doughnut in the best coffee ever advertised by WOL, direct from the *Washington Post* editorial room is broadcast excerpts from the morning's news. It is given with spice and charm.

The 8 o'clock birthday greetings have created a great interest and are splendid business builders. Though we never solicit directly anyone whose birthday has been broadcast, it has a most telling effect. In one case, a banker was approached by a

(Continued on page 20)

# LET'S GET DOWN TO BUSINESS

*Demands Ray R. Morgan*

Vice-President, EARNSHAW-YOUNG, INC., Los Angeles

LEGEND has it that there was once a goose that laid a golden egg. The goose was killed, and thereafter, naturally, no more golden eggs were laid.

Advertising agencies are laying the golden eggs of advertising appropriations to the extent of something more than one thousand million dollars a year, and yet, through carelessness, lack of knowledge or sheer perversity, many radio stations try constantly to stop this flow of golden eggs that might tumble into their baskets.

No thinking advertising agent today can deny the tremendous power of radio advertising, and yet, why should the agent get so very hot about it?

The life blood of the agency is commissions earned on advertising originated, planned and placed by it. Long, long ago, newspapers, magazines and billposters found that they increased their net revenue by paying the agent a commission that would enable and induce him to develop and care for business.

But radio stations, shortsightedly in my opinion, seem to have a different viewpoint insofar as the advertising agent is concerned. They pay a commission on time alone—and no commission on talent. Here's how this works out:

I buy an hour of station time. The cost is, we will say, \$250.00. The talent cost for the hour is one thousand dollars. As advertising agent, I write the continuity, engage the talent, rehearse the production, collect the money from the client and pay the station. I receive as commission exactly thirty-seven dollars and fifty cents. Obviously, each broadcast represents a net loss to me.

If I take the same amount of money and put it in the newspapers or in the magazines, my gross profit amounts to one hundred thirty-seven dollars and fifty cents.

If I charge the client a commission on the talent, he says, "Why, I can buy the talent direct from the station without a commission!" And, the tragedy of it is that he can. Who can blame the client for wanting to get by just as cheaply as possible?

The time has come for radio stations to decide whether the advertising agency has a place in the scheme of things—or not. If the stations decide, as have other mediums, that they need the advertising agent, they should make it possible for him to use broadcasting without losing money in doing so.

I believe that radio stations do need the support of advertising

agencies for this reason. The novelty stage of radio has already passed. The time when an entertainment idea alone would sell merchandise is rapidly passing. Today, as never before, a selling idea must be coupled with an entertainment idea if radio users are to stay on the air. And, the providing of the selling is logically the business of the advertising agency rather than that of the radio station.

There can be no question of the fact that radio advertising properly used, has in many cases, made merchandise move. But, there can also be no doubt that in innumerable cases, radio advertising has failed dismally in its mission to move merchandise. Where broadcasting has failed, *the blame should not be placed on radio as a medium, but rather upon the method by which radio was used.*

It is doubtful whether an advertiser using the printed page could materially increase his sales by running a picture, painted by even so renowned an artist as Rembrandt—and then below the masterpiece, printing this legend: "This picture reproduced through the courtesy of the Jones Smith Baking Powder Company."

And yet, many broadcasts merely send out into the ether beautiful melody, and then an announcer tags on some such line as this: "This broadcast comes to you through the courtesy of Jones and Smith, located at the corner of Fifteenth and Chestnut Streets."

Such broadcasting is doomed to defeat and failure. It can not win. Broadcasting stations must realize that radio advertising will continue to be used and paid for only if it

*(Continued on page 22)*

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## *drought - -*

THE terrible drought that has gripped the country is directly due to radio. Such is the opinion of O. D. Hill of West Virginia, expressed in letters to President Hoover and the Department of Commerce. To relieve the situation, Mr. Hill suggests that all broadcasting cease for 60 days. If it rains, that will prove him right. If it doesn't rain, he'll admit his error.

Fortunately for us all, William D. Terrell, chief of the radio division, doesn't agree. Three years ago, he says, radio was blamed for the unusually heavy rains and the resulting Mississippi floods. The amount of power used then was practically the same as now. In his belief, "It is not within the power of man to alter the situation."

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*Is Answered by Eastern Station Manager*

# ALL RIGHT

# LET'S

*Responds* H. K. Carpenter

Manager WPTF, Raleigh, N. C. and  
Chairman, Commercial Broadcasting Committee, N. A. B.

**H**IRAM MOTHERWELL, former representative of the *Chicago Daily News* in Rome, some time ago quoted his version of the 9 rules in Mussolini's Success Creed. Number 7 was as follows: "A fair bargain always works out to the advantage of the stronger man."

I take it that the article, "Let's Get Down to Business," was written to help promote a "fair bargain" basis of relationship between advertising agencies and broadcasting stations. Possibly Mussolini was right, and if so, we are both looking for a fair bargain, but still hoping to build our own position into the stronger of the two.

Of course, it is a comparatively easy thing to tear down another's arguments—and it is a much harder thing to advance the arguments in the first place. So I'll admit in the beginning that I have a little easier job than the author of the article which I should like to criticise. Some time ago (I don't remember just where) I read the statement that there were three sides to every question—your side, my side, and the *right* side. On the opposite page you have one side, I'll give you the other, and then possibly some unbiased person can arrive in time at the correct solution to the many problems.

Agency policies with reference to newspapers have been the result of work extending over quite a number of years, and it seems to me basically unjust to completely condemn broadcasting stations as a whole for two reasons—first, we have not been in the business of commercial broadcasting long enough to have developed policies as clearly defined as those of newspapers; and sec-



H. K. Carpenter

ond, we have something which may become of inestimable value and of far reaching influence, in time. We already realize that we are facing entirely new problems every day and therefore we are just a little reticent about moving too rapidly and adopting fundamental policies which might become a burden on the industry in years to come.

I don't believe anyone can make many general statements concerning broadcasting stations as a whole throughout the United States. Conditions in different localities vary, station policies are so different; and the whole industry is so new that any general statement is bound to have many exceptions.

There have been so many people to try to take advantage of us broadcasters that we have become somewhat suspicious of those who would like to present us with a "golden egg"—if we are to be the goose, we would like to have the credit for laying the egg, ourselves. The question is asked "Why should the

agent get so very hot" about radio advertising? The answer to that is in the same paragraph—because of "the tremendous power of radio advertising." While we will admit the life blood of the agencies is commissions, the life blood of the broadcasting stations must eventually be commercial income and many an owner of a broadcasting station has needed treatment for anemia for about 5 or 6 years. If broadcasting stations are willing to foot the bills for awhile in order to get commercial broadcasting on a sound basis, why shouldn't agencies be willing to help in the matter a little?

In fact, the whole question of commissions to advertising agencies is still open to dispute, so far as many newspapers and magazines are concerned. The thought is frequently expressed that advertising agencies, representing the client as they do, should look to the client for compensation rather than to the newspaper, magazine or broadcasting station. Broadcasters, however, do not feel that it is incumbent upon them to reform or revolutionize the advertising industry and for the most part are willing to observe standard practices which have grown up through the years in the relationships of advertisers, advertising agencies and the advertising media.

**T**HE point in the foregoing article that stations should allow commissions on talent charges as well as time, is possibly well taken. A number of stations have already adopted this policy and practice may become more widespread in the near future. Undoubtedly, this will be one of the outstanding questions to be discussed by the Commercial Committee of the National Associa-

tion of Broadcasters within the next year. My only comment in this matter is that we can not accept that as a proper policy simply because someone tells us it is. We will have to figure it out for ourselves; and be very sure that we will give consideration to any beliefs of anyone else in the matter.

The statement is made that advertising agencies have developed the art of visual appeal in a way that rivals news and fiction in interest. This is quite true, and the suggestion that they can likewise produce radio copy of commensurate worth is encouraging. Agencies, however, cannot expect to attain that goal unless they give real study to the problems of broadcasting. They must learn the technique of good advertising methods via radio. Some are learning and are making real contributions toward the proper use of broadcasting as an advertising medium.

It is true that radio advertising will continue only to the extent that it will sell goods, but that is no reason for the quantity of poor advertising which many broadcasting stations are being asked to accept. While in some instances possibly more than a mere "credit line" could be inserted in a radio program, yet there are a number of instances where magazines and billboard advertising seems to be producing results by the use of mere art work and not much more than a credit line. It seems to be a question of the definition of that somewhat intangible term "good taste," and that definition must be determined by both the broadcasters and advertisers—which is going to take time.

It is said that agencies may buy a certain billboard space and that the billboard company can tell them exactly how many people pass that spot each day. It is said that an advertisement can be placed in a newspaper and the paper can give its exact circulation. While we admit that some broadcasting stations do believe that their audience must include most of the people in the United States, yet an advertiser placing a program on any given station can determine the population in what he considers to be the service area of that station—and make this area just as conservative as he likes—and the average number of receiving sets per person or

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## requests - -

**I**F you are interested in getting a lot of mail all you have to do is to broadcast the return of a successful Antarctic explorer and to offer your listeners a book about him. The Tide Water Oil Company, sponsor of the Byrd broadcast on June 23, offered a Byrd booklet to all who would write for it, and in the following month received more than 135,000 requests.

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per family will give him the potential radio audience in that territory.

Of course, the reply to this is that there is no way of telling how many of these listeners will actually hear a given program at a certain time from the local station. That is quite true, but it is also true that the billboard company cannot guarantee that a certain percentage of people passing will look at the sign and the newspaper cannot guarantee that a certain percentage of readers will see a given ad at the bottom of page 4. I really believe that the work of the National Association of Broadcasters is beginning to show results, and I sincerely believe that advertisers or agencies can get a very conservative estimate of the circulation of any station belonging to the Association.

I don't doubt but that the remarks concerning the difficulty of getting mail and telephone calls from broadcasting stations is a problem in some instances. But I do not believe an agency will encounter these difficulties with the more progressive stations. I believe there are instances where an advertiser or an agency does not pick his station as carefully as he would pick a newspaper or a periodical, and that the result is that he is condemning all stations because of his difficulties with one.

When it comes to selling talent, remember that the staff of the broadcasting stations may not know as much about this as they should, but in the best stations they certainly know a lot more about it at the present time than those who are not daily working with the selection of talent. I imagine almost any broadcasting station could tell you of a number of instances where they felt forced to accept Minnie Jones as a singer on a commercial program

simply because she was the sponsoring company's vice-president's sister-in-law. I don't say that the station is always right, but if the agency cannot feel that the station does know quite a bit about the selection of talent, then possibly the agency is dealing with the wrong type of station.

Many stations do pay commissions on talent. They regard broadcasting talent as akin to art work appearing in published advertisements. It is the standard practice of advertising agencies to bill their clients for art work and to add fifteen per cent to such charges. Such a charge is justified for the extra effort that is made in negotiating with the artists, in getting the ideas "across," in reviewing and revising sketches and in the general handling of the work. The broadcasters who do pay commissions on talent recognize the fact that when the agency takes its broadcasting seriously it earns the commission on talent as well as time.

One must not overlook the fact, however, that the station likewise is entitled to a profit on talent, for it has to arrange for the talent, rehearse the talent and assume responsibility for getting the production on the air. Unless the station makes a profit on talent, which it handles, rehearses and manages, the charge for time should be revised upward. The latter course is not to be recommended, however, for when the agency secures the talent, handles rehearsals and assumes the responsibility for a satisfactory production going on the air, the station is not entitled to more than the value of its time, since the overhead entailed in production is eliminated.

Broadcasters admit that the novelty stage of broadcasting is past, and that the business must get down to a sane and sound basis. The more progressive stations throughout the country are trying to do this and will welcome any assistance from any outside source. It has been a pleasure, and I have gotten a lot of good out of reading the article "Let's Get Down to Business." But this cannot be done with individual stations, and so I imagine the answer of the National Association of Broadcasters would be the same as my personal answer—"All right—let's."

When Vi Says:



# NOW, LISTEN TO ME, JOE GREEN!

Thousands of Others  
LISTEN, LAUGH *and*  
LEARN *about* GRAYBAR

By Don M. Julien

Advertising Manager, GRAYBAR ELECTRIC Co., INC.

WHEN the Graybar Company decided to indulge itself in broadcasting, a sense of obligation to the broadcasting industry was one of the strongest factors leading to this decision. We had sold some 180 transmitters to the leading broadcasting stations of the country and it seemed only logical that we should take a little of the medicine we were prescribing for others.

As to the tangible advertising value of broadcasting we were more or less in the dark. We were told that there were some 12,000,000 radio sets in the United States, that about 70 per cent of these would be in use during the peak hours, and that the listeners averaged about 3.5 persons per set. Here then was a potential audience of about 30,000,000 people, our portion of which would depend upon the acceptability of our program and the coverage of our network. We were further told that the people we did succeed in reaching would feel grateful towards us and would express their gratitude in the purchase of Graybar products.

"Broadcasting," our advisers said, "will not of itself sell very many radio sets or washing machines, but it will acquaint a tremendous num-

ber of people with your company, and by making them your friends, greatly lessen the resistance to your other sales and advertising efforts."

It sounded quite logical, but it was with some trepidation that we stepped up to the Columbia Broadcasting System's mike on the night of September 7, 1929, with a dialogue program featuring the "Mr. & Mrs." of the late Clare Briggs. We had selected this feature because we felt it would appeal to the kind of people who were the best prospects for our merchandise. Radio sets, vacuum sweepers, sewing machines, washers, etc., are sold to the Mr. & Mrs. of America, so why not build our program around the domestic experiences of the typical American couple?

We had been warned at the beginning that it would take about three months for our program to gain much of a following, but we became impatient to learn whether or not we had an audience, and in our eighth broadcast offered to send our listeners a song composed in honor of Thomas Edison, to whom that particular program was dedicated. The response was gratifying and we felt certain that we had at least the nucleus of an audience. A month later we made another



Don M. Julien

offer and received a 50 per cent greater response. Then, after we had been on the air for six months we offered photographs of our characters and for a period of four weeks we had a crew of ten people addressing envelopes. This seemed to furnish adequate proof that our program was being heard by a worthwhile number of people, and added to this evidence was the report of an independent survey which after a three months' investigation credited us with an audience and a degree of popularity that was highly pleasing.

Being thus assured that we had a satisfactory number of listeners, we next sought to determine what kind of people composed this audience, where they lived, how they felt toward us, and how likely they were to buy our products.

An analysis of a large number of  
(Continued on page 16)

# Don't COUPON Your Listeners to Death

*Advises Russell Byron Williams*

REINCKE-ELLIS COMPANY, CHICAGO

NUMBERED among my personal friends is a young couple — apparently ideally mated and supremely happy. The young husband is in business and the young wife is helping to build the family future by retaining her position as a stenographer. No one has ever heard them quarrel and it is common knowledge that the wife can have anything she wishes within the bounds of their income. Mutually, they shower upon each other unlimited respect and love—yet when the husband has been away for a brief time, he immediately “third degrees” his wife regarding her conduct.

“Where have you been?” “What have you been doing?” “Where were you at six o'clock, Thursday evening?” “Where were you at ten o'clock, Sunday night?” etc., etc. And it's all so needless since the young wife is as devoted to her husband as he is to her. Kind, considerate, loving, generous to a fault, this young man gives his wife everything in the world but *trust*.

There is a direct analogy between this young couple and radio advertisers. Sponsors of programs everywhere are both kind and considerate of radio advertising. They are generous to a fault. Most of them are in love with the medium. But they don't trust it.

One firm had been sponsoring a good program over the Quality Group for a period of fifteen weeks. The programs had been well-knit affairs, built by real entertainers, presented by a good director, and entirely divorced from the usual blatant “hook” announcement. They

had never asked for a letter of applause or a single word of expression from their audience. And so they received only a scant 160 total



Courtesy S. D. Warren Company

letters after fifteen weeks on the air.

This slender return confirmed anew the executives' doubt concerning radio broadcasting. The consensus of opinion voiced around the conference table was that “no one is listening to our program,” “we're throwing our money in the air.” The one devotee of radio advertising insisted that he be given a chance to prove the audience. With this permission he made the offer of a free toy to every boy or girl who would write for it during the current week. Over 44,000 requests were received—a number that compelled the company to go into the open market and buy the promised

toys at a price that hurt.

Evidence of this same brand of distrust is to be found in four programs out of every five on the air today. Everything from samples of the product to literature and house-organs are offered to the radio listeners who will just express their wish on a post-card. And these nearly frantic efforts of sponsors to determine the size and extent of their audience not only means practically nothing, but is inflicting serious harm to radio advertising in general.

At any rate it far eclipses the percentage of national advertisements which are couponed. Last night I picked up six national magazines and counted the number of advertisements carrying coupons and those which were coupon free. All of the issues were average numbers, so the percentage revealed may be taken as typical. The tabulation of my findings is given below:

Magazine	Advertisements No coupons	With coupons
Saturday Evening Post...	121	35
*Good Housekeeping ....	189	64
Fortune .....	87	2
Women's Home Companion .....	120	66
Liberty .....	38	11
*American Magazine ....	134	51
	689	229

\*Small classified advertisements not counted.

COUPONS have a place, and a very definite and useful one, in certain types of advertisements and in certain mediums. In like measure, coupons have a place, and a very definite and useful one, in certain types of radio programs. But coupons in radio programs will no more



reveal the extent of the listening audience than will the number of returned coupons indicate the total number of readers for your advertisement in a national magazine.

One agency man of my acquaintance prepared a series of thirteen full-page advertisements for a man's article, these ads to appear in the Saturday Evening Post. All of them were couponed. The highest number of coupons any one of this series pulled was 161—and I believe the "Post" now has a circulation of something in excess of three million! Did the small number of returned coupons indicate a lack of readers, a lack of circulation, or a lack of need for the article? Certainly not. But would this same advertising man (who is very much a Doubting Thomas on radio advertising) have so considered the small number of returns if the medium had been changed and made chargeable to radio? He would not. Rather, he would have shouted to the world his "proof" that radio advertising didn't pay.

Radio is a medium of advertising. Not supplementary to other forms of advertising, but a self-sustaining medium. Being one of the several mediums of advertising, it is just as impossible to attribute any definite results to radio as it is to any one of the several forms of advertising. Only a very small percentage of buyers reveal their impelling motive when making purchases. Doubtless only a small percentage of buyers actually know where their impelling motive came from. The influences causing a purchaser to ask for a particular brand of anything are very difficult to analyze. In one case, perhaps 32 per cent of the sales impulse may be due to the fact that the name of the brand has been established in the customer's mind by the years of continued promotional efforts, 28 per cent to the attractiveness of the package, 36 per cent to the satisfaction the product has given in the past, and 4 per cent to the effect of a back-fence conversation with a neighbor. In another case, the percentages may be split up amongst such factors as window displays, dealers' sales efforts, canvassing, price consideration, etc., etc.

Radio is a medium of advertising, and the sponsor of an intelligently prepared and presented radio

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## teacher - -

THE next directory of business colleges should include the name of Floyd Gibbons. His fan mail includes hundreds of letters from young stenographers who are using his breathless broadcasts to increase their shorthand speed, writing down the pot hooks as he talks and later attempting to transcribe their notes. This ought to qualify the Literary Digest as another commercial sponsor of an educational program, albeit unwittingly.

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program will gain sales all out of proportion to his investment—just as he will through the intelligent handling of space, outdoor or direct-mail advertising.

But radio is a medium of advertising in which showmanship plays a larger part than copy-writing. The copy of a radio program is, of course, extremely important and should be handled with care. But after all, from 26 to 28 minutes out of your 30 are devoted to showmanship—and therein lies the big difference between radio and other mediums of advertising. A difference which seems, unfortunately, not to have become fully realized by many sponsors. Indeed, the copy angle of radio is so important that the two or three minutes devoted to it can very effectually mar the entire show. And all to no constructive good since, up to the present time, there is no way to attach a definite value to a letter of applause or a request for a sample.

If more sponsors would put their programs on the air, without coupons or requests for favors from the listening public, radio would be enabled to give a much higher return value. The sponsor is defeating his own purpose, diminishing the value of his own program, cutting his own dividends, when he coupons his programs week after week and almost insists that his audience acknowledge having heard the feature.

Coupons can and should be used in certain places and at certain times. Announcements may be frequent if they have real news value. Radio copy will be listened to if it is interesting. But to coupon a radio

program for the purpose of determining the size and extent of the audience—merely because the sponsor doesn't trust the medium—is both poor advertising and ruinous to radio.

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## NBC Rules Against Group Contracts

GROUP contracts for daytime periods of broadcasting over the National Broadcasting Company's stations will be discontinued after January 1, 1931, according to a recent announcement. The new policy is designed to eliminate discrimination against advertisers buying their time direct and will affect a number of advertising agencies. The announcement reads as follows:

During the past few years several contracts have been negotiated on the group plan with advertising agencies equipped with radio departments. These group contracts have made available to them the same contract discount as would have been earned by a single advertiser contracting for the same total number of periods during any one year.

In many instances the group discount earned by the agency, being passed on to the clients contributing to the group program, made it possible for an advertiser to contract for a limited number of periods over our facilities more cheaply if he placed his business through the agency having a group contract, than if he placed an order for the same amount of time through his own advertising agency, who did not hold such a group contract. This practice made it impossible for an agency not having a group contract for time to compete on an equal basis.

This condition has caused many vigorous complaints to be lodged with us by advertising agencies who have called attention to the fact that contracting for time on this group basis is at variance with accepted advertising practice.

In view of this situation, and in accordance with conversations which have been held with agencies holding contracts for daytime periods under the group plan, it has been decided to discontinue this practice.

On and after January 1, 1931, all contracts for daytime periods will be written only upon a basis where accrued contract discounts, if any, shall be granted only as earned by the individual sponsors, in accordance with the terms and conditions included on our rate card. Existing group contracts which expire prior to December 31, 1930, will be renewed on the present group basis only if terminating on or before that date.

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## WORC-WEPS Joins Columbia Chain

RADIO STATION WORC-WEPS, Worcester, Mass., operating with 100 watts power on 1200 kilocycles, joined the Columbia Broadcasting System on July 14. Its new schedule will keep the station on the air from 8:45 a. m. until midnight.



# THE AIMS OF CONTINUITY

## *As Used in Broadcasting*

By A. J. Kendrick

President, SOUND STUDIOS OF NEW YORK, Inc.

*IN February Mr. Kendrick discussed the preparation of musical motifs for sponsored programs which he calls the "art work" of audible advertising. In the present article he takes up the subject of "radio copy" or continuity, that part of the program that carries the sponsor's message to the listening public.*



A. J. Kendrick

**A**DVERTISING by means of the written word has grown with the rise and development of industry. The Industrial Revolution both here and abroad saw the rise of advertising, to meet the demand of selling the enormous output of mass production. Prior to this, production was scaled to meet the natural demand for goods of one kind of another. It was scarcely, if ever, thought to increase that demand. Industry could never make people want what they did not want. Its purpose was merely to supply what they did want.

Then came the Industrial Revolution with its new methods, by which products were to be whipped off a conveyor belt by the thousands. The huge plants, machinery and research necessary for mass production entailed such an expense that industry could not afford to have the plant, representing a huge investment, remain idle for the shortest period. Here was a big factory, representing millions of dollars. It would cost less than twice as much to run it sixteen hours a day than it would to run it eight. And much less than three times as much to run it twenty-four hours.

The plant was there. To be as efficient as possible was to run it

continuously, at the smallest unit cost. But this meant over-production. Then why not increase the demand to meet the production? And so the position of supply and demand were reversed. Instead of producing to meet the demand, a maximum supply was produced and an equal demand created. Advertising leapt into the breach as the means for creating that demand. And as newer methods for faster and greater production were developed advertising kept pace. It was born in the cradle of the Industrial Revolution and grew to manhood alongside mass production, in an era when industrial growth was phenomenal.

Advertising prospered with business, and from necessity became a specialized science, in which copy stands out as a vital factor. Copy

is the all-important element in advertising. Books have been written on the subject. Like the older masters of novel writing, so the newer writers of copy found themselves surrounded by schools, disciples who followed their methods and argued the values of one school as against those of another. Whatever the outcome of these arguments it was agreed that copy was the important factor in advertising, in creating a demand to meet the supply of mass production.

**T**HEN came radio. Industry took it to its bosom as still another way of building up demand, a demand which had to be increased even as science increased the production of the huge plants of the world. And even now, young as radio is compared to printed advertising, which is itself no old man, it has formulated both ideals and methods with which to meet them. Among those methods is continuity, the parallel to copy in advertising.

So far as the public is concerned, the public to which both visual and audible advertising cater as the source of the demand which they try to build, the advantage of broadcast advertising lies in its entertainment, and that in the form of music. So we find a preponderance of music in the sponsored programs of the air, with a consequent overlooking of the important factor, continuity.

In many instances continuity is used merely as something for the announcer to say between numbers. Such procedure fails to take advantage of a powerful agency for the building of good will for the sponsor, because from continuity alone can be derived the real news of the

features to be presented in musical form. Perhaps the failure of this part of the program to keep pace with the musical element is due to ignorance as to the purpose and program value of continuity in radio broadcasting.

First, the continuity should establish and maintain program mood, tempo, and character. By mood we mean the atmosphere created by the program, which, if the program is well chosen, will be an atmosphere associated with the product or firm which sponsors the program. Thus, if the product is a fine automobile, the mood should express elegance, taste, sophistication, a suave worldliness.

Tempo or pace is also associated with the product, and should be reflected in the continuity. The leisurely, dignified pace of a program sponsored by a manufacturer of fine pianos would not be fitting for programs for such a racy, informal product as, say, ginger ale.

Character is probably the most important of the three elements named above. By this we mean the attribution in the radio program of a personality fitted to the program or sponsoring firm. Personifying the program, it might be called. This can be done partly by naming the performers to conform with selling features of the product. But more important is the necessity that their characters should not belie their names. Smith Brothers Cough Drops, for instance, might use two brothers by the name of Smith in various predicaments from which they successfully emerge with the aid of cough drops. But that is not enough. The brothers must be ordinary mortals the same as the "average citizen" who uses the product. Their trials and tribulations must be the same as those of "the masses." They must have clear natural voices. Anything high-brow in their characters would make it seem that the product was not for the man in the street.

Not so, however, with the character of the central figure in a program sponsored by a fine jewelry house such as Tiffany. This character must be aloof, refined, not at all ordinary. The characterization of the announcer of the program and those who speak the continuity must be a blend of the character of the sponsor, the product, and the

## martyr - -

**G**ERALD BUCKLEY, radio announcer at station WMBC, Detroit, was shot and killed last month by three gangsters who took the only method possible to silence Buckley's terrific broadcast attacks on vice and crime in that city.

Tribute to the intrepid announcer was paid by the largest crowd that ever attended the funeral of a private citizen in Detroit. More than 100,000 persons are said to have viewed his face as he lay in state until the funeral day.

The world of radio mourns the death of Buckley no less than the city of Detroit. But radio is proud, as well. To that shining list of immortals who perished for freedom of the press a new name has been added—Gerald Buckley, first martyr to the cause of freedom of the air.

program material; combined with unalloyed entertainment, creating in its entirety the basis for buying impulse in the minds of the radio audience.

**C**ONTINUITY must also be the connecting link between program units, links which stimulate the imagination, uphold the quality and tempo of the programs, and create prestige for the sponsor. There must be no let-down between numbers. In this sense continuity is truly that which its name implies, turning otherwise disturbing and awkward moments between program units into one smooth channel of pleasing entertainment.

But with all its importance continuity should not steal the story or take upon itself the spotlight of surprise rightly belonging to the feature following. Any such stealing-the-show would tend towards anticlimax in the following feature, and the loss of attention due to the let-down. On the other hand, continuity should increase the degree of listener interest by arousing suspense as to the next feature, creating anticipation, and voicing approval of the program as a whole and especially the last number.

Where, one may ask, is the material for such a continuity to be found? The continuity writer should have access to all present and past advertising campaigns as well as any plans for the immediate future. With these in hand the

writer may acquaint himself with the out-standing merits of the product and its selling points. Where possible, the continuity writer should walk through the factory, store or place where business is done involving the product. Here he may learn the many steps through which the product passes, its nature, and the mood and atmosphere surrounding it—perhaps the bustle and hurry of the corner drug store when the noonday crowd enters for sandwiches and malted milks, perhaps the calm and quiet of a sedate hotel.

He should also come in contact with the personalities responsible for the product, its manufacture, sale, and consumption—the president of the firm, the sales executive, the advertising agency, the retail grocer, the housewife. And lastly, he must work in close cooperation with the musical end of the program so as to obtain a smooth-running, closely knit continuity.

From these sources and his own ingenuity a good continuity writer can fashion a piece of work which will remind the listener of, and arouse his enthusiasm for the product and the house which sponsors the program. Radio broadcasting is expensive. To go on the air with a continuity less than perfect is to fail to take advantage of a most potent opportunity to build good will and sales.

### Department of Agriculture Biggest Broadcaster

**T**HE biggest user of broadcasting facilities in this country is the U. S. Department of Agriculture. More than 300 stations or about half the number in the U. S., broadcast information supplied by the department. Weather forecasts, market news, general farm information are all carried without charge by the stations, which at commercial rate would cost the government some millions of dollars.

Summing up radio's service to the farmer, Morse Salisbury, chief of the Department of Agriculture's Radio Service, says that radio gives the farmer:

A stock-ticker connection with the markets.

A leased-wire service on weather facts.

A face-to-face acquaintance with the farm scientists of the nation and their findings.

A front-row seat in the theater of world events.

An intimate acquaintance with the best in music and speech.

An individual participation in the daily life of the nation.

# Airing Our Views

**T**HUMBING through a recent copy of *Editor & Publisher*, we encountered this headline:

## LOCAL BROADCASTS NOT A MENACE TO THE NEWSPAPERS, MANAGERS SAY

**Tie-Up Space in Dailies Generally Used, Advertising Men Report—Linage from Equipment Dealers Has More Than Offset Any Revenue Loss, Others Declare.**

And then we remembered another headline in the same magazine not so many months ago:

## KALTENBORN VIEWS RADIO AS A MENACE

(Mr. Kaltenborn, for your information, is associate editor of the *Brooklyn Daily Eagle*.)

As these contrasting headlines indicate, the attitude of the average newspaper towards radio has undergone a considerable change. At first, radio was treated as a novelty, like mah jong or cross word puzzles, something to be given a certain amount of space because it was of momentary interest, but not to be taken overseriously. The first sponsored programs were looked down on as advertising freaks, whose novelty was their only value.

Then, as it became clear that radio was here to stay and as it developed into a successful advertising medium, radio suddenly turned into a bugaboo, a sly robber that was stealing revenue away from the press. Many papers eliminated trade names from their program columns; others abruptly stopped printing any radio news at all.

"Stop, thief!" was the cry. "Radio must pay for space. Why should we devote several columns a day to tell our readers to listen to programs paid for by advertisers who would be spending their money for newspaper space if the glamor of broadcasting had not seduced them away? If all papers refuse to print any free programs, the advertisers or the stations will be forced to pay if they wish to tell people about their programs."

It soon became apparent that this belligerent attitude was as ineffectual as the previous condescending one. Broadcasting continued to flourish. And so the newspapers have changed face again. Today most of them are accepting radio as a welcome ally, with beneficial results.

Advertising solicitors find it easy to sell tie-up space in their papers to advertisers on the air, who in turn find that the two media work well together. Editors find that radio news is real news to 90 per cent of their readers, a considerably larger percentage than that interested in sports, to which so much space has been freely given. Papers that have given their subscribers consistently accurate program service are selling an increasing amount of "spot-light" or "radiocast" space to sponsors who want to announce their programs in a manner not possible in the complete listings.

It all sums up to this: Radio is here to stay. Newspapers are here to stay. Neither one is going to put the other out of business. Why, then, waste time and money in useless bickering, when by cooperating both can profit?

**N**ORMALLY we recognize the important place of statistics in modern life, but there are times when we whole heartedly wish that the Arab who first scratched crude figures in the desert sand and called them numbers had died a borning and this is one of those times. The cause of our curses is a statement that "advertisers spent between \$18,000,000 and \$19,000,000 for time on the air during 1929." Also, that within the last month we have seen or heard the same statement a half dozen times, and usually from someone who ought to know better.

Now, the amount is all right. To be exact, it's \$18,729,571, which figure is quoted from National Advertising Records, the source of all the above declarations as well. But that is *not* the amount spent on all broadcast advertising; it's only that spent on the chain accounts. What the

total amount was, nobody knows for certain, but it was a lot more than \$19,000,000. Less than half of the radio stations are chain members. Less than half of the programs broadcast by the member stations are chain programs. Take into consideration the fact that rates may be generally lower for most of the non-members; even so, it is easy to see that the total will be two, three, or possibly four times \$19,000,000. Personally, we wouldn't want to even guess at the total broadcast bill without a good many more facts than are now available.

**R**ADIO has sometimes been accused of usurping the place of the newspaper as a news and advertising medium without assuming the newspaper's responsibilities to the community. That charge has already been disproved at every opportunity. During the Florida hurricane disaster and the Mississippi flood, to cite only two instances, radio kept the otherwise isolated communities in touch with the outside world and aided greatly in directing relief work. Huge funds were raised by commercial stations, who gave liberally of their time to broadcast pleas for the devastated regions. And now WBBM, one of Chicago's most powerful stations, has placed all of its facilities at the disposal of the police department in its war against the gangsters.

**M**EMBERS of the St. Louis retailers' association are adhering to an agreement that none of them will advertise over the radio, presumably on the grounds that if one concern uses this medium the others will have to follow suit, and in consequence none of them will be any better off than they were before.

On first thought this line of reasoning sounds perfectly logical. The conclusion, however, is based upon a false premise, namely, that consumer demand is fixed; that there is a definite volume of business to be secured in St. Louis, and in consequence by using radio the retailers

(Continued on page 31)

Broadcast Advertising

# BROADCAST PERSONALITIES



C. D. Taylor, WBT, Charlotte, N. C.



Don E. Gilman, N. B. C., San Francisco



Alfred J. McCosker, WOR, Newark, N. J.



W. L. Gleeson, KROW, Oakland, Calif.



Richard O. Lewis, KTAR, Phoenix, Ariz.



Campbell Arnoux, KTHS, Hot Springs



Paul R. Heitmeyer, KGW, Portland, Ore.  
*August, 1930*



Bill Ray, KGER, Long Beach, Calif.



Charles Gurney, WNAX, Yankton, S. D.



## "MR. AND MRS." SELL GRAYBAR PRODUCTS

(Continued from page 9)

fan letters showed 29 per cent to be signed "Mrs.," 27 per cent "Miss," 23 per cent "Mr.," and only 13 per cent by children. It was found, too, that whereas about 50 per cent of the country's population is located in the country and in towns under 5,000, only 15 per cent of our "circulation" was in these localities. Five thousand of our audience were questioned and 90 per cent told us they felt grateful to us and would give our goods preferred consideration. Other surveys have established the fact that about 33 per cent of radio listeners are affected in their buying habits by what they hear on the air. Another interesting discovery was that our broadcasting made people much more receptive to and conscious of our newspaper, magazine and other advertising.

We have no "before and after taking" figures to quote. The complexity of our sales and advertising structure makes direct deductions impossible, but after ten months on the air we are convinced that broadcasting has done everything for us we optimistically could expect. It has won us a large following, more than 50 per cent of which did not know of us before our advent on the air. This audience is composed largely of people who buy the things we have to sell and who are located in the spots where we have distribution.

Our radio listeners appreciate our efforts to entertain them and profess to want to buy our goods. The job has been made easier for newspaper, magazine and poster advertising and for the salesman selling our goods. Dealer cooperation is easier to gain, and even the loyalty to our own people is intensified when out of the ether comes the strains of "Mean to Me" and the words of the announcer, "Again the Graybar Hour comes to you. . . ."

### R. B. A. and RCA Affiliate

RADIO Broadcasters of America, Inc., has announced its affiliation with the RCA Victor Company, Inc., as special sales representatives. The combination is offering a complete service in the field of electrical transcriptions.

## new chain?

IF the application of station WOR at Newark, N. J., to increase its power from 5,000 to 50,000 watts is granted by the Federal Radio Commission, it will very probably result in the formation of a third national network, with WOR as its key station. Rumor has it that Warner Brothers and Metro-Goldwyn-Mayer, large motion-picture producers, are competing for control of the organization, which is plausible when one considers the connections between NBC and Radio-Keith-Orpheum, and CBS and Paramount. Hearst is also alleged to be bargaining with WOR. A third chain has long been hoped for by many broadcasters, but previous attempts have been halted by the extremely high expenses involved and also by the competition of the two existing networks.

### WBEN, Buffalo, Goes on Air September 1st

A NEW call, WBEN, will be heard for the first time about September 1st, when the radio station of the Buffalo Evening News goes on the air on the 900 kilocycle channel with 1,000 watts power, to operate full time.

This position on the dial was formerly occupied by WMAK, owned and operated by the Buffalo Broadcasting Corporation, who relinquished it to the News by order of the Federal Radio Commission.

Organization of the new station is under the direction of A. H. Kirchofer, managing editor of the News, but it is planned eventually to operate the station entirely separate from the newspaper. Dr. L. Grant Hector, radio editor of the News, and Paul Godley and L. C. F. Horley, radio engineers, are in charge of the engineering details.

### Green River Sponsors Novel Program

"WHAT'S Wrong with this Picture?", long a popular puzzle fad, has been adapted to radio in a new series of weekly broadcasts over the Columbia network, sponsored by the Schoenhofen Company, Chicago, manufacturer of the soft drink, "Green River."

Providing the listeners with a chance to test their musical wits, the programs are replete with deliberate errors. The announcer names a certain selection, and the orchestra plays something different. He announces the studio soprano, and a male quartette is heard. Prizes are awarded to the listeners spotting the most errors.

### Cincinnati Agency Adds Radio Department

A RADIO department has been added to the staff of the Procter & Collier Advertising Agency, of Cincinnati, according to announcement by M. L. Pernice, Jr., president of the company. The new department will be directed by Arthur L. Thexton, account executive, who has made a complete study of radio broadcasting. Assisting in the department will be John Jensen, continuity supervisor; L. P. Orr, rates and stations; Marsha Wheeler, women's programs; Betty White, Elspeth Ehrich and Edward Price Ehrich, continuity writers, and Horace W. Karr, publicity director.

Commenting on radio advertising, the announcement states:

"Not within the memory of the present generation of advertising men has a new advertising medium achieved such marked preference in a short time as has radio broadcasting. Starting at scratch only six years ago, radio broadcasting attracted a revenue of more than \$60,000,000 from advertisers during 1929.

"While fundamental advertising principles have not been violated by radio broadcasting, the method of its use and application has broken many fixed precedents of advertising practices. It has followed new lines, new channels of approach with which advertisers and agencies have not been familiar.

"It has caused millions of people to buy merchandise without asking them to buy. It has made merchandise desirable to a great percentage of our people without describing the merchandise. It has sent people to countless stores without specifically identifying those stores. It has caused people to want goods without closely defining or pricing those goods.

"In many real ways radio broadcasting has broken with old advertising tradition.

"For these reasons the advertising agency, alert to the needs of its clients, has realized the necessity of engaging the full time of a group of people whose particular experience and ability fit them to direct the investment of their clients' 'money on the air.'"

### Elgin Adds Morning Broadcast Directed at Women

THE Elgin National Watch Company, Chicago, sponsors of daily play-by-play broadcasts of the home games of Chicago's two major league baseball teams over WMAQ, and of a weekly evening program over the NBC network, have added a weekly morning period to their broadcast schedule.

The new campaign, which is also an NBC feature, is directed at the feminine market.

### Steinbruch Joins NBS

HERMAN STEINBRUCH has joined the New York staff of the National Broadcasting Company, after serving for more than a decade as advertising manager of *Current History Magazine*.



# 10 REASONS WHY

Continental electrical transcriptions offer a successful radio merchandising medium for advertisers—

- 1 Cut the cost of the advertiser very substantially.
- 2 Eliminate telephone toll line charges on open line national hookup.
- 3 Eliminate distortion in reception due to faulty line transmission and annoying interruptions.
- 4 Eliminate differences in time of release.
- 5 Wider selectivity of talent to choose from is offered and you are not forced to accept only talent under contract.
- 6 Programs once recorded are approved by the advertiser before being released.
- 7 By carefully selecting stations, coverage closely parallels distribution and keeps apace with the sales development of new territories, as needed.
- 8 Definite assurance that your sales message is properly handled with the right appeal.
- 9 CONTINENTAL offers outstanding programs at considerably less than the ordinary cost of talent—programs with internationally known artists, motion picture stars, novelties and entertainment features which create their own audiences and hold them.
- 10 CONTINENTAL offers the smaller stations the opportunity to present at moderate prices programs of exceptional merit and entertainment features employing talent not otherwise obtainable.

“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.



## Amos 'n' Andy Sign Five-Year Contract With Pepsodent

WHAT the public thinks of Amos 'n' Andy as entertainers everybody knows. What their sponsor, the Pepsodent Company of Chicago, thinks of them as salesmen is shown by the announcement that the boys have just signed a contract for five years more of toothpaste selling, with a sliding scale salary that nets them the largest amount ever paid radio entertainers.

That announcement was made as Correll and Gosden, creators and portrayers of radio's favorite characters, reached the end of their first year with the National Broadcasting Company and Pepsodent. It was also said that the Pepsodent company paid the team a substantial bonus this year above their salary, in appreciation of their value to the company.

Bill Hay, commercial manager of WMAQ, Chicago, who has announced the act since its origin at that station, is not mentioned in the contract. Station officials, however, say that the agreement with NBC provides that WMAQ fur-

nish the announcer—and that he will continue to be the soft-voiced Mr. Hay.

It was on August 19, 1929, that Amos 'n' Andy made their debut in person over a wide network of NBC stations under the sponsorship of Pepsodent Company. While at that time they were well known throughout the middle west and in a few places in the east, they were newcomers to network broadcasting. Within a few weeks, however, they had won millions of new followers and were acclaimed everywhere as the most popular entertainers the world has ever known.

Last November, in an effort to please listeners in the east who complained that hearing their favorites at 11 p. m. kept their children up too late, the time of broadcast was changed to earlier in the evening. Within a week hundreds of thousands of western listeners complained of the change of time and the boys consequently began a two-a-night broadcast schedule. This permits eastern listeners to hear them at 7:00 p. m., E. D. S. T., and western listeners to get their entertainment at 10:30 p. m., C. D. S. T. They were the first radio entertainers to use this sort of schedule.

During the past year the popularity of Amos 'n' Andy has exceeded anything that the entertainment world has ever known. Millions of letters have been received from listeners; life stories of the two stars have been published in newspapers and magazines throughout the world; offers by the thousands have been received bidding for their services or the use of their names in exploiting thousands of varied propositions.

On April 11, this year, the National Broadcasting Company the team's exclusive agent, signed a contract with RKO Productions for the services of Amos 'n' Andy to make a talking picture at the largest figure in the history of the motion picture industry. That picture is now in production. Out of the avalanche of other offers, the NBC, as agents, have accepted but two, one for the manufacture of an Amos 'n' Andy toy automobile and the other for the use of their names on a candy bar.

The popularity of the two boys, who remain humble and unchanged in the face of their prosperity, cannot be measured even by the NBC. Their audience each night is without doubt the greatest any two men have ever had. Their fame, which has spread to the ends of the world, continues to rest on the homely, human drama of the lives of two uneducated colored boys—their business and club affairs, their love adventures and their sincerity of portrayal.

## Radio Digest Sold

EDWARD LYMAN BILL, INC., has organized the Radio Digest Publishing Corporation, with headquarters in New York. This company has purchased *Radio Broadcast*, formerly published by Doubleday, Doran & Company, *Radio Revue*, New York, and *Radio Digest*, Chicago.

Effective with the September, 1930, issue, these three magazines will be merged and published under the name of *Radio Digest*, as a national publication for the radio public.

In addition to the board of contributing editors, which will be announced later, the executive editorial staff is: Editor, Raymond Bill; advisory editor, Henry J. Wright, at one time editor of the *New York Sun* and the former *New York Globe*; associate editor, Charles R. Tighe, formerly managing editor of *Radio-Music Merchant*, and Harold P. Brown, editor of *Radio Digest* under its former management. The business manager is Lee Robinsor.

*Radio Digest* was founded April 1922, by E. C. Rayner, its original editorial appeal being to the amateur set builder. About a year ago the magazine became a class paper for the radio listener.

The Bureau of Broadcasting, radio station representatives, which has been conducted in conjunction with the magazine for the past few years, was not sold with *Radio Digest*. It is being continued as a separate business with headquarters in Chicago under the management of Dean Hodgdon.

# HEINL is FINAL On Radio News

## Heinl Business Letter

Insurance Building

Washington, D. C.

SAMPLE COPY ON REQUEST

## RADIO RESULTS

No. 1

## WHO?

Over a period of 20 weeks, a manufacturer, using morning half-hour broadcasts, induced 61,000 women to call at department stores to meet his representatives. He also added 400 new desirable retailers who had not carried his line before.

The complete story may be secured from

## SCOTT HOWE BOWEN, Inc.

Radio Station Representatives

274 Madison Avenue

New York City

CHICAGO

PHILADELPHIA

DETROIT

BOSTON

# 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**

## SELL THEM AT THE BREAKFAST TABLE

(Continued from page 5)

depositor for advice on an air program. This banker's birthday had been recently broadcast. His reply to the depositor was, "I think every person in the United States listens to that damned station and they all called me up on my birthday;—broke up a whole day's business. Their alibi was that WOL had told them to." You can readily appreciate the effect that this had upon

|||

Over 20  
National Advertisers  
Are Putting Their  
Message Over

# KWCR

CEDAR RAPIDS, IOWA

A Popular Station in a Populous Area

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

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

Western Electric units used for the broadcasting of disc recordings, either 33½ or 78 R.P.M.

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

the depositor. We experienced little difficulty in getting his signature.

No preferred time is sold to any advertiser at any price. Advertising copy is shuffled daily to reach a varying audience. An advertiser may be on at 7:35 one day, 9:50 the next, and 8:46 the following day. In that way, he gets the full benefit and eliminates the possibility of repetition to the same audience, as they are all creatures of habit in rising and leaving for work in the morning at approximately the same hour daily.

Thus the Musical Clock goes on until 10 a. m. with right, peppy music:—A few foxtrots, *no vocals* or *slumber music* and announcements that are limited to 100 words, absolutely.

To keep our record programs from becoming deadly monotonous, this system is adhered to.—We have cross-indexed our library of about 2,500 records. This makes easily available some 5,000 selections. Upon each card, the operator stamps the date the record is played and no selection is repeated in less than three days.

We let them wail in vain for "Piccolo Pete" on a request program if it has been played less than three days before. Thousands of listeners must not be bored because of the wants of a few. Furthermore, it is unfair to the record manufacturer, to kill the sale of records, even though they can be bought from a retail dealer's shelf. If we destroy his market and curtail his production, its reflection will soon be noticed, and what would we do without them?

We frequently offer free merchandise in the food line, but the advertiser must give at least 40c in value to attract the listener. These announcements are usually made at 8:13 A. M. They are something like this:—

Now you've all been hearing these spicy stories about—

**DIPLOMAT COFFEE**

Here is a chance to get a free drink.—Think of that in these days when we suffer the high cost of drinking.

Get your pencils!—Let's go!—Call Shepherd 2329 or Silver Springs 601:—

**DIPLOMAT COFFEE  
COMPANY,**

Silver Springs, Md.

and give your name and address. If you live in the District—a pack-

age of coffee will be brought to your door.—This offer is made to the first one hundred people who call:—

**DIPLOMAT COFFEE  
COMPANY,**

Silver Springs, Md.

Shepherd 2329 or Silver Springs 601.

Within two hours after this announcement, the manager of the telephone company visited the advertiser and told him that he could not continue this method of advertising, as it had paralyzed the Silver Springs exchange which was not prepared for it, etc. 2,100 calls had been received in one hour. Later, we arranged to notify the telephone company of any give-away. They were prepared, and it worked perfectly. We have learned through bitter experience how unfavorably the listener re-acts if free merchandise is offered and the advertiser has only one or two incoming phone lines. Only a few of the hearers can reach them and the station as well as the advertiser receives some very scathing letters, calling it a fraudulent announcement, etc. Of late, we have used the mail instead of the telephone with excellent effect.

Now you have the routine, but because we tell our listeners when to wipe the egg off their chin and run for the bus is not the only reason why the feature continues in popularity. *No Suh!* We maintain a permanent advertising department, the manager of which has had broad experience in other lines of advertising. The duties of this department are to visit the plant of the advertiser, analyze his sale problem and listen with intelligent interest to his story, keeping in mind constantly the salesman's viewpoint.

It is not our purpose to trumpet forth in the voice of WOL, but during each advertiser's period to let his own voice, in policy at least, be heard in the plainest homelike, conversational manner, not in the "Ladies and Gentlemen" bally-hoo.

Stale and prosaic copy is not used. There were over 1,100 original pieces of continuity written for the Musical Clock programs alone over a period of five months. In addition, an editing service was given to the companies who furnished their own copy.

Every announcement is checked to see if it promotes:—(1) Good

*Broadcast Advertising*

✦ KGRS  
Amarillo

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

KCKO ✦  
Wichita Falls

WRR ✦ Dallas

KTAT ✦ Fort Worth

WACO ✦  
Waco

KTSA ✦  
San Antonio

KTRH ✦  
Houston

# Serving the Great Southwest

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

*For detailed information write*

**SOUTHERN BROADCASTING COMPANY**

Aviation Building

Fort Worth, Texas



will for the advertiser; (2) Emphasizes one idea only; (3) Supplements his other advertising; (4) Creates positive suggestion that will bring action; (5) Catches the attention of the ear in the first line as a headline catches the eye of a reader. There are five volumes of story back of that outline.

## LET'S GET DOWN TO BUSINESS

*(Continued from page 6)*

proves its ability to sell goods. And, it is from this angle of providing the buying urge that the advertising agency can be of tremendous help.

**B**BROADCASTING stations should not get the idea that the advertising agency worthy of the name is going to clutter up the atmosphere with raucous and distasteful hawking of wares. Such is not the case. Advertising agencies have developed the art of presenting visual appeals with a subtlety and grace that rivals in interest the news and fiction matter carried by newspapers and periodicals. And, it is logical to suppose that these same advertising agents will lend the same craftsmanship to oral appeals.

It is the business of the radio station to build for itself an audience by carrying features that people will listen to—to guard this audience jealously, by refusing to broadcast advertising of a questionable nature—and to make it possible and profitable for the advertising agent to harness this tremendous power which is radio.

When this is done, advertising agents will flood the stations with business and will develop a radio technique that will make commercial broadcasts as entertaining as, or more entertaining than sustaining or station feature programs.

If I owned a broadcasting station, and expected to operate it at a profit, I would study the methods that other advertising mediums have found it profitable to employ. Let me illustrate what I mean by drawing a few comparisons. If I want to buy outdoor bulletins on Wilshire Boulevard, which is a main artery in Los Angeles, the outdoor advertising people can tell me accurately the number of cars and pedestrians that I may expect to pass the board I buy each day.

But, if I choose to buy radio, this is likely to happen. In fact, this did happen, just a few weeks ago. I wanted to get some information on two competing radio stations for an advertising account that I was starting "on the air." The representative of one of these stations came over to see me. I said, "Can you give me any idea at all as to the number of listeners you have." He said, "Why certainly. We have seven or eight million listeners." The discrepancy of a million listeners in his estimate obviously meant nothing to him. I said, "Do you mean to say that you have one out of every fifteen people in the United States listening to your programs?" He said, "Well I don't know, but we have a lot of listeners."

I think most advertising agents who stay in business, like to buy advertising on a basis of facts. I think the average radio station would make more progress and more money if it paid more attention to getting the facts, and less attention to blues singers.

And as for presenting the facts, I think it is too much to expect that the average man picked up on the street and put to work soliciting radio business on a commission basis will delve far enough into the vitals of radio advertising to make either a convincing or intelligent presentation to any agency or advertiser.

As a buyer of radio advertising, I am not interested in hearing the chatter of the average solicitor about jazz bands, cowboy quartets or silver throated sopranos. I assume that those things are as available as printers' ink, paper stock of typography. What I am interested in hearing is who listens to the jazz band—and then what the listener does. I have no desire to send tunes out over the air unless dollars come back from these tunes, in the way of profits.

The average radio solicitor talks about his station—his artists—his broadcasting facilities—his wattage. In doing so, he is missing the point entirely. What the advertiser buys is consumer influence—a vague and subtle thing to be sure. The primary thing the advertiser is interested in is a result—the method of accomplishing the result is purely and simply a secondary considera-

# WIBW

**A**SSURES the advertiser thorough coverage of the rich rural and small town market of Kansas.

Member Columbia Chain  
580 Kilocycles

**The Capper Publications**  
TOPEKA, KANSAS

# A Complete BROADCAST SERVICE

*Experienced  
Selectors of Stations  
and Programs  
that "Pull"!*

1. Program planning.
2. Program building.
3. Preparation of continuities.
4. Talent selection.
5. Musical supervision.
6. Program direction.
7. Recording affiliations with the finest recording companies.
8. Program distribution.
9. Complete sales counsel in broadcast advertising tieup.
10. Individual station check-up of program releases.
11. Station selection.
12. Economical purchasing of station time.
13. Program publicity.

**E**XTENSIVE experience in this important specialized advertising field makes it possible for us to offer advertisers and agencies a complete and exceptional service covering every phase of radio advertising from the inception of the campaign to the careful checking of releases.

Let us make every minute's broadcasting more impressive. Full details promptly furnished without obligation. Full cooperation offered to recognized agencies.

**A. T. SEARS & SON, INC.**

FOUNDED 1910

520 N. MICHIGAN AVE., CHICAGO

New York

Cleveland

Detroit

tion for him.

If I put a classified advertisement in a newspaper, I know that when the replies come in, I can go to the paper, and the clerk will go through the box bearing my number and hand me the replies. But, to try to get replies that come in from a broadcast is quite another matter. They may be in the announcer's pocket, the manager's desk, or

tucked under the cover of the grand piano. Sometimes you get them—sometimes you don't. It's just a matter of luck.

And as for telephone calls, to try and get them is next to impossible. Telephones are often scattered around in different rooms. Anyone who is handy answers the ring. Usually there is such a din around the phone that it is impossible for the operator to get the name and address correctly of the person who calls in.

What is more distressing is the fact that many of the operators are not only inefficient, but discourteous as well. Not long ago, we were handling a very elaborate and expensive broadcast. I happened to be standing by the branch exchange to get a line on the phone calls as they came in. Someone called and said he did not like the tenor who had just sung. "Sorry," said the operator, pertly. "You had better tune in on some other station." With which sage remark, she disconnected the line, and plugged in on the next call that was waiting for her.

Many, many times, I've heard operators say, "Sorry, I don't know who's singing." or "I don't know whose program is on now. You'll have to look in tonight's paper."

NEWSPAPERS have found it profitable to so organize their businesses as to make it possible to get information from them at any hour of the working day. But, to get information from a radio station is far more difficult. If the program manager is not in, that's

that. There is nothing to do but wait until the program manager comes in. And, I often wonder where program managers spend their time. If the business manager is not in, no one else can give a sensible answer about rates or time available. The only thing to do is to wait until the business manager comes in. It may take him two or three days to get in.

And, if the business manager and program manager happens to be one and the same person, that's an unbeatable combination. The only thing to do in that case is to find another station—or use some other medium.

If broadcasting stations are to make their wares attractive to business men, they should do everything possible to divorce temperament from this business of broadcasting. The fact that singers and other musical artists are temperamental and jealous is perhaps traditional. If this be true, the radio station should do everything in its power to keep this jealousy and temperament from reacting on the client.

I know of one radio advertiser who was on the verge of canceling his entire radio contract because of friction and gossip that was originated by staff artists at a radio station. It happened that this advertiser did not choose to use staff artists, and his productions employed talent recruited from other sources. The hue and cry that went up echoed and re-echoed until all hands at the station from the janitor to the manager were heatedly and loudly declaiming the great indignity

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

The Northwest's Most Popular Chain

Representatives

McElhiney & Associates  
Scott Howe Bowen, Inc.

**POWER**  
POPULARITY

5,000 WATTS

**KJR** SEATTLE  
**KEX** PORTLAND  
**KGA** SPOKANE

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

Covers The Northwest Like The Sunshine

# PROVED

for both stations  
and sponsors

*by seven months of  
successful syndicating*

Start the new season right—be in with the other stations and sponsors reaping the benefits of this established popularity.



## CECIL *and* SALLY in "The Funniest Things"

The station or the advertiser enters into no experiment with Cecil and Sally. Seven months of successful use have proved the value of this feature. These two young Americans reflecting life so accurately in its comedy aspects are welcome in homes from Halifax to Australia. Their popularity is definitely established. Their influence on station audience is vital. Sponsors are assured of concentrated attention for their messages six days each week; agencies a presentation as fool-proof as an electrotype, and with a minimum of effort.

Recorded at 78 R. P. M., ten minutes per day, six days per week. Sample recordings for audition purposes will be sent upon request.

### PATRICK AND COMPANY

865 Mission Street, San Francisco

Telephone—Davenport 2795

Cable Address—Cesally

that had been done to their tenor, their soprano and their orchestra leader. Finally the ruckus got to the ears of the man who was paying the bills for the programs. Things seem to have cooled down now, but if the same condition arises again, there will be one less radio advertiser "on the air."

It seems to me that radio sta-

tions should be entirely impersonal in the matter of talent. If the talent employed is acceptable to the radio listeners' ears, the station should hold no ill will toward the advertiser should he not choose to use the station trombone player—or the station tenor.

No publication tells any advertising agent or advertiser that he shall have his illustrations drawn by any particular artist—or that he shall have his copy set by any particular printer. So long as the advertisement conforms to good ethics and good taste, it is acceptable, and it is welcomed.

The matter of publicity should be handled by radio stations in an efficient and businesslike manner. Newspapers rely upon radio stations for the matter they carry in their radio columns. Frequently, news releases from radio stations are irregular and inaccurate. Often, changes are made in programs, and newspapers not advised of the changes. This brings the wrath of the readers down upon the heads of the radio editors—and wrongly so.

By and large, newspapers have been gracious in granting to radio news free space which in reality, is advertising a competing medium. And, it is important that the advertiser who is trying to use radio effectively get every bit of newspaper co-operation that is possible. I have found newspaper men much like Indians. They never forget. If it is difficult or impossible to get accurate news from the publicity department of any particular station,

that station immediately falls from grace and finds it difficult to "get a break" in the news thereafter. And yet, newspaper publicity can help make a radio station popular, just as it helps make countless motion picture and stage presentations popular.

The matter of broadcasting rates should be clarified. I believe that there should be one rate and one discount, so that every buyer gets exactly the same kind of a deal. I believe that the itinerant broker who gets business because he gets an inside rate should be eliminated.

I know of a newspaper that is reported to give radio broadcasting over a station it owns, to those who advertise in its columns. This newspaper should either go in the radio business—or the newspaper business. I see no reason why I should pay for broadcasting on this station when another man pays nothing for broadcasting merely because he carries newspaper advertising in the newspaper owned by the radio station.

Radio has grown very fast. It did not start as an advertising medium. It developed into one. For months—yes, years, it was a novelty. During this novelty stage, its glamor attracted playboys and girls, wisecracking announcers—a lot of glitter—but not much gold.

But the novelty stage has passed. Today, radio must actually deliver business. In order to deliver business, it must get down to business—the sooner and more completely, the better.

## 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.

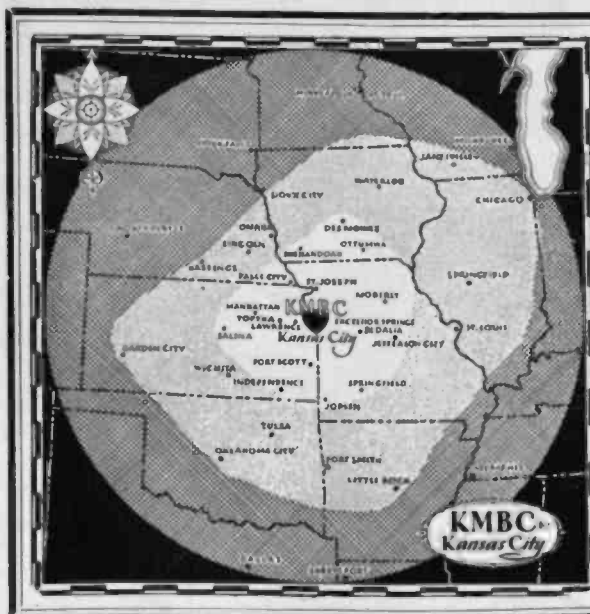
**Electrically** transcribed advertising programs solicited.

*Send for Rates  
and Schedules*

**Pacific Broadcasting Corp.**

Prospect 3456  
988 Market St.

San Francisco, Cal.



## 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



# In Good Company

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.

Chrysler Motors.

Hood Rubber Co.

The Pennzoil Co.

### BEVERAGES

Anheuser-Busch Co.

Big Ben Beverage Co.

Otto Schmidt Products Co.

Prima Brewing Co.

Schoenhofen Co.

### CLEANERS

The Climalene Co.

The Makelim Co.

### DYES

Park & Tilford

### FARM EQUIPMENT

Schreiber Milling Co.

Stover Mfg. & Engine Co.

### FINANCIAL

Chicago Bank of Commerce.

North Avenue State Bank.

Sterling Casualty Insurance 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

Wilson Bros.

Bedford Shirt Co.

D. Lelewer and Sons

### 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.

Golden Rod Ice Cream Co.

Plezall Cookie Co.

### 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

Spic Laboratories, Inc.

### 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**

## PICKS RADIO TO FIGHT HARD TIMES

(Continued from page 3)

international ramifications and that the number of its most varied products mounts into the thousands, is given the public in short, easy doses. This part of the radio program augments a most decided institutional note that has been featured in all Goodrich advertising this year. The general idea is to stamp on the mind of the public the fact that this company is one of wide diversification in the manufacture of rubber products.

The courage of the program is notable because it puts into practice the oft quoted but seldom used theory that advertising is potentially the greatest merchandising stimulant at a time when business lethargy is most apparent. Volumes have been written on this theory but it is only once in a great while that one finds an institution with the courage to put it into practice. Especially,

to add a radio program to an already large advertising budget.

AS FOR the program itself, Mr. Kelly is encouraged in his belief that he has discovered a real rival to "Amos 'n' Andy" by frequent press notices to the effect that "Uncle Abe and David" are presenting a most unique and refreshing program and one which threatens the exclusive throne of the famous blackface team.

Certain it is that the Goodrich advertising manager has adopted the brief program of the tooth-paste comedians and the popularity of its own program is probably due in no small measure to its brevity. After all, radio advertising has vaudeville as a precedent for short snappy programs and the quality of variety in brief skits is most assuredly a great factor in making vaudeville the most popular of all American stage amusements. Also, we have the ancient apothegm that "brevity is the soul of wit."

While the antics of these venerable down-east merchants in New York are more or less in the nature of a farce, there is enough of the tragic in their inapposite activities to provide the rare sensation of combined tragedy and comedy. The dialogue in no sense appeals to mental activity but it certainly does appeal to the heart. The program is entirely emotional which provides a splendid background for the contrasting talks of various Goodrich personages who consume a brief period in extolling the virtues of Goodrich and its products.

While there may be basis for

argument and criticism in the fact that this midsummer program faces the handicap of poorer reception than in winter—and poorer reception includes the size of the audience as well as the mechanical reproduction—it is not a very strong basis for controversy when one considers the timeliness of the campaign, its brevity and the absence of rebuttal by competition. The hour—10:15 p. m.—is also in its favor.

There is another factor that is not by any means a minor one, which is the effect the broadcasts have on tire dealer morale. Due to the backwardness of tire sales at a time when replacement business generally reaches its peak, dealers are likely to slump into the doldrums. Tire dealers are human like the rest of us.

Quite obviously they will find new courage in the fact that their manufacturer is so well fortified in his confidence in business recovery that he is willing to co-operate with his dealers in adding to his advertising and merchandising expenditure. Then, too, it offers branch salesmen a selling point with the fact that his company is increasing its consumer advertising activities while its competitors are curtailing their advertising.

The return of Goodrich to the air is in the nature of another confirmation among big advertisers of the value of radio advertising and it is complimentary to the profession generally that many of the advertisers who spend millions of dollars each year have not promulgated radio programs at the sacrifice of

# 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



## 79,800 PACKAGES OF NEW BREAKFAST FOOD «

79,800 packages of Honey Bee Flakes, a new food product, delivered to the Wichita (population 111,000) grocery trade in response to a campaign June 9 to 27—K. F. H. the only medium used. The K. F. H. audience are buyers.



A recent survey shows 86.3 per cent of the Wichita audience prefer K. F. H. programs and listen morning, noon and night. No radio campaign can guarantee coverage in the Wichita territory unless K. F. H. is used.

Station particulars on request.

**RADIO STATION K. F. H. WICHITA, KANSAS**

the older order of advertising. It is reasonable to predict that when advertising budgets are made up this fall, for the various campaigns next year, radio will be among the mediums to receive substantial recognition.

Advertising agencies can no longer treat radio as an interloper in the advertising field and they do not. The J. Walter Thompson Company is one among the progressive leaders in the profession of advertising to institute a well manned radio division as a definite addition to their large advertising activities. This department has supplied valuable services in designing and executing the Goodrich and other broadcast advertising campaigns.

There can be no doubt that strategy is a militant force in advertising. It is not new by any means nor is it entirely a general practice. The unity of time, place and action are not always evident in advertising, radio or otherwise. This trinity is more often an incident or an accident. In the Goodrich radio program strategy seems to be the most important force. And the boldness of its attack may be the means of its success.

## Radio Board Studies Value of Stations to Listeners

THE programs of every radio station in the United States are being closely noted by the federal government for the purpose of evaluating their service to the public. When the test, which is to last a year, is complete the stations will be graded in accordance with listener preference.

The testers are the radio supervisors and their inspectors, who police the ether for the radio division of the Department of Commerce. They are listening in themselves, and they are also trying to determine the views of other listeners in their territories.

Four surveys are to be made. The first, covering the summer months, is well under way. Fall, winter and spring will each have their survey, as radio and radio programs change with the season. Any accurate appraisal of the value of a station's programs must therefore be based on an entire year's study, William D. Terrell, chief of the radio division and director of the study, explained.

The idea for the survey is said to have originated with the Federal Radio Commission, who will consider the station ratings when awarding increases in power or preferable positions on the dial.

## Institute Account to Vanderhoof

THE Radio and Television Institute, home study courses, Chicago, has appointed Vanderhoof & Co., Chicago, to handle its advertising. Broadcasting and magazines will be used.

## Cole & Breck Form Radio Agency

AN advertising agency to specialize in broadcast advertising has been formed by John D. Cole, formerly of Hanff-Metzger, Inc., New York, and L. T. Breck, vice-president of the Kolster Radio Corporation, under the name of Cole & Breck. Miss Constance Talbot, women's fashion specialist, is also associated in the enterprise, which is located at 12 E. 41st street, New York.

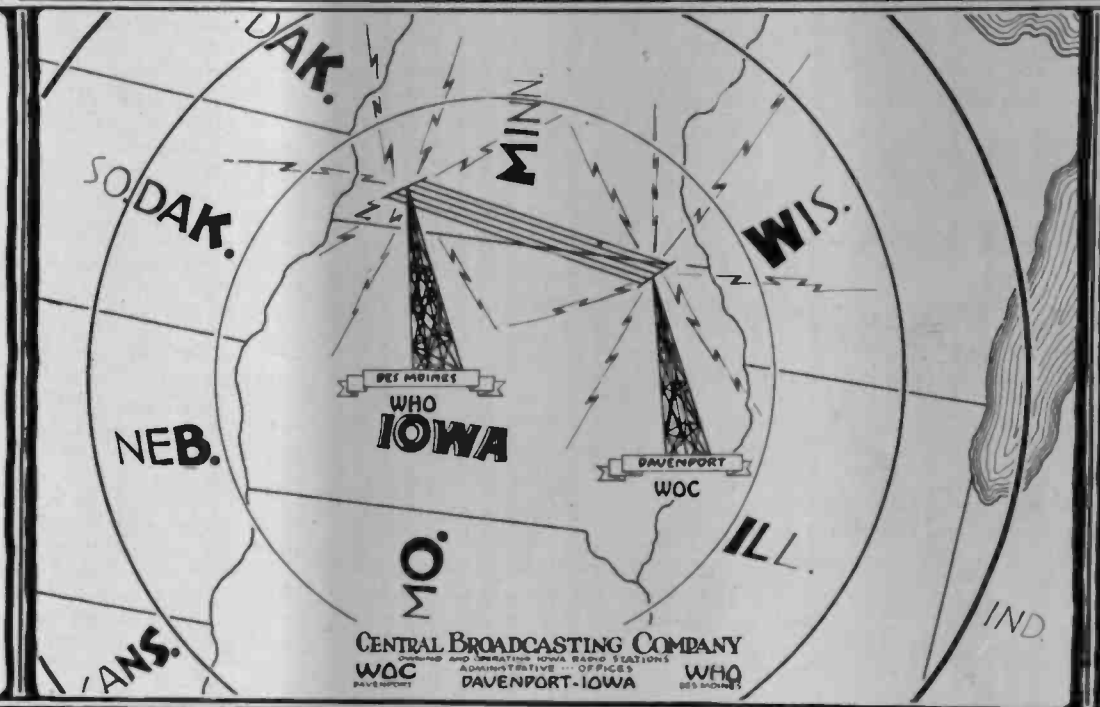
## WCLO Moves to Janesville, Wisconsin

RADIO station WCLO, formerly located at Kenosha, Wis., has been purchased by the WCLO Radio Corporation and is now located at Janesville, Wis. Its initial broadcast under the new ownership took place on August 1. The station operates on 1200 kilocycles with power of 100 watts. H. H. Bliss, president of the new corporation, is also publisher of the *Janesville Gazette*.

## Actor Heads New Recording Company

A NEW organization in the recorded program field is Famous Artists of the Air, Inc., New York, which is headed by Eddie Dowling, stage star, and others associated with theatrical and motion picture production. "Radio is essentially a new phase of the show business," says the firm's announcement, which offers recordings of well known theatrical talent for advertising purposes.

# TWO 5000 WATT STATIONS: NATIONAL CLEARED CHANNEL



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

## PLYMOUTH STARTS HUGE AIR CAMPAIGN

(Continued from page 4)

ute announcements over 176 stations and weekly fifteen-minute musical programs over 45 broadcasting outlets.

The placing of these two-minute announcements was one of the hardest parts of the campaign, according to F. R. Steel of Critchfield & Company, who are directing the campaign. National Radio Advertising, Inc., is cooperating with Critchfield

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## 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 kilos—and a sixteen hour daily schedule.

CITIZEN BROADCASTING  
COMPANY, Inc., ASHEVILLE

North Carolina

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in this part of the work. Many stations have set five minutes as their minimum sales unit and many more do not ordinarily accept sponsored broadcasts lasting less than fifteen minutes.

"When the station managers had been persuaded to accept the two-minute broadcasts," said Mr. Steel, "we then had to determine exactly how many words each should contain—it's 350, to save you the trouble of counting—and what the proper rate should be. As we corresponded with every station of 250 watts or more in this country and Canada the next advertiser to put on such a campaign will be spared a great deal of labor."

Radically departing from the customary institutional radio programs that are entirely entertainment with only a credit announcement, the Plymouth broadcasts are pure news talks, making no effort to entertain the listener but utilizing the full two minutes to merchandise the contest. At present the copy for each announcement is sent to each station to be broadcast by a staff announcer, but special electrical transcriptions are now being prepared by Critchfield & Company in Europe for use later on in the campaign.

The close dealer tie-up is an integral part of the campaign. The prospective contestant must visit a Chrysler, Dodge or De Soto dealer and obtain from him the entry blank, which is given only after the dealer has explained and demonstrated the car.

Each of the 10,000 Chrysler, Dodge and De Soto dealers has received a liberal supply of window posters and cut-outs advertising the contest, as well as a book explaining in full detail just how the dealer should tie up with the radio campaign to get the greatest sales results. Ten men are also in the field contacting the dealers and assisting them to plan the most effective tie-ups in their particular locations, and reporting how many people have come in to the dealers' salesrooms to look at Plymouths and enter the contest.

As this is being written the contest is not quite four weeks old and, from the reports of the field men in all parts of the country, it is estimated that well over half a million people have seen the Plymouth, had

demonstrations and secured their entry blanks. As to results in actual sales—well, the official figures for June showed Plymouth to be the tenth best selling automobile in the county. At the end of July Plymouth ranked third.

### Washington Organization Now Representing Stations

**T**HE firm of Butman, Cooke & Lowe, the first organization of station representatives to be formed in the National Capital, has recently been organized by Mr. Carl H. Butman, former Secretary of the Federal Radio Commission.

The purpose of the firm is to secure for its client stations spot advertising programs, talks, and announcements for national or group distribution. It anticipates grouping its clients so as to secure adequate coverage in different sections. The firm will shortly be in a position to announce the opening of branch offices in the main industrial centers of the United States.

The programs and talks will be recorded through the cooperation of program recording firms experienced in reproducing both musical and voice effects in satisfactory form for broadcasting.

### Beauty Syndicate Sponsors Morning Broadcasts

**A** NUMBER of non-competitive manufacturers of toilet articles and cosmetics have formed The Beauty Syndicate and entered on a co-operative advertising and sales campaign. The basis of the advertising will be a morning broadcast over WBBM, Chicago, with a direct by mail tie-up in the form of a magazine called *Beauty*, which will be sent without charge to any listener writing in for it.

The broadcasts will begin on September 15 and the first number of *Beauty* will appear at about that time. Mary E. Hall, president of the Milky-Way Company, Chicago, cosmetic manufacturers, is editor and publisher.

Sales will be handled through a chain of cosmetic shops, owned partly by the syndicate and partly by the individual managers.

### Commission Asks Stations for Financial Data

**T**HE financial standing of the broadcasting industry and of the 620 individual stations will be studied by the Federal Radio Commission this fall. Blank forms, covering all pertinent information such as profits and losses, income, program costs and other operating expenses, have been sent to all stations by James W. Baldwin, secretary of the commission. The information will be kept confidential and will not be available to the public.

### Grocers Will Broadcast

**T**HE National Association of Retail Grocers is planning an extensive broadcasting campaign, following its annual meeting at Dayton, O.

Broadcast Advertising

## AIRING OUR VIEWS

(Continued from page 14)

would merely be vying with each other to secure this definite volume.

As a matter of fact, advertising by competitive companies creates additional markets. Advertisers of automobiles, radio receiving sets, tooth paste, cigarettes, etc., are not taking business away from each other but are creating new users for the advertised products. Obviously, the same holds true in department store or any other form of advertising.

Aside from the value of repetition, and the fact that radio makes a new appeal—through the sense of hearing—the St. Louis retailers are overlooking a most significant point; Radio reaches many thousands of people in the territory surrounding St. Louis, who do not read the St. Louis papers, but who could be influenced through radio to do their buying in that city.

These prospective customers for St. Louis stores are now "buying it at home," which is very good for the merchants in the smaller cities, but not so good for St. Louis.

\* \* \*

**D**DOUBLE breasted blue serge jackets, white flannel trousers, white sport shoes, white shirts and blue cravats make up the summer uniform for Columbia announcers, says a recent publicity dispatch, and production men wear the same outfit with a polka dot tie. And before we could decide on any appropriate comment, word from Cincinnati that the staff musicians at WLW are outfitted with robin's egg blue and vermilion smocks left us entirely speechless.

### Cosmetic Accounts to Frazee

**T**HE Lander Company of New York and Carlova, Inc., of New York, Binghampton and Memphis, both manufacturers of cosmetics, have placed their advertising with Harold D. Frazee & Co., Inc., New York. For the Lander company a radio test campaign is being carried out on ten major stations, preparatory to an extensive campaign on a list of about one hundred stations. Magazine advertising will later be coordinated with the broadcasting. Radio and national magazines will also be used for the Carlov advertising.

### WLS Appoints Glen Snyder

**G**LEN SNYDER of the *Prairie Farmer* advertising staff has been transferred to that publication's radio station WLS, Chicago, as commercial manager, succeeding C. G. Gilbert.

## New Advertisers at WTMJ

**R**ADIO is not experiencing the ups and downs which recent months have brought to some media if WTMJ is a criterion. Many local and national accounts have been added during the summer, indicating that broadcasting is recognized as a business-producing year 'round medium. Among the firms that have recently contracted for time over WTMJ are the following:

Lindsay-McMillan Company — Time signals for one year.

Chrysler Motors Corporation—13 fifteen-minute programs.

Charis Corporation—42 fifteen-minute programs.

Wisconsin Bankshares Corporation—6 half-hour programs and 21 one-hour programs.

Miller High Life Company—13 half-hour programs.

Waukesha Mineral Water Company—53 fifteen-minute programs.

Robert A. Johnston Company—27 half-hour programs.

Ziegler Candy Company—13 half-hour programs.

Jaeger Baking Company—40 half-hour programs.

John Hoffmann & Sons Company—27 half-hour programs.

L. J. Mueller Furnace Company—27 half-hour programs.

### Third Program for Majestic

**T**HE Grigsby-Grunow Company, Chicago, sponsor of the "Majestic Theatre of the Air" and the "American School of the Air," both CBS features, is putting on a third program, "Majestic Home," to be heard every Monday, beginning August 18 over the Columbia network. The new morning series will include talks on home refrigeration and the romance of ice, and will advertise the mechanical refrigerator that is this firm's newest product.

### Detective Story Magazine Broadcasts Samples

**A** NEW program series of dramatized detective stories over the Columbia network is sponsored by Street and Smith, New York publishers. The dramatizations are based on stories appearing in their publication, "Detective Story Magazine."

### "Radio Open Time Service" New Publication

**R**ADIO OPEN TIME SERVICE started publication at Chicago on August 1, as monthly information service regarding time available to advertisers on radio stations. It will have bi-weekly supplements.

E. B. Lockwood is president of the Barnett Publishing Company, publisher of the service, which is located at 510 N. Dearborn street. He will act as business manager of the publication. He was for seven years director of the *Typheta Bulletin*. Charles Green is treasurer of the company and editor.

## Howard P. Ruggles Joins Columbia

**H**OWARD P. RUGGLES, for the last sixteen years president of Ruggles & Brainard, Inc., New York, has become associated with the Columbia Broadcasting System. He will devote his time to major contacts with advertisers and advertising agencies.

Mr. Ruggles is a pioneer in advertising and an advocate of the new and more effective ways of reaching and influencing the American public. He is credited with the idea of producing and selling color pages for a group of magazines, using only one set of original color plates.

The first list consisted of *Cosmopolitan*, *Everybody's*, *Century*, *Scribners*, *Outlook*, and *World's Work*.

## 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

## K J B S

1380 BUSH STREET  
SAN FRANCISCO



# THE EDITOR'S MAIL

## Listeners' Suggestions Help Station

TO THE EDITOR:

Some time ago we asked for letters of opinion on our daily programs. As matter of fact, we offered five \$5 gold pieces for prizes on the best "brick-bat" or "bouquet" sent in over a given period.

One of them read, "If your announcer would speak as though he were fascinated by the position he occupies and the business he is in instead of talking as though he were doing so for his pay, the public would appreciate broadcasts more."

Another listener wrote, "Why do you ask listeners to write you? You never answer them."

These were two of the prize letters. We nailed the first one in front of the announcer's mike. From the second one, we had thousands of postal cards printed and every letter or even postal card that comes to us is answered by one of these which reads:

"Your note received. We want you to know that it is appreciated by all of us. This is the sort of applause that keeps up the spirit of our organization. So let us hear from you at any time. Sorry we have to answer by postal, but so many

## PERHAPS WE CAN HELP YOU

Broadcast Advertisers and Advertising Agencies are invited to ask us questions pertaining to broadcasting.

*Either we know.*

*Or we know who does know.*

*Or we can find out who does know.*

*Or the information isn't obtainable.*

**Broadcast Advertising**  
440 S. Dearborn Street  
Chicago, Ill.

letters come to us that we can't do otherwise. You understand?

Broadcastingly yours,

All of us at WOL.

Many people prize very highly an acknowledgment from a radio station because it is all a sort of mystery. They show it around among their friends who may not be listeners. It costs little enough to do this and we found it a splendid goodwill builder.

Cordially yours,

(Signed) LE ROY MARK,  
President WOL, Washington, D. C.

## KNX Broadcast First Opera on West Coast

TO THE EDITOR:

Mr. Gabriel, our good friend who trumpets for Station KNX is right.

To KNX should go the credit, which I, in a burst of enthusiasm claimed for Adohr Opera of the Air.

When I said that Adohr was the first to broadcast a complete grand opera on the Pacific Coast, I had in mind that Adohr was the first to cast, rehearse and present complete opera, solely for the ears of radio listeners.

I think several operas have been broadcast by remote control from stage presentations of grand operas.

However, to the best of my knowledge, Adohr was the first to present complete grand opera from a radio studio.

There have been many condensed versions of operas put on the air—but each Adohr production was complete—from cover to cover—produced without cuts. Each production ran from two hours to two hours and forty-five minutes. Arrangement was made with the broadcasting station to have as much time as necessary for each production.

No attempt was made to limit the time to one hour—or two hours. One of the outstanding features was the fact that each production ran until it was finished—and, as I have said, was not cut to make it fit an arbitrary time limit.

In thirteen weeks, we put on Carmen, The Mikado, Cavalleria Rusticana, In Old Vienna, Kaleidoscope, Rigoletto, Rose Marie, Faust, The Chocolate Soldier, Il Trovatore, La Traviata, Blossom Time and Aida.

The results were so dramatic and spectacular that the Adohr Creamery has already announced another Radio Opera Season, to start in October of this year.

My regards to Mr. Gabriel—and his desire to keep radio history authentic. I now transfer the laurels to his keeping.

Sincerely,

(Signed) R. R. MORGAN,  
Vice-President, Earnshaw-Young, Inc.,  
Advertising.

## That Is, Unless KFI Did

TO THE EDITOR:

The letter from Charles H. Gabriel, Jr.,

printed by your valuable publication of July, 1930, under the headline "How About It, Mr. Morgan?" does indeed provoke research as to when, where and by whom the first complete grand opera was broadcast.

Mr. Morgan's story, written in behalf of a client of his advertising agency, made the unqualified assertion that when KFI broadcast the opera "Carmen" recently, "this was the first time a complete opera had ever been presented over the air on the Pacific Coast."

Mr. Gabriel very properly calls Mr. Morgan to task for this assertion, basing his attack upon the fact that KNX broadcast Aida from the stage of the Shrine auditorium, Los Angeles, in 1927.

If Mr. Morgan had taken the trouble to glance about in the lobby of KFI when "Carmen" was broadcast this spring, he would have seen framed on the wall a cablegram congratulating KFI for its excellent broadcast of Wagner's "Die Walkure" in October, 1926, from the stage of the Shrine auditorium in Los Angeles. KFI believes this was the first time a complete grand opera was broadcast. Incidentally KPO, San Francisco, received the "Die Walkure" by telephone lines and broadcast it to northern California.

We heartily agree with our friend, Mr. Gabriel, that we need more accurate and complete historical data in radio, and we congratulate "Broadcast Advertising" for its kind interest in the matter.

Cordially yours,

(Signed) JOSE RODRIGUEZ.

Publicity Director,

KFI, Earle C. Anthony, Inc., KECA.

## WHBU Offers "Radioette"

TO THE EDITOR:

July, 1930 issue offers the word "radioette" offered by the Radio Writers Guild of Chicago as a new word for sketches written for radio presentations.

Our radio station has been using for over a year the word "radioette" for announcement programs running mornings and evening, and of course there is some slight change in the word, but it is still very close to the word of our own coinage.

We notice a great many stories in "Broadcast Advertising" you are giving to various advertising agencies. We just wonder if it would not be a great help to the agency itself, the sponsor of the program and various radio stations, if in addition to giving the name of the agency you might include in the story the address of the agency? Personally, it would be a help to us and we would appreciate the change.

Yours very truly,

(Signed) A. L. MCKEE,

Manager W. H. B. U.,

Citizens Bank, Anderson, Ind.

*Broadcast Advertising*