

# Broadcast Advertising

*An Independent Magazine Devoted to Advertising by  
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## SEPTEMBER FEATURES

Yes! Radio Is Good for Retailers

What One Sponsor Thinks of His Program

Making Friends with America's Home-Makers

Should Stations Pay Commissions on Talent?

Good Programs Dedicated to Good Vision  
Are Building Good Will

Cashing In on Consistency

Take Radio Seriously or Not at All

Reviving Real Estate with Radio

September 1930

# *This is an age of Specialists*

In specializing in broadcasting we bring to advertising agencies, national advertisers and broadcasting stations A SERVICE NEW IN ITS COMPLETENESS.

We place at your disposal our years' experience in servicing Radio Broadcasting Stations in all parts of the country. We can supply all needful information regarding the making of electrical transcriptions, rates, coverage, the placement of time—indeed any possible sort of information on the subject of broadcasting which you could desire.

If you want advice on matters of law you go to a lawyer. If on matters of medicine, to a doctor. When you want expert advice on all matters of broadcast advertising, why not consult the recognized "National Broadcast Authority"?

## *Bureau of Broadcasting*

*"The National Broadcast Authority"*

DEAN HODGDON, General Manager

510 N. Dearborn St., Chicago, Ill.  
Superior 7323

11 W. 42nd St. New York, N. Y.  
Pennsylvania 2375

Write or Phone 

*We supply*

Continuity — Transcription Machines — Records

To be used by stations or agency auditoriums for 33-1/3 R. P. M.

Full Time  
Schedule

Operates Daily  
19 Hours

# KSTP

## 10,000 WATTS

- has the largest full-time staff of any individual station;
- gives complete service in the building of commercial programs;
- offers practical merchandising co-operation to advertisers—

*just a few of the reasons why*

*The Northwest's Leading  
Radio Station*

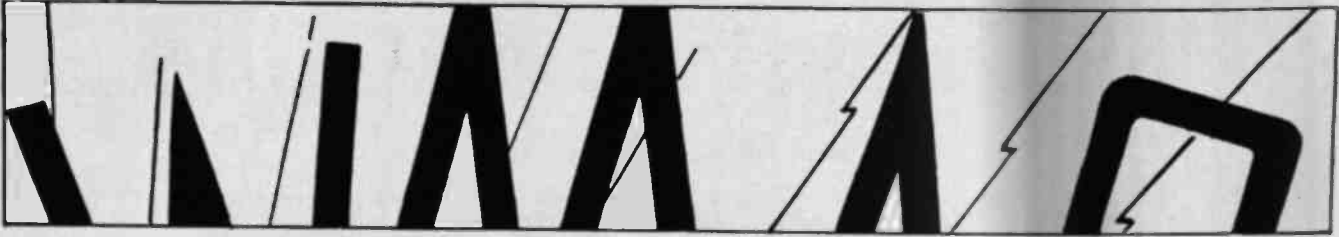
# KSTP

**Leads in**—Popularity with the Largest Audience—Local and National Advertising—Entertainment and Service Features, Local, National and International, and *always is first in every radio listener survey.*

Studios:  
St. Paul Hotel  
St. Paul

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

Studios:  
Hotel Radisson  
Minneapolis



# • • PRESTIGE • •



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

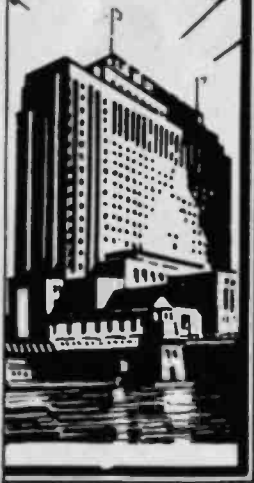
## LIST OF ADVERTISERS

### National:

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

### Local:

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



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

## WMAQ, Inc.

### The Chicago Daily News Broadcasting Station

400 WEST MADISON STREET

CHICAGO, ILLINOIS

# Broadcast Advertising

440 South Dearborn Street, Chicago, Ill.

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

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Volume 3

SEPTEMBER, 1930

Number 6

# Yes!

## RADIO IS GOOD FOR RETAILERS

### Survey Shows 24 out of 25 Retail Stores Find Broadcasting Profitable

IT IS frequently said that advertising over the radio is fine for large manufacturers with nation-wide distribution, but that it is not a good medium for the retailer. This idea is absolutely refuted by an extensive survey just completed by the Dartnell Corporation, Chicago, entitled "How Retailers Are Making Broadcasting Pay." Interviews with 762 retailers who have used radio disclosed the amazing fact that 96 per cent have obtained satisfactory results.

The almost unanimous agreement that broadcasting is successful indicated that the stores had some method of measuring results, so the investigators inquired into these methods. First they found out what each merchant expected his radio advertising to do, for it is impossible to measure success without knowing the objective.

"Seventy-three per cent of the stores stated that their principal objective was to build institutional good will, although 27 per cent gave their first aim as the production of store sales on specific items and many stores in the first group reported immediate sales as a strong secondary interest." The check on the second class is easy enough. Immediate sales results show readily whether or not the advertising has been successful.

Success in building institutional good will also reflects in sales, but over a longer period. A West Coast department store, by broadcasting fashion news and style hints, has become style arbiter for a large group of women, with the result that 1928 sales were 30 per cent higher than 1927, and 1929 sales 50 per cent more than those in 1928.

However, there are ways of gauging more rapidly the effective-

ness of radio. The daily talks on special merchandise offered by "Dorothy Davis," personal shopper for the Davis Store, Chicago, have made it necessary to replace the single phone in the personal shopping bureau with a full switchboard and twelve operators. Mandel Brothers of Chicago invited the juvenile audience of their broadcast "Air Circus" to see the characters in person at the store on Saturdays. In the first twelve weeks more than 15,000 children accepted, each child usually bringing along some older member of the family.

A contest sponsored by a St. Louis grocery company brought at least 100 new customers to its stores each week and gave it a mailing list of 4,500 housewives. Offers of booklets and souvenirs have also effectively checked the audiences of other retailers on the air.

Another motive for using radio is to reach the higher income group. Interviewers heard frequently such statements as "the average price of radio receivers is \$108" and "radio-owning homes rent for 40 per cent more than homes without radios." Fifteen per cent of the stores visited were influenced by these figures when considering the use of broadcasting.

The choice of which station to  
(Continued on page 29.)

## highlights -

**FIVE** highlights from the Dartnell survey:

1. Retailers are making increasing use of broadcast advertising.
2. Radio is considered essentially a good will builder, with extended as well as immediate results.
3. Radio is coming to be seen as a valuable part of the whole advertising program rather than as a competitive medium.
4. Retailers are carefully studying the problems of the best time to broadcast, best type of program, and best station.
5. More money is being spent for broadcasting, despite close scrutiny of costs in a year of business depression.

# What One Sponsor Thinks of His Program



A. Atwater Kent

## A. Atwater Kent Gives *an* Unusual Answer to a Familiar Question

**A.** ATWATER KENT, manufacturer of radio receivers of that name, believes his famous Sunday night series of broadcast concerts has had advertising value of a high quality, but says that he has found no method by which to measure such results.

"Our broadcasting undoubtedly has a pure advertising value," says Mr. Kent, "but I know of no way by which it can be estimated, for we have never tried to commercialize our broadcasting programs.

"They are as separate, so far as cashing in on them is concerned, as though they were done by another organization. As a matter of fact, our sales organization has nothing to do with our broadcasting, neither have our distributors.

"My attitude toward our own broadcasting may seem strange to some. I suppose we do get advertising out of it—institutional advertising, perhaps—the kind of advertising that cannot be checked up; maybe no practical advertising, as we regard newspaper advertising. For we do not depend entirely on broadcasting for our advertising—we also buy space. But because of the satisfaction that comes to me from having afforded millions an opportunity to hear in their own

homes the best music that America affords, I regard it not only an opportunity but a privilege to have been able to put our programs on the air. It seems to go hand in hand with the business we are in of producing receiving sets.

"I don't know of anything," Mr. Kent continues, "aside from the production of radio receiving sets, that has given me so great returns in genuine pleasure as have my concerts. At first, of course, these were an experiment because a series of this character had not been done before. Radio broadcasting was then comparatively so new that some were skeptical of presenting grand opera and classic music over the air."

**IT** WAS five years ago, October 4, 1925, that Mr. Kent inaugurated his series of Sunday night broadcasts by world famous artists. The more than 250 concerts broadcast since have presented 150 artists of operatic and concert renown.

At that time the radio industry was at a standstill, or nearly so. The public was not buying radio receiving sets because there were few programs on the air worth listening to. On the other hand, no one was broadcasting costly programs because only a very small audience was available.

The announcement of Mr. Kent's concert series was recognized as a big step forward in radio broadcasting. First-page position was accorded the announcement in the New York Times and other metropolitan dailies throughout the country. It was accepted at once as revolutionary in its effect.

The standard for radio programs

thus set by Mr. Kent was responsible for many other sponsors improving the quality of their programs. The generally improved character of radio entertainment that resulted did more to stimulate the sale of radio receiving sets and speed up the development of the industry than any other single factor. For after all it has been the programs, the entertainment provided, that has developed the industry.

Few realize the extent to which big business has been responsible for the growth of radio. In a large measure, the speed with which radio has risen to its present position as a social factor is due to the fact that it was born of mature commercial parents and has been constantly and lavishly supported by them.

The National Broadcasting Company was organized so that radio might be more than a fad. Its job was to provide programs that would keep radio sets in use and create a demand for more in order that the radio industry could sell sets and tubes, better sets and better tubes, in the years to come.

Mr. Kent began his work before the formation of the N. B. C. and his arrangement for a network of fourteen stations, with which the series began, was made with the American Telephone & Telegraph Company.

**REINALD WERRENATH**, the popular American baritone, who had the honor of opening this series of concerts five years ago, made a prophecy at that time which is gradually but steadily coming to pass. He predicted that the musical leadership of the world would

(Continued on page 30.)

# Making Friends *with* *the* Home-Makers

By Eve M. Conradt-Eberlin

Woman's Feature Editor, COLUMBIA BROADCASTING SYSTEM, New York

**M**EN make most of the money. That's not an argumentative declaration, but a matter of statistics. But the statisticians also tell us that most of the money is spent by women. Disregarding the philosophical implication of these two facts, the intelligent advertiser uses every opportunity to catch the eye or ear of the housewife. Broadcast advertisers in increasing numbers are finding profit in daytime programs, especially during the morning hours when the voice of the loud speaker follows the holder of the purse strings in her round of household tasks.

As a result, two nation-wide regular daily features have developed: the Radio Household Institute over the National Broadcasting Company's network and Radio Home Makers Club over the Columbia Broadcasting System. Each consists of a group of short programs, sponsored and sustaining, which entertain and educate the feminine listeners.

In April, Elizabeth Carter discussed the Radio Household Institute. The present article deals with the Radio Home-Makers Club.

**B**ACK in September, 1928, the National Radio Home-Makers Club gave its first broadcast over the Coast-to-coast network of the Columbia Broadcasting System. At that time Ida Bailey Allen, its founder and president, was heard once a week in a fifteen minute talk on various phases of home-making. Today the club is on the air for two hours every week-day morning except Saturday.

The popularity of the Magazine-of-the-Air which brought about this expansion from one of the smallest users of air time to the largest on a nation-wide hook-up is revealed in the thousands of appreciative let-



Mrs. Allen tells the audience how the biscuits baked by Grace White during the broadcast turned out.

ters received every week from radio fans. Women in the home are attracted to the programs because they not only give valuable labor-saving and time-saving advice on the actual mechanics of housekeeping but also broaden the outlook and the interests of these women whose daily occupation confines them inside the four walls of their homes.

Each day's two-hour program consists of a well-balanced variety of topics, the change from one to another made smooth by an appropriate musical interlude. There are three studios at the club, including a model kitchen, a modernistic salon and a combination bedroom and boudoir, so that each broadcast is given from a room in keeping with the subject under discus-

sion. These home-like surroundings are the result of Mrs. Allen's theory that attractive studios have a psychological effect on the broadcaster which stimulates spontaneous and enthusiastic delivery, an asset to the listener, the sponsor and the performer, alike.

Though each program is complete in itself, it presents every week the same characters and the same voices, making for friendly familiarity in the minds of listeners. For instance, every Monday morning at 10, Grace White, the dietitian, gives a cooking demonstration direct from the kitchen assisted by a jolly colored mammy who actually prepares the dishes described by Miss White and adds humor and

(Continued on page 18.)

# SHOULD STATIONS PAY Broadcasters and Advertising Agencies Express Varying Views

**S**TANDARD practice decrees that advertising agencies shall receive a commission of 15 per cent on business they place with a newspaper, magazine or radio station. That means that if an agency spends \$1,000 with a publication, its commission is \$150. But the same amount spent with a radio station may very possibly be split \$500 for the time and \$500 for talent. In such cases the agency usually receives a commission on time only, or \$75.

In Ray R. Morgan's article on the shortcomings of radio stations in the August issue of "Broadcast Advertising," his chief complaint was about this subject of commissions on talent. And H. K. Carpenter, in his answer to Mr. Morgan, admitted that this is one of the outstanding questions to be discussed.

In an attempt to find out what the general feeling is, letters were sent to about twenty advertising agencies who handle a considerable volume of broadcast advertising and to a similar number of broadcasting stations. Each was requested to answer this question.

"Should radio stations increase their charges for talent so as to enable them to allow 15 per cent commission to agencies on this service?"

To date twenty replies have been received. Four stated that they had no opinion to express at this time. The other sixteen were tabulated as follows:

	Favoring Commissions	Opposed to Talent	Totals
Agencies . . .	4	2	6
Stations . . . .	4	6	10
Totals . . . . .	8	8	16

Two facts are evident at once. First, there is no consensus either for or against the proposition. Second, it is not a case of agency versus station, for some members of each group favor the payment of commissions while others in each oppose the idea. For further evi-

dence it is necessary to turn to the replies themselves.

Emil Brisacher, head of Emil Brisacher and Staff, advertising engineers, writes:

"We do not believe that radio stations should increase their charges for talent . . . but at the same time we do believe that advertising agencies should receive 15 per cent on both talent and time because this amount is really required to properly compensate an agency for the considerable amount of work that is required to produce resultful broadcasts."

He goes on to say that the subject reminds him of the billboard controversy. Billboard companies claimed that their tremendous sales forces prevented them from paying agency commissions, but later found that agency cooperation eliminated the necessity for most of the salesmen. In the same way, he believes, agency cooperation will lower station expenses.

On the other hand, Frank W. Elliott, vice-president, Central Broadcasting Company, has this to say:

"I am inclined to think that the stations should make additional charge and retain the commission themselves. They are the ones who have the work to do, in assembling and planning the programs, and have the expense and trouble with the union musicians, especially in some localities. The agencies secure a sufficient commission for the amount of work they do in connection with the broadcasts. Most of them use little or no effort to secure radio advertising and many of them less intelligence in preparing the copy for the same. The better agencies have learned this lesson and have radio departments . . . (but) until such time as the agencies actually assist in the direction of programs and assume the responsibility of their production, I am

opposed to the agency commission on talent."

The question of union musicians is also raised by Newell D. Ely, of the radio department of Doremus & Company, Chicago agency, but from a different point of view:

"It is my personal opinion that most stations could well afford to pay 15 per cent on talent without increasing their charges for it. In other words, the union scale in Chicago is, I believe, in the neighborhood of \$100 per man per week. Thus a 14-piece orchestra would cost a station \$1400 a week, and we have paid as much as \$500 for this same orchestra for a half-hour program."

Mr. Ely compares the talent in radio advertising to the art work, engraving, etc., in publication advertising and says "I know of only one agency that does not charge 15 per cent commission on all mechanical work." This analogy is also used by Russell B. Williams of Reincke-Ellis Company, Chicago. Mr. Williams fails to see the logic of doing all of the mechanical work and then billing the client net cost. He continues:

"In like measure I fail to see the logic of any advertising agency performing its normal function of buying station time, creating the idea for the radio program, specifying the talent, attending and supervising the rehearsals and auditions, writing and rewriting the commercials and the continuities—and then bill the client net cost on all of the program work. If it is worth 15 per cent for the agency to exercise its buying judgment and select the proper stations for its clients, then certainly it is worth 15 per cent of the talent charges to supervise and control, if not actually produce, the radio shows."

**B**UT are all of those duties the "normal functions" of the advertising agency? J. M. Gilliam, general manager of the Southern



# COMMISSION ON TALENT?

Broadcasting Company, has other ideas:

"If the question means that the agency receive an extra 15 per cent for its service on the program end of it, my answer is emphatically 'NO.' That is, for our stations; however, it might work out for others. We claim that we know what the people want in Texas, what kind of programs appeal to them, etc., better than anyone else and as we are financially able to build any kind of a program we want and have surrounded ourselves with a staff of continuity writers, program directors, etc., we prefer to build our own programs and would not give anyone a nickel to build them for us."

A rather different point of view is expressed by Lloyd C. Thomas, commercial manager of the Westinghouse Radio stations. That organization has given much study to the problem and does not believe that charges for talent should be increased to enable the payment of a commission.

"It is our belief," writes Mr. Thomas, "that where the agency concerned has the facilities for the preparation of continuities and for the proper handling of other necessary duties in connection with the preparation of programs, that the agency should make a charge to the client for this service and it is our understanding that some agencies are following this practice." And if the agency does nothing but contract for the time, he continues, it is not entitled to a commission on the program work handled entirely by the station."

More emphatic is Ingham S. Roberts, commercial manager of KTLG, Houston. He contends that "the only legitimate charge an agency has is for service performed, and the agency has nothing whatsoever to do in the securing of local talent. Billing the program a commission on the cost of talent is not justified."

Walter E. Smith, president of Rogers and Smith, Chicago, presents a plea for the man who pays the bills. "Both stations and agencies must be careful not to permit

mounting costs to discourage radio minded advertisers. Already, the tendency to increase station rate is a disturbing factor. Let us, as agents, not make the mistake of contributing further to the advertisers' burden by asking a commission for a service not rendered. Where the station supplies the talent we can see no basis for asking remuneration. The interests of the advertiser are the primary interests of the advertising agent. Every dollar of appropriation diverted to the agency coffers, without compensation to the advertiser, lessens by just that amount the working dollars available in the campaign."

Another agency objection comes from L. Ames Brown, president of Lord & Thomas and Logan, who is "not convinced of the wisdom of asking the broadcasting companies to build up the rate for talent to allow agency commission. If this were done, other artists or competing bureaus might go directly to the advertisers with a claim that they could secure talent for the advertiser at a great saving in price."

No such fears are held by the J. Walter Thompson Company.

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## *gratitude -*

**S**PEAKING of showing appreciation to sponsors, the directors of the county fair at Skowhegan, seat of Somerset County, Me., are so elated over the good work of Phillips Lord in choosing Skowhegan as the base of operations for his "Uncle Abe and David" bell-ringer, that they have unanimously voted to admit free of charge to the fair all automobiles equipped with Goodrich tires.

Jonesport, Me., glorified previously and still by Lord in his "Sunday at Seth Parker's" skit, has already erected its testimonial for being put on the air. At the outskirts of the town is a signboard, visible to all motor tourists:

"You are now entering Jonesport, the home of Seth Parker."—*Evans Plummer, in the Chicago Herald and Examiner.*

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Howard S. Meighan of that organization writes:

"Without attempting to answer the question for others, we may state that we do receive 15 per cent commission on all talent charges. We believe this arrangement is quite justified in view of the fact that our radio department handles every detail involved in working out a program for a client."

**T**HE broadcasters do not agree any more than do the agencies. Thomas F. Smart, general manager of the Northwest Broadcasting System, one of the first radio units to allow agency commission on the entire contract, says:

"The agency is paid for a newspaper advertisement on the face of the contract through the stages of linotyping, stereotyping, printing and delivering. This is akin to the arrangement and production of the radio program. Radio time is kindred to newspaper space itself. Without printing, news space would be valueless. So radio time, without a program, is valueless."

G. O. Shepherd, president of WWNC at Asheville, N. C., however, looks at the question like this:

"We bill clients using talent on a radio program with the exact cost of that talent to us. What little profit we manage to make comes from the sale of time, and the commercial department will tell you that the hardest argument they have to overcome in selling time is *not* the time cost but the cost of *talent* with which to make that time investment profitable. As we see it, if we arbitrarily increase talent charges so as to permit of a 15 per cent commission allowance to agencies, we are only increasing the difficulty of selling time without giving ourselves the benefit of any additional revenue."

R. R. Brunton, manager of KJBS, in San Francisco, agrees that "as the station must usually arrange the program and is therefore up against considerable expense for program directors, etc., the agency should not figure in on the commission."

The typical station attitude is ex-

(Continued on page 22.)



Bertha K. Wulff

**M**ANY explanations have been given for radio's miraculous growth. Ten years ago, a technical toy. Today, one of the greatest of all advertising media. Experts have attributed this unprecedented success to radio's novelty, its constant change, or its high entertainment value. There is not the slightest doubt that these and other characteristics have all helped to make broadcasting a profitable venture for the advertiser. But in my opinion—and you can take it for what you think it's worth—the quality that makes radio stand out from the other media is its versatility. Whatever result is expected from advertising, the broadcast can be planned to produce just that. For instance:

A giant corporation, whose name is already a byword, sponsors a series of concerts by one of the country's finest symphony orchestras and leaves with its listeners an indelible impression that its name stands for quality.

A retail store uses a woman's hour to tell of a special sale of stockings and sells half its stock the same day.

An automobile manufacturer hires a famous comedian to announce

# GOOD PROGRAMS

*Dedicated to*

## GOOD VISION

*Are Building*

## GOOD WILL

*for the*

### WHITE-HAINES OPTICAL CO.

By Bertha K. Wulff  
Radio Advertising, Columbus, Ohio

his new model, and the following day millions of people are talking about the car and visiting the nearest showroom to look it over.

Other advertisers use radio for painless education, for good will building, for obtaining dealers, for supplementing printed advertising, for—oh, a thousand and one reasons. And, if their message is properly expressed, all are successful.

It was this versatility that brought the White-Haines Optical Company of Columbus, Ohio, to choose radio. Their problem was an unusual one and only an unusually versatile medium could handle it. This company is one of the largest wholesalers of optical goods in the country. Refractionists everywhere know them and their goods. But to the layman one pair of glasses is much like another, and all glasses are things to be avoided as long as possible.

An educational campaign was clearly indicated. But how should it be handled? Merely to tell people that Orthogon lenses (which White-Haines distribute) are good lenses would have little effect. It was finally decided to say little about the desirability of good glasses, but to stress the desirability of good eyesight.

How the program finally evolved can better be illustrated than explained. Come listen in to a typical

broadcast. It is 10 o'clock Monday evening; the dial shows WLW, Cincinnati. Against the muted background of "Your Eyes Have Told Me So" comes the following announcement:

"The theme melody you are hearing again introduces one of the beautiful programs of the Vision-Airs. These musical messages are sponsored by the White-Haines Optical Company in the interest of better vision. Dedicated to those who are devoting their knowledge, experience, and ability to conserving human vision, this program is sent to you largely as a reminder of *their* interest in *your* vision."

After several musical selections of the symphonic type the announcer again speaks of the value of good vision, the orchestra plays the Alma Mater song of a university, and the Optical Reporter reads a short interview with the president of that university concerning the importance of good eyesight in the educational field. More music leads to the closing announcement:

"As the Vision-Airs close their program they express the hope that you have enjoyed it and that it has served to remind you of *your* duty to *your* eyes.

"Have you reserved your copy of the informative booklet, 'My Eyes'? Its pages are crammed with valuable

(Continued on page 13.)

Broadcast Advertising

# COFFEE COMPANY CASHES IN ON CONSISTENCY

CASWELL Sponsors Same Program *over*  
Same Station Every Week *for*  
7 Years *and* 8 Months

By Richard V. Haller

Manager, PATRICK & COMPANY, San Francisco

A COMMERCIAL program broadcast every week for seven years and eight months by Station KPO in San Francisco is believed to hold the record for the continuous use of broadcast advertising by a single sponsor. The program is for Caswell's National Crest Coffee, roasted by the George W. Caswell Company, San Francisco.

Broadcasting was still in its infancy and advertising programs were practically unheard of when the Caswell Carollers first went on the air. The program consists of a mixed quartet and a medium sized concert orchestra. It was that on the first program broadcast early in 1923 and it will be that next week, as it has been every week since it started. The sponsor, the agency and the station are agreed that it will continue to be that for a long time to come, because it has earned its way and paid for itself steadily ever since it started. The personnel of the musical ensemble has been changed, violinists have stiffened at the elbows, voices have outlived their usefulness and been replaced, but the program has gone on with the same sized orchestra, the same number of singers, every week as regularly as the clock.

The Caswell Coffee program is not an ostentatious affair. It is a standard presentation, nothing more, nothing less. The one requirement



Richard V. Haller

is that it be held to type and that music be of excellent quality. The best voices and the best musicians available are used and the music is carefully considered and selected to fit the tastes of the sponsor's patronage. Listeners know the program, consider it one of the regular things in radio, and, from sales indication, correspondingly consider Caswell's National Crest Coffee in the same light: a regular coffee, steady

and dependable in quality.

Now to the significant points and the conclusions which can be drawn. First of all it should be explained that the product advertised is not sold in stores, but is ordered by telephone or through direct representatives and delivered directly to the home. Regular customers have the habit of telephoning their orders; new ones place their orders with house-to-house representatives. The George W. Caswell Company is not a new concern experimenting in direct selling. It has sold direct to the home since it was organized in 1884. Its advertising has always been consistent. It consists of small newspaper space, outdoor boards and radio. The advertising salesman who tries to interest Caswell officials in any kind of a flash campaign should stay near the door and keep his hat in his hand. They realize for their type of business the advisability of dignity, constant reminders, and consistency.

When they first took up radio, commercial broadcasting was little known and was used timidly as a good will medium. The earning of good will was the only motive in the early campaign. In those days their program was comparatively large, but it wasn't flashy. It was modest in the presentation of the Caswell name. They selected and have continued to use KPO because it was

(Continued on page 16.)

# TAKE RADIO SERIOUSLY OR NOT AT ALL



Harry A. Earnshaw

*Advises Harry A. Earnshaw*  
President, Earnshaw-Young, Inc., Los Angeles

## What One Agency Learned After Being Forced Into Broadcasting

I DO NOT want to claim any credit for getting into radio. I was kicked into it. The boot was on the foot of my then largest client. Get ready to laugh when I tell you the nature of his business. I laughed—at first—at the conjunction of this theme with radio entertainment.

It is a cemetery. The name is ritized up into "Memorial Park." It is a beautiful place, with rare sculpture, benignant trees, acres of velvety greensward, stately buildings, old world churches, splashing fountains. We were using newspapers, magazines, billboards, theater programs, direct mail—all the routine mechanics of traditional advertising. And doing it rather well, we thought.

But the president wanted radio. Up to date, the president had got what he wanted. So, after carrying our opposition right up to the point where it threatened to deprive our Rolls-Royce of its customary daily diet of gasoline, we capitulated. But we determined one thing: that if the thing were to be done, 'twere best 'twere done with dignity, not cheaply. And so we found ourselves originating, writing, rehearsing, producing radio programs. And we found, as every other conscientious operator has found, that radio has a technic all its own—a composite of music, literature, drama, advertising, merchandising, showmanship—and insanity.

Maybe we had some natural flair for the thing, maybe it was luck,

maybe it was an incredible amount of work—or all three factors; but at any rate, the programs clicked. We made them more elaborate. Our client was pleased. He insisted on bigger, better stations, larger appropriations. He's been on two years now. The program has become, in the West, almost a tradition, an institution. So great is this new power—radio—so unaccountably potent is *continuousness* in radio advertising, that this particular program sweeps right over occasional lapses

in this memorial park the public flocked out to see it the next day, 25,000 to 50,000 at a time.

An instinctive reaction against eternal verities like death makes people take refuge in humor. The sales of this memorial park now exceed those of any similar institution in America, so we are told. There is a great opening here for a wise crack about radio advertising killing off the listeners at an accelerated rate. But if you were in the cemetery business, with an investment of millions and plenty of competition, you wouldn't find anything funny in a sales curve. Radio did the job here; did it with literally the last piece of merchandise that anybody wants to buy—the last thing that is bought for them.

It can be easily understood that the success of this program from its inception somewhat weakened our whole and implicit faith in advertising methodism. Our first feeling of guilt, as of boys caught smoking a cigarette back of the barn, wore off. It occurred to us that if this new force would sell lots in a graveyard, properly applied it would move merchandise. We are using it to move merchandise. It is selling real estate, bonds, beverages, coffee, dairy products, tires—and a host of other commodities, too numerous to mention.

We take radio seriously, not as a plaything. The radio stations compliment us on the completeness of our cooperation with them. They say that too many agencies think they have fulfilled their responsibility to clients using radio when they

### Our Changing Melodies

Forest Lawn's (unprecedented radio broadcast) traces the course of society's fancies in music and melody, in harmony and rhythm, through the centuries. Always combining new and interesting in a Forest Lawn program.

**KHJ 8 to 9 Tonight**

Although the centuries have witnessed many changes in the manner of man's living, that which is true and real in all the arts has remained a permanent heritage of beauty to succeeding generations. At Forest Lawn Memorial Park is a vast collection of such artistic and majestic monuments erected by the great artists of European sculpture.

Borghese's bronze figure of a man, the "Hesperus of Leda" by Canova, the "Binding of Isaac," Thorvaldsen's inspiring statue of the smiling Christ, Canova's "Dancing Girl" and "Fading Shepherd," "La Fanciulla" by Bertelmi, and Marulli's "Battle of the Flaminia"—these and many other world-renowned statues, as well as examples of the best in the architecture of several nations, contribute to make Forest Lawn a beautiful garden dedicated to the eternal generation of enduring memories.

A beautiful Memorial Park, offering a dignified and beautiful resting place for the departed. Forest Lawn Memorial Park, 10000 Forest Lawn Blvd., Los Angeles, California.



**FOREST LAWN MEMORIAL PARK**  
GLENDALE AVENUE AND SAN FERNANDO ROAD—GLENDALE  
TELEPHONE LA 4-6600 (Alhambra Branch 8911—Downtown Branch 8911)  
CLOSE TO THE HEART OF LOS ANGELES

A newspaper advertisement on the Forest Lawn program.

into mediocrity. The public didn't laugh. When the announcer described some new feature of beauty

send a young man into the studio with a stop-watch to see that they get every second of time paid for.

I am perfectly aware, writing at a distance of three thousand miles from New York, that I incur the stigma of provincialism. To many of the big Eastern agencies our little story may sound sophomoric. They have probably evolved pretty far themselves. I hope so. But there may still be some advertising men who have not yet had radio responsibilities thrust upon them, to whom our little experience and the few axioms we have established out of them may be of more than passing interest.

In the first place, you've got to take radio seriously. She is a big girl now, not a child to be placated with a bag of peanuts.

Very thoroughly we are convinced that the advertiser must also be taught that radio is not a plaything. You cannot hire a couple of ex-hoofers and a piano tickler, throw them into a studio and close the door, and expect that they are going to sell goods for you. Every single step of the way, radio advertising needs trained, intelligent, vigilant direction. It has all the difficulties of stage production, with few of its facilities and none of its opportunity for retrieving.

Very thoroughly we are convinced that the radio advertising of the future will be based upon entertainment of the highest possible artistic standards. That means the fade-out of the haphazard, ad lib., informal type of program. In its stead, the programs that will endure, dig into the affections of the public, and in turn make the public dig into its pockets for the merchandise or service that offers the entertainment—these programs will each and every one embody a definite, interesting IDEA.

May I illustrate? The Lucky Strike program is an idea. At first you may think it is not essentially different. But analyze it. You'll find that nothing else on the air is like it. The Clicquot Club, Great Northern, Gold Medal, Ever-Ready, Atwater Kent, General Motors, R-K-O, Pepsodent, Palmolive and other notable programs—each one stands out with an individuality. I could mention many others. In fact, all the outstanding programs possess two conspicuous features: (1)

they have an IDEA; (2) they are superlatively done.

May I even modestly mention one of our own current productions being released over a Western network. It is "Folgeria," a serial comic opera, dealing with romance and high adventure in a tiny mythical republic in Central America, whence comes some of the varieties used in the making of Folger's Coffee, on the market since 1850. In these weekly half-hour productions



Prominent people received telegrams the opening night of "Folgeria."

we utilize the services of nearly one hundred people. The skill and experience of three of the most brilliant playwrights in Hollywood is put into the continuities; arrangers and concertmasters out of the great picture industry bring together the music. The announcing is done by none other than Professor Charles Frederick Lindsley, of Occidental College. . . . Each episode, following the example of the early movie serials, leaves someone hanging over a cliff, in the hands of the desperadoes, or about to be cast down the mine shaft. Outmoded hokum, no doubt, so far as stage and screen are concerned, but when brought to the microphone with every trick and artifice that the world of music, comedy and drama can produce, it is all astonishingly real and effective.

Perhaps you cannot always hope to do something never done before. But you can try to. For example, recently we produced a series of thirteen complete, full-length grand and light operas. Each production ran two hours and a half. So far as we know, this has never been done before. They were produced almost exactly as you would hear them over the footlights. But this was only part of it. The job was done *superlatively*. The musical conductor, Maestro Pietro Cimini. The artists—the only problem was

how to choose among the vast array of famous talent here in Hollywood. The orchestra, made up from the talented artists of the famous Hollywood Bowl. The chorus, from the studios and the Los Angeles and San Francisco grand opera companies. . . .

Does the public appreciate it when you go to such lengths? Try it, if you have never done so. Telegrams and letters by the thousand from all over the United States. . . . Does it pay the sponsor? Ask the Adohr Creamery Company. They will tell you, as they told us, that no money they ever spent in their business life made the profound impression upon public consciousness that was made by this magnificent gesture!

A beverage company, doing business in fifteen states, was using newspapers, posters, direct mail. They tried radio, modestly at first; even timidly. The results were instantaneous—so overwhelming that we were instructed to drop everything but radio! There were results because we put a definite, novel idea into their radio campaign.

No one should buy radio because some one else is using it. No one should buy it as merely a good will builder. It must be treated with respect. It needs a merchandising hook in it. Unless there is money enough to do the job right, there should be no job.

It cannot be said too often that radio is no longer a novelty. Pro-



An Adohr billboard.

grams from New York are no longer a novelty. Big wattage doesn't mean a thing. . . . As Hamlet said, "The play's the thing." We've found out that the IDEA is the thing—first; and then the idea must be carried out so well that in every detail it bears the unmistakable stamp of the authentic—that

(Continued on page 13.)

# REVIVING REAL ESTATE with RADIO

## Real Estate Boards Sponsor Programs to Renew Interest in Property Ownership

THE last few years have not been any too good for the real estate business. The stock market, with its spectacular performance of skyrocketing prices and thousand per cent profits diverted practically all of the dollars that normally would have gone to buy real estate. "Why buy a bungalow now when the same money put into the market will enable you to buy a mansion in a year?" was the stock salesman's question, which was usually successful in putting the investment into stock.

Real estate men gradually realized that the market had the front page and that they must do something to get publicity for real estate. Out in Omaha, writes Clinton B. Stuht in the *National Real Estate Journal*, "this sentiment seemed to crystallize into action shortly after the stock market crashed. In furtherance of this idea a series of broadcasts over the radio was thought to be the quickest and most timely avenue to reach the greatest number of people. Almost every commodity except real estate is advertised on the air and almost every commodity except real estate has enjoyed prosperity in the Omaha territory during the past two years."

Accordingly, a committee of the Omaha Real Estate Board arranged for a series of eight talks to be broadcast one evening a week over station WOW, dealing with such general topics as "Omaha Industry," "Omaha Market Center," "Omaha's Residential Values." The subjects were handled in a romantic fashion but each talk contained at least one specific reference to some profitable sale of real estate. The Omaha Real Estate Board was not mentioned in any way in the broadcasts, public credit going to the enterprise of the *Omaha News*, which cooperated with the board in producing the programs.

Regarding results, Mr. Stuht writes, "We feel that these broadcasts have helped to restore confidence in our commodity. Several firms have stated to the writer that their business has been stimulated and that our board has started something very constructive." The board expressed its own feelings about the success of the series by continuing them for an additional ten weeks.

Similar radio campaigns have been sponsored by real estate boards in about twenty other cities. Generally the programs are prepared with the basic idea of stimulating real estate business in that particular city, especially the business of board members or realtors. Other aims are to enhance the prestige of the board, to acquaint present and prospective property owners with the value of real estate ownership and to advertise that

city to the radio audience in other places. In every report received, the board seems well satisfied with the results of broadcasting.

NE of the first radio campaigns for real estate was that sponsored by the Kansas City Real Estate Board. Beginning in June, 1929, a series of twenty-six half-hour musical programs were put on the air, with announcements explaining that only members of the board are realtors and that it is wiser to do business with them, and offering booklets on home ownership. Some new business and a greatly increased interest in real estate was directly traceable to these programs.

Two series of radio programs have been put on by the Chicago Real Estate Board. One was prepared in the usual fashion, stressing the vast increase in local real estate values in the past and the desirability of buying property at the present. The other, called the True Chicago Series, was designed especially to combat the idea of gang-ridden Chicago and consisted of talks by leaders in finance, real estate, manufacture, etc.

### Tune In Tonight at 8:30 on WOW....

A 10-Minute After Dinner Talk on Omaha Real Estate

Do You Know That  
Omaha  
Has the Largest  
Percentage of Home  
Ownership of Any  
City in America?



Do You Know That  
Out of 55,000  
Homes in Omaha  
Over 28,000 Homes Are  
Owned by the Families  
Who Occupy Them?

### Omaha's Residential Values...

By Albert E. Long, Business Writer—Through the Courtesy of The Omaha News

Do you know that of all the other cities in the United States, Omaha has the highest percentage of home ownership? Omaha's residential values are being brought to the attention of the public by a series of broadcasts from 8:30 to 9:00 p.m. on WOW.

These interesting talks are of vital importance to everyone in Omaha. Learn about Omaha's residential values. Tune in tonight at 8:30 on WOW.

THE NEWS

Tune In Tonight at 8:30 on WOW

Above is one of the full page advertisements donated to the Omaha Real Estate Board by the Omaha News. One of these appeared each Thursday of the broadcast. The following day the radio talk was printed in full.

The broadcasts sponsored by the Board of Oakland, Calif., are made up of several short announcements, a five-minute talk, and about twenty minutes of musical numbers, which are carefully selected to tie up with the address. For instance, the talk on home owning was accompanied by such songs as "Home, Sweet Home," "The Hills of Home," "A Cottage for Sale," etc. This series has been on the air since April 1 of this year and it is planned to continue it indefinitely.

A twelve-week series of fifteen-minute sales talks about home ownership was put on by the Jacksonville, Fla., Board, who report as follows:

"We believe that this campaign was the forerunner of the first buying movement that this city is now experiencing. More homes have been sold here in the past thirty days than in any thirty day period since 1926."

A feature of the Sunday morning radio programs given by the Houston, Texas, Real Estate Board, in cooperation with the *Houston Post-Dispatch*, is the Houston Real Estate Board's question box. Members

of the radio audience send in any question they may have in mind pertaining to local real estate, and these queries are answered in the next Sunday morning broadcast. The program, designated "The Houston Real Estate Hour," is one and one-half hours in duration, the first thirty minutes being sponsored by the Houston Real Estate Board. Selections of popular and semi-classical music are featured.

Among the boards of smaller cities where interest in real estate radio programs has been evinced, the Idaho Falls, Idaho, Real Estate Board has been particularly successful in sponsoring a varied program of radio broadcasts which may be heard over station KID. Twice daily the station announcer makes brief statements about the advantages of Idaho Falls and the surrounding country. Every Wednesday from 7:30 to 8:00 p. m. an address designed to make known the desirability of owning property in the city is given. Friday from 11:00 to 12:00 p. m. the realtors sponsor a musical program interspersed with interesting facts about the advantages of the city.

## GOOD PROGRAMS FOR GOOD SIGHT

(Continued from page 8.)

suggestions that you and your family should know to keep the eyes most efficient. Just write the White-Haines Optical Company, Columbus, Ohio.

"Next to life itself—YOUR EYES. Have them examined at least once each year by a reliable refractionist—and follow his advice. If lenses are required, remember Orthogon Soft-Lites made by Bausch and Lomb, provide better vision for the only pair of eyes you'll ever have."

Regarding results, Stanley E. Wolfe, advertising manager of the White-Haines Company, recently made the following statement:

"Because of the peculiarities of our business it is impossible to determine exactly the results from our radio programs. We must have our programs of a highly educational nature with little advertising, which makes them unusual in the broadcasting world, where direct results are often anticipated. We are not even particular whether our name is mentioned or not to the public, as the main idea we are trying to put over is value of vision. For results we must depend entirely on the good will of our dealers—professional men who use our products regardless of the views of the public. For these reasons no actual sales figures can be given. Indications point to quite a bit of good will being created by this broadcast.

Being the pioneers in education insofar as our eyes are concerned, we are treading more or less on virgin fields and naturally the going is much harder."

However, it might be added that requests for the booklet have been numerous and that although the program is now only two months old, the White-Haines Company has already signed a new contract for 52 additional weeks on the air.

## Arnold Talks to Williams Dealers

ADDRESSING the more than 3,000 Williams Oil-O-Matic and Ice-O-Matic dealers at their annual convention at Bloomington, Ill., Frank A. Arnold, director of development of the National Broadcasting Company, told them how to cash in on the company broadcasting.

He told them that radio was a peculiarly valuable medium for them because radio programs go right into the home—and are heard by the entire family. He pointed out that the Williams program was now reaping the benefit of three consecutive years of regular appearance on the air. He showed how the factory chain programs on Sunday evenings blanket the country from Boston to Salt Lake City and explained how dealers could use inexpensive supplementary programs on their local stations to best advantage.

Preceding Mr. Arnold's talk, the dealers were entertained by four professionally staged acts which depicted how newspaper, magazine, outdoor and radio advertising attract the favorable attention of the average family. The radio skit faded from a family living room to a broadcasting studio where Sen Kaney, announcer, and Joseph Koestner, director, conducted a program exactly as they do over a nation-wide chain.

## TAKE RADIO SERIOUSLY

(Continued from page 11.)

smooth, po'ished, finished offhandedness that is the very acme of stagecraft and showmanship.

After all, there's nothing mysterious and occult about this formula. It is simply an attempt to put into radio the same art, craft and showmanship that have made the stage and the screen permanent institutions.

We are learning a great deal about this tremendous new force every day. We feel very humble in the face of some of its phenomena, especially since we are advertising men and therefore supposed to be, from birth, omniscient. And perhaps the biggest thing we have learned is that it won't do to be a smart aleck in radio. We have learned that radio is no longer a kid. She is a lady.

## Wahl to Use NBC

THE Wahl Company, Chicago, manufacturer of Eversharp pencils and fountain pens, returns to the air this month with a new series of programs every Friday over the National Broadcasting Company's network. Erwin, Wasey & Company, Chicago agency, directs the account.

## Robert Burns Cigar Resumes CBS Broadcasts

AFTER a brief summer respite, the Robert Burns Panatela program has returned to the air over the Columbia chain. The new series of broadcasts will continue to feature Guy Lombardo and his Royal Canadian orchestra.

# Airing Our Views

**D**URING a general slump in radio receiver sales in Vancouver, when the dealers were participating in a particularly disastrous contest of price-cutting, reports *Radio Retailing*, the British Columbia Electric Railway Company side-stepped the battle and shot their sales away up by soft-pedaling price and advertising *entertainment*.

Scarcely mentioning the radio set, each advertisement focused on a particular broadcast feature, telling non-listeners what they were missing. The "What? You don't know Amos and Andy?" headline is typical of the entire series.

One moral is that other radio dealers might profit by selling entertainment rather than "the best buy on the market." But it seems to us that there is a lesson for program sponsors as well. Why not make it easy for dealers to sell entertainment by furnishing them with copy selling your own program? The "how" is simple and the "why" ought to be obvious.

\* \* \*

**T**HE spectre of government censorship has again been raised to haunt the broadcasters and the advertisers who are using this medium. And this time the spook-raiser is no less a personage than Dr. Lee De Forest. Protesting against the "short-sighted avarice" of the blatant advertiser, he solemnly assures us that "unless this evil is voluntarily cured, we are headed straight for government regulation and all the evils and all the benefits of government control."

Dr. De Forest is right. There is blatant advertising on the air, and, although it occupies only a small percentage of the total broadcasting time, any at all is too much. The better class of stations have never accepted this kind of copy. The others are gradually being forced into line or off the air.

But in this case gradually doesn't seem to be fast enough. The advertisers and their agencies can help considerably — and themselves as well as the stations and the public — by refusing to use time on any

station whose other clients overstep the bounds of good advertising ethics. The problem should be settled by those concerned, for censorship is necessarily inflexible and is apt to inflict as much hardship on the innocent many as on the offending few.

\* \* \*

**I**N A BOOKLET on Home Demonstrations sent to all Brunswick radio dealers are the following comments on broadcast advertising:

"When the salesman is ready to give the radio demonstration he should be very sure of the material which he is to demonstrate. . . . He should know that on Monday the NBC stations will have the General Motors Family Party in which he can be sure of excellent orchestral and vocal selections. On Tuesday night the Pure Oil Band will furnish him with an excellent type of martial music which practically every prospect will appreciate and like. The Florsheim Frolics will present excellent dance music, and the Libby Hour will give him characteristic melodies of foreign countries. In the same way he should know his material for every night in the week and thus be able to provide entertainment which will meet with the greatest response of his prospects."

How about it, Mr. Advertiser? If you were a radio salesman, would you tune in *your* program to help you make a sale?

\* \* \*

**W**E WONDER if all industries are as full of gossip and rumor as the broadcasting business. Scarcely a day goes by without some excited individual breathlessly imparting a startling bit of news, which upon investigation turns out to be about 90 per cent wrong. How these stories get started is usually an unsolved mystery, but we imagine that the following example is typical:

It seems that Mr. Paley, Columbia's genial young president, visiting Chicago on business, mentioned the fact that he had never met the illustrious Correll and Gosden. A

member of the Chicago CBS staff, who had known the pair since their first radio appearance, suggested that they meet for lunch at a nearby hotel. The luncheon, a purely social affair, took place and that would have been the end of it had not someone seen and recognized the foursome.

"Ah! Amos 'n' Andy with the Columbia chief. Must mean a switch from National and Pepsodent to Columbia and—let's see—La Palina, I guess." And so the story started and spread until it even achieved the dignity of print and kept four companies busy issuing denials for more than a month before it consented to lie down and die.

\* \* \*

**M**ANY people, including ourselves, have been prone to envy radio announcers their easy lives. All they have to do is to go places, see things, and talk about what they are seeing. But a couple of recent news items from the Columbia studios make us wonder whether the life of an announcer is as rosy as it has been painted.

The first concerns mikesman Mayo, who went to announce a program only to find that the speaker's microphone had been forgotten and that if he was to talk at all it would have to be through one hanging from the ceiling, 15 feet off the floor. After an anxious five minutes he discovered a painter's ladder and teetered from the top rung for the entire program, while two strong-arm boys held him up. Then we learned that Ted Husing, who is broadcasting the America's cup race from a dirigible, was limited to 160 pounds including clothes and equipment, which gave him ten days to lose ten pounds. And then we stopped envying announcers.

\* \* \*

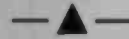
**A**NOTHER job we wouldn't care for is that of radio commissioner. As this goes to press some twenty broadcasters are sitting on the commission's doorstep with 50,000 watt applications in their hands. As nine of the coveted permits have already been parceled out



# REAL SALES ASSISTANCE

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



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

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

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



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



and as the total number is limited to twenty, it is up to the commission to decide who is deserving and who is not. As a sympathetic bystander we wish the commissioners luck and say to the contestants, may the best men win.

\* \* \*

### Insurance Company Appoints Young & Rubicam

THE Travelers Insurance Company of Hartford, Connecticut, operator of radio station WTIC of that city, has retained Young & Rubicam, Inc., for special service. No general advertising is contemplated for the present.

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# 252,250

radio equipped homes  
within 125 miles  
of station

# WWNC

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

### COMPLETE W. E. SOUND REPRODUCTION EQUIPMENT

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



Citizen Broadcasting Co., Inc.

815 Flatiron Building  
ASHEVILLE, N. C.

"IN THE LAND OF THE SKY"

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## award - -

THE Brunswick Radio Corporation has created an annual award for achievement in the field of broadcasting. The trophy will be known as the Brunswick Cup and will be presented for the first time in September, 1931. The terms of the award are extremely broad. It may go to a broadcaster, a sponsor, an agency, or a station and may be presented for a single program, a series, or for an outstanding achievement of more technical nature. Details are in the hands of the Comtesse Marguerite de Taurines, who will also appoint the judges.

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### Westinghouse Stations Open New York and Chicago Offices

NEW YORK and Chicago sales offices for the Westinghouse Radio Stations KDKA, WBZ-WBZA and KYW, have been opened recently as disclosed by Lloyd C. Thomas, general manager of the Westinghouse group.

F. E. Spencer, Jr., is manager of the New York office and Oliver Morton is in charge at Chicago, both having come from Pittsburgh where they were members of the sales staff of KDKA. Prior to joining this station, Mr. Spencer was connected with an advertising agency and Mr. Morton conducted an agency of his own.

When asked how the opening of these offices would affect the status of general station representatives, Mr. Thomas stated that, as heretofore, commissions would be allowed independent representatives in cases where they controlled or had created the accounts.

The Chicago office of the Westinghouse stations will not represent KYW excepting in cases where the stations are sold as a group.

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### American Maize Sponsors New Series

A NEW series of music-drama programs over the Columbia network is being presented by the American Maize Products Company, New York, makers of "Amaizo" oils. Don Amaizo, central character in the broadcasts, never speaks, but presents his message via the strings of his violin.

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### Canova on Air at WLW

THE Maury Cole Company, Memphis, Tenn., is sponsoring a weekly program over WLW, Cincinnati, advertising Canova coffee. Each broadcast consists of a six-act vaudeville show, the Canova Coffee Concert. The account is directed by the O'Callaghan Advertising Agency, Memphis.

### Northwest Broadcasting System Plans \$300,000 Investment

ANNOUNCEMENT of a program which contemplates the eventual investment of \$300,000 in new equipment for Northwest Broadcasting System stations KJR, Seattle; KEX, Portland, and KGA, Spokane, was made by A. E. Pierce, newly elected president of the Pacific Northwest Radio Company, following a recent meeting of the board of trustees.

Other officers are Robert Grass, vice-president; Thomas F. Smart, secretary and general manager, and R. A. Provine, treasurer. Members of the board of trustees are Mr. Rosenbaum, Mr. Pierce, Mr. Smart, Mr. Grass and Mr. K. A. Pierce.

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### CASHING IN ON CONSISTENCY

(Continued from page 9.)

then and always has been a dignified, conservative station with a program policy that carries a strong appeal for the mature listeners. In other words, the Caswell program and station fit exactly into the Caswell business.

When they first started to broadcast radio programs attracted far more acute attention from the much smaller number of listeners then available than they do today, but this has been compensated through the years by enlarged audiences, the consistent excellence of the program and the listener's assurance that while the program may not be spectacular, it is always a pleasant half-hour.

Started as a good will factor, in a very short time the program surprised its sponsors. Their house-to-house representatives reported that a new note had crept into their reception by housewives. The Caswell man ceased to be a stranger and to be regarded with skepticism on his first approach. The radio program very soon began to serve as a door opener and the salesman had the advantage of a more friendly welcome. He had been elevated to more than the average door-to-door salesman. And the uniformity of product and program made it easy to switch from program talk to product talk. This attitude has continued throughout the period of broadcasting.

Contrasting this broadcasting policy with that of another competitive firm, I quote the advertising manager of the other company who recently expressed his views on broadcasting to me. "We want a new,

Broadcast Advertising

unusual feature every six months." he declared. "It doesn't pay to keep at the same thing any longer. In our last campaign we had a forty per cent increase in business during the first month; the second month a 33 per cent increase, and so on until in the sixth month there was only a five per cent increase. Then we felt it was time to drop out a while and come back later with another startling program."

The campaign he mentioned was a one-man personality program and it may not have been a fair test of his policy. Its popularity was not sustained throughout the entire period of broadcasting. Also, his firm distributed through all kinds of stores. He may be right and it may all settle back into the fundamental broadcasting theory—make the program fit the business. But thus far this second advertiser has not been able to find another startling program, while his competitor goes merrily on with the consistent weekly presentations that have built so much for him over so long a time.

Emil Brisacher and Staff is the agency handling the Caswell account. They arranged the first program and still continue to supervise the broadcasting. In commenting on it and explaining the policies of the company, Mr. Brisacher said: "It may sound trite to say that dripping water wears away the stone, but it's the most accurate way to describe our experience. Our radio program, presented consistently for seven years and eight months, has brought steady results. We watch it closely and ask the salesman for regular reports. Periodically we test it by offering something, such as a coffee measure, to secure an index, and the returns are as consistent and convincing as the policies of the Caswell company. It has won us good will, friendship and an open door in direct selling. Our annual sales figures prove the value of steady broadcasting for us at least."

Of course, such a policy or practice might not work for every advertiser, but it is refreshing and encouraging to know that in these days of hectic experimentation and too many unsuccessful trial contracts where good radio accounts are lost through improper guidance that one firm has secured convincing results through consistent broadcasting.

# RADIO - in New England

It's Performance, Not Promises  
that Produce Quality Programs,  
Client Results

*Intelligent Co-operation—Popularity are the  
Pre-requisites for the Successful Purchase of Time*

## THE YANKEE NETWORK

**WNAC**  
Boston  
**WORC**  
Worcester



**WLBZ**  
Bangor  
**WNBH**  
New Bedford

**WEAN** Providence

Operated By

**Shepard Broadcasting Service, Inc.**

Offers You

1. *The most complete New England Radio coverage.*
2. *The only New England network permanently operating.*
3. *The best programs at standard costs.*

Here is what it costs you—five stations including station orchestra, preparation of continuity, in fact a complete program—

	9:00 A. M.-10:00 A. M.	
15 minute program . . . . .		\$159.00
	5:00 P. M.-6:00 P. M.	
15 minute program . . . . .		197.50
	6:00 P. M.-7:00 P. M.	
15 minute program . . . . .		260.00

Prices for individual stations or groups of stations at other times on request.

Some accounts now using this service—

A & P Tea Company  
Loose-Wiles Co.  
Daval Rubber Co.  
Hatchet Brand Foods  
Rit Products Corporation  
Berwick Cake Company

C. A. Briggs Candy Co.  
P. Lorillard & Co.  
My-T-Fine Corporation  
Johnson Educator Co.  
N. E. Cohn Co.  
Whittemore's Shoe Polish

## Shepard Broadcasting Service

Incorporated

Executive offices—  
1 Winter Place,  
Boston, Massachusetts

Broadcasting Studios  
Hotel Buckminster  
Boston, Massachusetts

## REACHING THE HOME-MAKERS

(Continued from page 5.)

color to the program by her remarks and questions.

At 10:30, Joan Barrett, the interior decorator, takes over the mike in the salon and prepares to discuss with her assistant the home decorating problems of Mrs. Average Home-Maker. At 10:45 one finds Carolyn Cornell, fashion and beauty adviser, and Helen Lewis, a professional beautician, in the boudoir ready to discuss personal beauty. During this period the beauty treatment is actually given in the studio while Miss Cornell and Miss Lewis chat informally about the method and result.

Eleven o'clock hears "Ben and Helen" continuing their weekly discussion of the financial problems of a young bride and groom. This

comedy sketch gives sound budgeting advice in amusing fashion.

Martial music at 11:15 a. m. prepares the listener for another of Senator Arthur Capper's weekly political talks, direct from Washington; then, at 11:30, Louise Baker discusses child training; and the final Monday broadcast, called "Back Fence," presents an amusing dialogue between two neighbors on the important events in the news of the day.

Every Monday throughout the year the same people are heard in various phases of the same subjects, while on the four remaining days of the week other subjects of interest to women are handled in the same fashion.

The sponsored programs heard during these two hours each morning are presented in exactly the same manner as sustaining ones; in the form of sketches built around the problems of a home-maker. In these little human-interest dramas the sponsor's product is shown in actual use and listeners learn of its superiority and many uses rather by suggestion than actual selling talk.

A good example is Mrs. Allen's recent broadcast "The Sleeping Porch," in which she told of a young boy who on his return from camp found it impossible to sleep at home until he hit upon the idea of putting the legs of his cot out of the window and sleeping with his head in the open. After a few nights of this his mother came to the rescue by having a family sleeping porch built

over the porch roof. Mrs. Allen described how this outdoor bedroom was built, furnished, and decorated.

No blatant or offensive advertising there, but a good interesting, informative program, that nevertheless put across quite a bit of sales talk for the paints, varnishes and the wall finishes manufactured by Benjamin Moore & Co., who sponsored the broadcast.

Similarly, Jean Carroll's advice on caring for the hair when away from the comforts and conveniences of home presented the case of the Packer shampoo soaps in a manner that held the attention of every present or prospective vacationist.

In each broadcast the fact that the National Radio Home-Makers Club has been founded for the women of the country, to help them with their daily problems and to broaden their lives, is emphasized. This glorifying of home-making awakens a natural interest and pride in the club which is of definite value to the advertiser.

The club's radio programs are supplemented by their weekly bulletin, *Radio Home-Makers*, a direct-by-mail tie-up with the broadcast advertising sponsored in the *Magazine-of-the-Air*. The bulletin contains club news, advance programs and excerpts from the cultural talks by guest speakers. In it each sponsor has a column devoted to his products. On March 15th of this year this little magazine, which costs fifty cents a year, had a paid circulation of 56,834.

---

# HEINL

is

# FINAL

## On Radio News

Heinl Business Letter

Insurance Building

Washington, D. C.

SAMPLE COPY ON REQUEST

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## 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

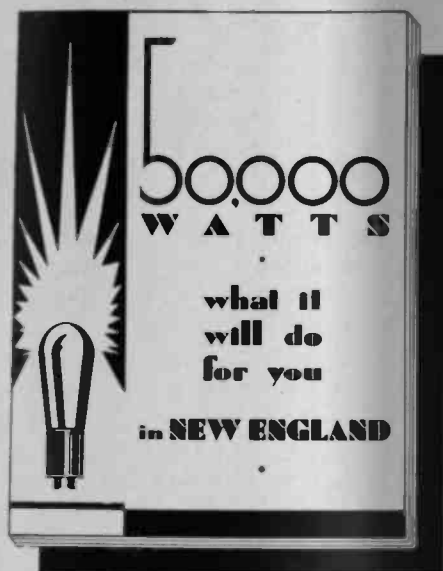
New York City

CHICAGO

PHILADELPHIA

DETROIT

BOSTON



# 50,000 WATTS

what it will do for you in New England

**T**HERE are almost 900,000 receiving sets in New England, serving nearly 50 per cent of the total population, and from these loud speakers pour the broadcasts of WTIC—New England's only 50,000-watt transmitter.

A lot of brief facts about how to use radio effectively in New England is contained in a new booklet just printed.

**WTIC**  
CONSISTENT  
COVERAGE OF  
NEW ENGLAND

It's worth having this information if you are interested in learning what WTIC can do for you or one of your clients. Write to WTIC.

**THE TRAVELERS BROADCASTING SERVICE CORP.**  
**HARTFORD - - - - - CONNECTICUT**

Because of the personal equation, which plays a far greater part in broadcast advertising than in any other advertising medium, the National Radio Home-Makers Club does not accept competitive accounts for the Magazine-of-the-Air. The product of a potential advertiser is first given a thorough test in the club's model home studios. New uses for the product are worked out

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

in these laboratory tests. When a product is finally advertised in the air magazine, its possibilities and limitations are well known to the editors and no questionable claims are made for it.

Throughout the year an average of four thousand letters are received each week, though often the number runs far beyond this figure. The club is building conservatively for a permanent audience rather than devoting their principal effort to getting letters. For this reason, no gratuities other than a sample copy of "Radio Home-Makers" and the brochures of the advertisers are offered to the audience.

The great aim of the club is to build up a large, permanent membership which will be strong enough to bring about civic and social betterment for the home and the community. For this reason the National Radio Home-Makers Club keeps in touch with the needs and ideals of the American home-maker and enters her home for two hours each morning as an entertaining and helpful friend. This personal, sympathetic interest in the individual home-maker gives the listeners confidence in the club and in the products advertised in its Magazine-of-the-Air.

#### Gruen Puts Town Crier on Air

THE Gruen Watchmakers Guild is sponsoring a new series of talks by Alexander Woollcott, author and critic, every Monday and Friday evening over WABC, New York. Woollcott, in his character as the Gruen town crier, will discuss books, plays, personalities and current events.

#### Cranberry Canners Organize, Plan Cooperative Campaign

AN ORGANIZATION known as the Cranberry Canners, Inc., with headquarters at South Hanson, Mass., has been formed by a group of cranberry preserving companies of New England. At a meeting in Boston representatives of the various concerns agreed to a cooperative plan of marketing and advertising their product, under the trade name Ocean Spray.

Plans call for a ten-year advertising campaign, which will begin at once. Broadcasting, newspapers and outdoor advertising will be used. The advertising will be directed by Ingalls Advertising, Boston.

#### Westinghouse Broadcasts Demonstration of New Receiver

THE WESTINGHOUSE SALUTE on August 26 was dedicated to the radio industry and was used to announce and demonstrate the new Westinghouse radio to the listening public. By means of a special arrangement portions of the program were sent through a receiving set and broadcast as they came from the speaker, while the rest of the program was broadcast as usual, directly from the artists themselves. Thus the audience was enabled to compare the receiver's reproduction with the original music.

Magazine advertising for the new receiver began late in August and newspaper advertising was scheduled to begin early in September.

#### WTMJ Appoints Walter Carl

RADIO Station WTMJ, Milwaukee, Wisconsin, has announced the appointment of Walter R. Carl, former Wisconsin field secretary of the United States Chamber of Commerce, as manager.

#### Frazee Agency to New Quarters

HAROLD D. FRAZEE & CO., INC., advertising agency of New York, announce the removal of their offices to the Lincoln building, suite 949, effective about September 1.



## 94 New Dealers In 3 Weeks « «

The local branch of a meat packing house had served Wichita dealers four years. This spring an advertising campaign was conducted exclusively over K. F. H. to secure new dealers through consumer demand. In three weeks 94 new dealers were obtained, giving nearly 100 per cent distribution in a city of 111,000.

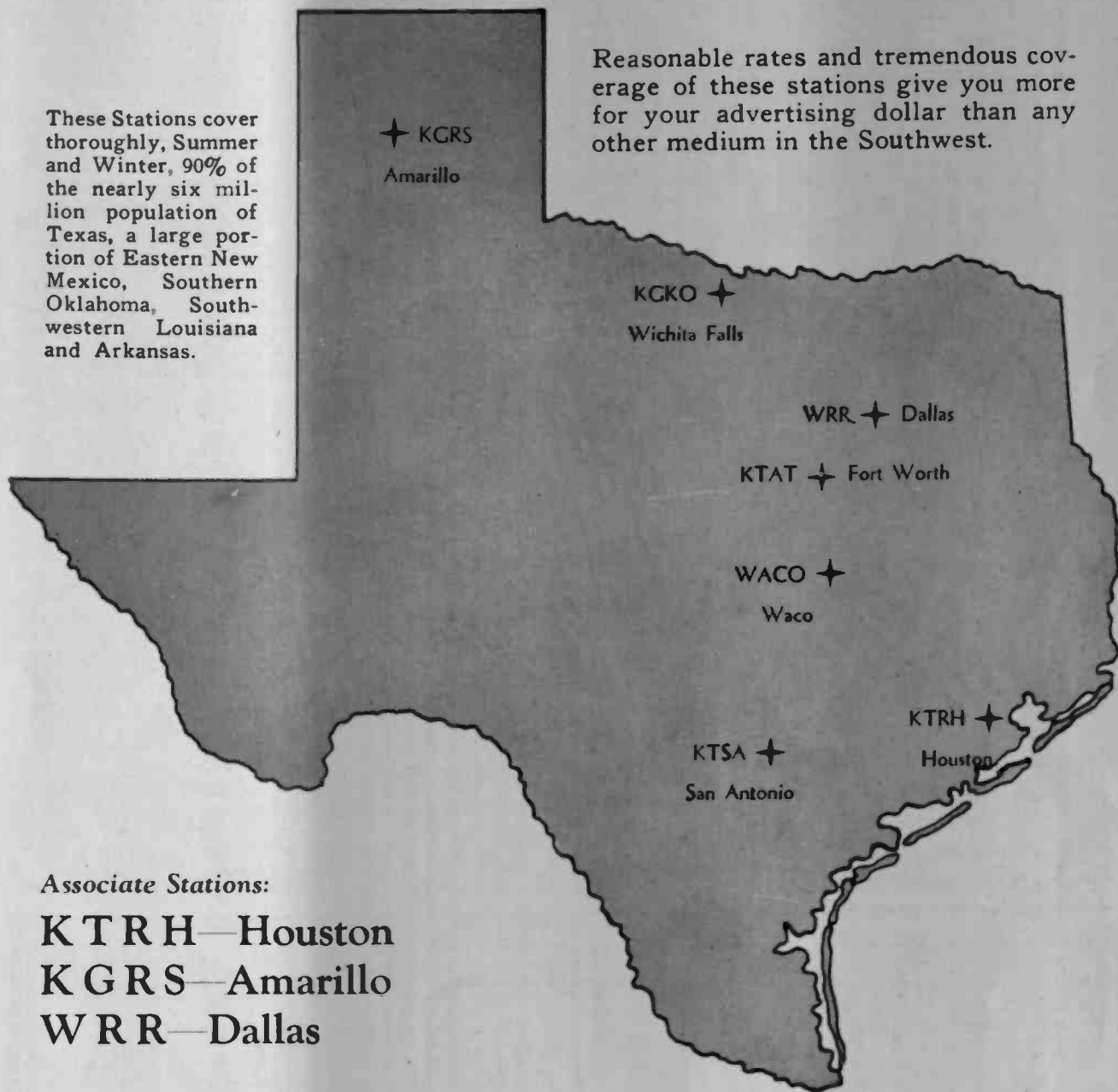
A recent survey shows 86.3 per cent of the Wichita audience prefer K. F. H. programs and listen morning, noon and night. No radio campaign can guarantee coverage in the Wichita territory unless K. F. H. is used. Station particulars on request.

RADIO STATION K. F. H. WICHITA, KANSAS

# Serving the Great Southwest

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

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



*Associate Stations:*

**K T R H—Houston**  
**K G R S—Amarillo**  
**W R R—Dallas**

The first Texas Chain Program will be inaugurated by these stations, about the middle of October, 1930, presented from the new studios of KTAT on the roof of the Aviation Building, Fort Worth, Tex.

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

**SOUTHERN BROADCASTING COMPANY**  
AVIATION BUILDING FORT WORTH, TEXAS

## COMMISSIONS ON TALENT

(Continued from page 7.)

pressed in the question asked by Harry Paar, president of KWCR, Cedar Rapids, Iowa: "If a commission is paid to the agency on talent, just what will the agency do to earn it?" And the typical station answer is well put by H. A. Bel-

lows, president of WCCO, Minneapolis, when he says:

"I believe that the payment of a commission on talent charges depends entirely on the element of responsibility. If the agency assumes responsibility for the talent, it should actually make the contract, either through the station or direct, and should be entitled to the regular 15 per cent agency commission. If, on the other hand, the agency does not assume responsibility for the talent but holds the station responsible, I can see no reason for making the agency a present of an additional commission for which no service is rendered to the client."

A slightly different angle on the same idea is that of J. Leslie Fox, manager of KFH, Wichita, Kansas. After reviewing the question of station-agency relations, he sums up the situation thus:

"Assuming that the agency has done a good job—has prepared a program which is ready for presentation—one which can be handed to a program director with the simple instruction to rehearse and produce—then, I think that the agency has earned a fee on the finished production. If, on the other hand, the agency expects the station staff to write the continuity, select the music and talent, rehearse and direct the whole show, then I do not think that the agency has earned any fee except for the charge for time on the air. . . . However, all radio advertising must necessarily be figured on a cost plus basis and if the cost includes a fee to the agency for

talent used, I for one am not averse to paying it."

## Vallan-Whitehill Open Broadcast Advertising Agency in Los Angeles

FRANK E. VALLAN, for many years a producing executive and announcer with the two big national radio networks, and Henry W. Whitehill, known locally as an advertising man and writer, have joined forces to form a broadcast advertising agency under the name of Vallan-Whitehill, with offices in the Pershing Square building, Fifth and Hill streets, Los Angeles.

During his work as producer and director of programs for National Broadcast Co. and Columbia Broadcast System, Mr. Vallan produced and directed a large number of nationally known broadcasts, among which may be mentioned Don Amazo, Halsey Stuart hour, Washburn Crosby National Home hour, True Detective Mysteries and Flying Stories for McFadden, Robert Burns cigar, Philco theater hour, Atwater Kent, Wahl Ever-sharp Pen Co. and others.

Mr. Whitehill is the author of several plays and playlets and has had long experience in the production of direct mail and general advertising campaigns.

Vallan-Whitehill will specialize on ambitious, distinctive continuity broadcast programs for advertisers.

## Glass Company Signs Floyd Gibbons

A SERIES of programs known as "World Adventures of Floyd Gibbons," is being broadcast each Sunday evening over the NBC network under the sponsorship of the Libby-Owens-Ford Glass Company of Toledo. In these broadcasts the famous "Headline Hunter" describes adventures met during his travels and interviews with prominent personages. MacManus, Inc., Detroit advertising agency, is in charge of the program.

## 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 keys.—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.

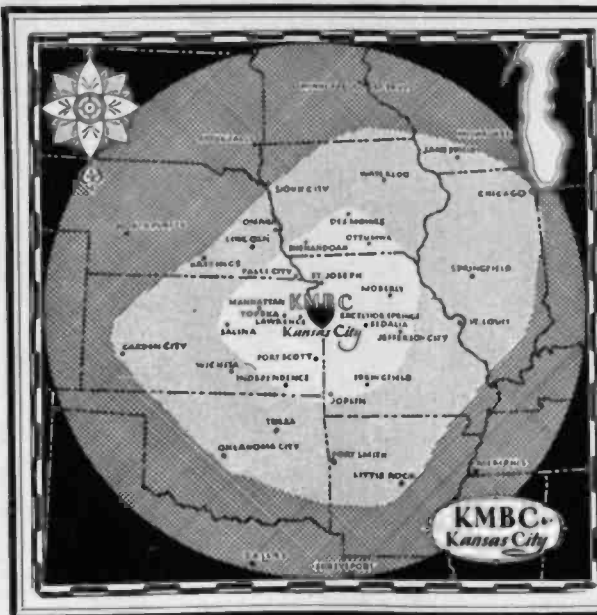
## Throwing the Radio Spotlight on the Heart of America

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





## Fall Features on Columbia Chain

A NUMBER of new programs for the radio audience are included in the fall plans of the Columbia Broadcasting System.

"Prediction Interviews," a new Friday feature presented by William Wrigley, Jr., brings to the air three of the outstanding football coaches, Knute Rockne, Tad Jones and "Pop" Warner, who take turns in predicting the outcome of the season's most important contests. The series commenced Friday, September 5. Their comments concern particularly the games to be played the following day.

Barbara Gould, beauty specialist, gives advice to feminine listeners Thursday mornings, beginning September 4. The New England Confectionery Company began a series of radio programs Saturday, September 6; the Minneapolis-Honeywell Regulator program made its debut to radio listeners via Columbia Monday, September 8; Francis H. Leggett & Company started a program series Tuesday, September 9.

Two popular programs which are coming back on the air via Columbia are "Evening in Paris," with the same colorful music, starting a new series Monday, September 15, and Van Heusen with an entirely revised program on Thursday, September 18.

So popular have the Evangeline Adams programs become that starting Monday, September 15, the Forhan Company will send her talks to virtually the entire nation over a large network. She will be on the air thrice weekly, Mondays, Wednesdays and Fridays.

The Hamilton Watch Company begins a novel dramatic series September 25.

The American Maize Products Company will go on the air with a series of presentations Monday, September 15, while the American Chain Company begins its new feature Friday, November 7.

The revised and unusual Paramount-Public hour will continue throughout the year as will the Philco symphony concerts, which will be changed to Tuesday nights.

### Radio Broadcasters Not Affiliated with RCA

RADIO BROADCASTERS OF AMERICA, INC., is not affiliated in any way with the RCA-Victor Company, as was announced in the August issue of BROADCAST ADVERTISING. The original announcement is cancelled by the following statement, which is signed by I. C. Stoll, president of the Radio Broadcasters:

"We are not a subsidiary or in any way affiliated with the RCA-Victor Company, Inc., nor have we any exclusive agreement or arrangement with this company whatsoever.

"We have, however, made arrangements with the RCA-Victor Company, Inc., to furnish advertisers and agencies with radio programs built by Radio Broadcasters of America, Inc., and electrically recorded, processed and pressed by the RCA-Victor Company, Inc."

# Features that have built WLS Popularity

## SMILE-A-WHILE TIME:

For early risers in town and for the farm families' breakfast table. Early every morning, a bright and sparkling program for old and young, to start the day off right.

## MARKET REPORTS:

Nine times daily; first hand and authentic market news, weather and time. Livestock, grain, fruit, butter and egg, poultry and veal prices—direct from headquarters in each case.

## NEWS FLASHES:

Three times daily, by United Press—from all over the country and on all topics.

## HOMEMAKERS HOUR:

Home planning, decorating, textiles, recipes, etc., interspersed with musical numbers.

## NATIONAL BARN DANCE:

Every Saturday night on WLS for 6 years. A big, happy, informal evening for everyone. Old fiddlers, quartets, individual singers, harmonicas, banjos, guitars join to make the "old hayloft" ring with happiness and sparkling music. Has brought 40,000 letters in one year.

## WLS MERRY-GO-ROUND:

When the Hurdy-Gurdy starts, the WLS merry-go-round crew are on their way. Organ music, guitar and banjo numbers, girls' harmony teams, piano novelties. An early edition of the barn dance with variety and quick changes of music that keep this one of the popular features on the air.

## WLS DINNER BELL:

As welcome as the dinner bell on the farm. Started when WLS went on the air. Every day at noon the dinner bell rings in the studio to herald a program of real service and entertainment.

## THE ANGELUS:

Five minutes for rest and reflection at the close of the day. Beautiful chimes, a brief prayer, an inspirational thought—something to impress and inspire ourselves and our listeners.

### Available For Sponsorship

*Almost any of the popular and established WLS features are available for sponsorship by responsible advertisers. In addition WLS can build individual features to fit any business and any size appropriation. They will be built specifically to meet any particular company's requirements and will do so just as effectively as has been the case in so many other instances. We will be glad to submit suggestions for a radio campaign on WLS, to fit your requirements, without obligation.*

## RADIO STATION WLS

"The Voice of Agriculture"

### Agricultural Broadcasting Company

BURRIDGE D. BUTLER, President

1230 W. Washington Blvd.

Chicago, Illinois

Telephone HAYmarket 7500

### Paint Company Broadcasts

A NEW series of morning programs over the CBS network is being sponsored by the Martin-Senour Company, Chicago paint manufacturer. The broadcasts are a mixture of romance and "home hints," based on the experiences of Don, a young interior decorator, and Betty, who is service expert for a paint company.

### Rice Account to Doremus

THE San Francisco office of Doremus & Company is directing the advertising of the Rice Growers Association of California. A radio advertising campaign will be used immediately and a national market survey will be made to determine the advisability of using both local and national media.

### Porter Corporation Adds Director of Broadcasting

MISS MARION H. CLARKE has joined the sales staff of the Porter Corporation, Boston advertising agency, where she will direct the broadcasting activities of its clients. Miss Clarke was formerly associated with the Boston office of Albert Frank & Company.

### WSPD Promotes Ungar

RADIO STATION WSPD, Toledo, has appointed Henry Z. Ungar sales promotion manager. Mr. Ungar was formerly a special sales representative of the station.

## television -

BROADCASTING legitimate stage plays direct from a London Theater by television will be attempted this fall. The Baird Company, which is among the foremost developers of television equipment, is installing a transmitter in the theater, whose management believes the broadcasts will stimulate business. The first play to be put on the air has only three characters.

### Designers Add Broadcasting

RADIO is being added to the other media used in the advertising of the Bromley - Shepard Company, Lowell, Mass., designers of women's clothes. The Porter Corporation, Boston, directs the account.

### Philco to Use Both Chains

IN ADDITION to the regular series of musical programs by the Philco Symphony Orchestra over the Columbia System, the Philadelphia Storage Battery Company, makers of Philco radios, will also sponsor the four broadcasts of the Philadelphia Orchestra over the NBC network. The first of these programs will be heard on October 12.

### Farm Organization Makes Radio-Movie Tie-up

ADVERTISING over the radio has been successfully tied up with newspaper and magazine space, with direct by mail material, with dealer showcards and window displays, and with billboards. Now comes a new combination: radio and commercial moving pictures.

First to use this new hook-up is the American Farm Bureau Federation. Each month this organization broadcasts a program over the NBC network, as well as many district broadcasts over individual stations. At the same time the Federation is producing a motion picture a month, to be shown at county and community meetings.

Recently the two have been tied together by devoting a portion of each monthly broadcast to a radio version of the movie. In this way the idea is driven home to its audience both by sight and by sound. To tie the two still more closely together, wherever possible the radio actors are also used in the pictures. Ann Briggs, Grace Lockwood and Sen Kaney are among the well-known chain stars who are appearing before the Farm Bureau's camera as well as its "mike."

It is true that the problem of the Federation—to increase membership—is rather different than that of the average advertiser. Nevertheless, the idea of tying up broadcasting with motion pictures could well be followed by the advertiser who uses industrial or advertising films of the story type.

## Station popularity makes possible RESULTS!

Here are the figures on the *average* mail, the majority of it *unsolicited*, that is daily received at KTLC:

Sunrise Club .....	159 pieces per day
Housewives' Program .....	5 pieces per day
Sports Program .....	9 pieces per day
Prize Programs .....	59 pieces per day
Miscellaneous .....	21 pieces per day
Total average .....	253 pieces per day

### Put Your Account on a Popular Station

**K** now **T** exas **L** argest **C** ity

The Houston, Texas station

Where:

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

HOUSTON BROADCASTING CO., Inc.

Houston, Texas

Broadcast Advertising

**K  
T  
L  
C**



### Milling Company Broadcasts Menus for Men

A NEW Columbia feature is a series of talks on "The Care and Feeding of Men," by William Daley, author of "Dad Daley's Cook Book." These talks, which are sponsored by the Hecker-Jones-Jewell Milling Company of Buffalo, N. Y., are broadcast each Friday morning for the purpose of supplying masculine menus and recipes to the women listeners.

## The CALIFORNIA BROADCASTER

is Radio's Greatest Newspaper

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

The California Broadcaster

1606 No. Highland Ave.  
Hollywood, Calif.

Granite 3151

### New Chain in Southwest

THE Southern Broadcasting Company has linked together seven radio stations to form a new network, which will be formally opened about the middle of October. J. M. Gilliam, general manager of the Texas chain, gives the objective as the production of "especially prepared programs pleasing to the public."

The member stations are KTAT, Fort Worth, Tex., operating with 1,000 watts on the 1,240 kilocycle channel; KGKO, with 250 watts night and 500 watts day, on 570 kilocycles; WACO, Waco, with 1,000 watts, dividing time with KTAT; KTSA, San Antonio, Tex., with 1,000 watts night, 2,000 watts daylight, on the 1,290 kilocycle channel; KTRH, Houston, 500 watts night and 1,000 watts daylight, on 1,120 kilocycles; WRR, Dallas, 500 watts on 1,280 kilocycles; KGRS, Amarillo, 1,000 watts, on 1,410 kilocycles.

### Sends Signals on Half-Meter Wave

SUCCESSFUL radio transmission on waves less than one meter long has been accomplished by Shintaro Uda of the engineering college of Tohoku Imperial University, Japan. Both telegraph and telephone signals were sent and received on a half-meter wave length over a space of ten kilocycles, slightly more than six miles. "There remains no question of the possibility of the practical application of these extremely short waves," says Uda in a report published by the Institute of Radio Engineers.

### Anti-Freeze Account to Hughes, Wolff & Company

THE Puritan Soap Company, Rochester, N. Y., has appointed Hughes, Wolff & Company, Inc., of that city, to direct the advertising of its new anti-freeze product for automobile radiators. Broadcasting, newspapers, business papers and direct by mail advertising will be used in the Eastern states.

Cosmetic Account to Brisacher  
RADIO and newspapers will be used in a test campaign for a new line of beauty creams manufactured by Katharine MacDonald, Los Angeles. The advertising will be handled by the Los Angeles office of Emil Brisacher & Staff.

### New Pickle Campaign

THE ADVERTISERS COMPANY, Los Angeles, has been appointed to direct the advertising of Peter Piper pickles, a product of the Weinrich Pickle Company of that city. Broadcasting and newspapers will be used.

### Shoe Programs Star Winchell

WALTER WINCHELL has come back to the airwaves in a program sponsored by Wise Shoes, Inc., New York. The program goes out over WABC, New York, every Tuesday evening.

### New Manager at KEX

WILLIAM L. NORVELL, former president of the Walla Walla, Wash., Advertising Club, has been appointed manager of station KEX, Portland, Ore.

### Warner Brothers Offer Sponsored Films to Advertisers

HOPING to emulate the success of radio with sponsored entertainment, the motion picture producers are now offering to make "sponsored" movies for advertisers. As in radio presentations, the advertising material will be subordinate to the entertainment features. In most cases the sponsorship will be announced at the beginning and end of the pictures, which will usually be one- and two-reel comedies.

Warner Brothers Industrial Films, Inc., a subsidiary of Warner Brothers Pictures, Inc., is one of the first concerns in the field. Advertisers will be able to use any of the actors under contract with Warner Brothers, even the biggest stars, if they can pay the price.

# WIBW

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

Member Columbia Chain  
580 Kilocycles

The Capper Publications  
TOPEKA, KANSAS

# What Is Chicago's Most Popular Station Now?

*Let the 562 Radio Dealers of Chicago Tell You—  
They Are Chicago's Most Discriminating Radio Critics*

**N**OW, when the question arises, "What is the most popular radio station in Chicago?", you need no longer depend on guesswork, personal preferences or the opinions of a few people. Here are definite, tangible and indisputable **FACTS**.

The survey shown below was completed by R. L. Polk and Company on August 29, 1930, and therefore, is entirely up-to-date. It does not tell what the relative popularity of Chicago's stations was six months, or a year ago—but **NOW**, which is the only question that concerns prospective users of radio advertising this Fall.

Note also that the report is comprehensive. It includes **every** radio dealer in Chicago, and this is the true verdict of radio's most discriminating critics.

Sworn copies of this survey, together with the letter from R. L. Polk and Company, made by a photographic process, will be sent anyone requesting them by letter addressed to WBBM, 410 North Michigan Avenue, Chicago.

May we call your attention to the fact that WBBM received 51% more favorable replies to questions No. 1 and No. 2 than did our closest competitor, which indicates that a greater part of the tremendous Chicago radio audience can be covered through WBBM, alone, than can be reached through any other single station.

## R. L. POLK & COMPANY CHICAGO, ILLINOIS

August 29, 1930

Mr. Ralph Atlass,  
Care WBBM,  
Wrigley Bldg.,  
Chicago, Ill.

Dear Mr. Atlass:

I hereby certify that the attached exhibit is a true summary of results secured from a telephone survey conducted by R. L. Polk & Company, under my personal direction, between the hours of 2:00 P. M. to 5:00 P. M. and 7:00 P. M. to 9:00 P. M., over a period of one week at the same hours each day.

R. L. Polk & Company were commissioned to ask the following two questions, by telephone, of every radio dealer in the city of Chicago.

1. What radio station do you have tuned in at present?
2. Which other stations do you regularly use for demonstration purposes during the evening? (or DAY, depending on hour question was asked?)

I also certify that none of the radio dealers were informed as to the identity of the Atlass Company, Inc., who requested said survey to be made, and on the contrary were clearly advised that R. L. Polk & Company were making said survey.

I further certify that in these several telephone conversations, the R. L. Polk & Company solicitor gave no assistance or suggestions which might tend to prejudice the answers to the two questions as above stated.

Yours very truly,

R. L. POLK & COMPANY,  
(Signed) Wm. T. Morgan, Manager.

WTM:MD

Subscribed and sworn to August 29th, 1930.  
(Signed) James A. Sawyer,  
Notary Public.

## LIST OF RADIO DEALERS IN CHICAGO, ILL. —COMPLETE FROM A TO Z. IN ANSWER TO QUESTIONS:

NO. 1—"WHAT RADIO STATION DO YOU HAVE TUNED IN AT PRESENT?"

NO. 2—"WHICH OTHER STATIONS DO YOU REGULARLY USE FOR DEMONSTRATION PURPOSES DURING THE EVENING?" (or DAY, depending on hour question was asked.)

NOTE: Every radio dealer in Chicago was questioned between the hours of 2 P. M. and 5 P. M., and later questioned between the hours of 7 P. M. and 9 P. M. This questioning took place over a period of one week, at the same hours each day. This survey shows the totals of the answers received.

Name of Station	Amt. of Answers To Question No. 1	Amt. of Answers To Question No. 2
<b>WBBM</b>	<b>208</b>	<b>383</b>
Second Chicago Station	141	249
Third Chicago Station	84	190
Fourth Chicago Station	29	138
Fifth Chicago Station	28	50
Sixth Chicago Station	19	101
Seventh Chicago Station	13	48
Eighth Chicago Station	8	54
Ninth Chicago Station	2	1
Tenth Chicago Station	0	2
Milwaukee Station	1	2
St. Louis Station	1	2
Eleventh Chicago Station	1	2
Twelfth Chicago Station	2	0
No Answer to Phone Call	188	
Phones Disconnected	67	
Unsatisfactory Answers	75	298
"No Stations On"	188	
Mfgrs.; No Demonstrations	25	
Moved and Out-of-Business	15	
"Closed for the Evening"	14	
Listed in Phone Book Under Another Name (Duplicates)	24	
<b>TOTAL</b>	<b>1134</b>	<b>1520</b>
Minus "Extra Count" (When Store had 2 or More Stations Tuned In On Several Sets)	7	
<b>NET TOTAL</b>	<b>1127</b>	

I hereby certify that the above counts are correct.  
(Signed) A. B. Ambrose, for R. L. Polk & Co.  
Subscribed and sworn to before me this 29th day of August, 1930.  
(Signed) James A. Sawyer,  
Notary Public.

25,000  
Watts

# WBBM

389.4 Meters  
Clear Channel

410 North Michigan Avenue, Chicago

## KJR Appoints Bryant

**A**PPPOINTMENT of B. M. Bryant as promotion manager for KJR and the Northwest Broadcasting System is being announced by Thomas F. Smart, general manager.

Mr. Bryant comes to the Northwest Broadcasting System with seventeen years of experience in newspaper advertising in many of the large cities of the United States. He has been advertising director for the Seattle Post Intelligencer and the Seattle Star, and has worked for newspapers in Minneapolis, St. Paul, Chicago and California cities.

Mr. Bryant sees in radio an advertising medium which is in direct contact with those who buy. It gives a personal message which is appealing to the listener. And along with its entertainment radio puts over an advertising message in an inviting way without requiring people to take time away from what they are doing, Mr. Bryant says.

## Joins Bureau of Broadcasting

**M.** M. WHITFIELD, until recently Western manager of *The Modern Priscilla*, has been appointed special account executive by the Bureau of Broadcasting, Chicago.

# W J A C

Johnstown - Penna.

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

Owned and Operated by

Johnstown Automobile Co.

Write for Rate Card

## laws - -

**C**ANADIAN stations are allowed by law to broadcast sponsored chain programs originating in the United States, but only if the sponsor maintains a Canadian factory. Another Canadian law forbids the broadcasting of any liquor advertising, and thereby prevents station CKGW from telling its listeners that it is owned by a well-known distillery.

## W9XAP Offers Regular Television Schedule

**T**ELEVISION station W9XAP, recently inaugurated picture broadcasting ally of station WMAQ, Chicago, is now operating on a daily schedule of five half-hour periods during the day. From 11 to 11:30 a. m., from 12:33 to 1 p. m. and from 6:30 to 7 p. m. programs synchronized with sound programs from WMAQ are offered to the owners of television receivers. Programs of television only are given from 2:15 to 2:55 p. m. and from 9 to 9:30 p. m.

The "Sawabria" system of television, which portrays full-length images, has been installed at W9XAP. Photo cells, or "electric eyes," 16 inches in diameter, are employed and are capable of picking up for transmission three characters at the same time, using a 45-hole, 3-spiral disc.

## NBC Honors Member Stations

**A**DOPTING the idea of the Westinghouse Salutes to industries and cities, the National Broadcasting Company is dedicating a new series of programs to its member stations. These programs, the "Evening Star" series, are broadcast each Wednesday afternoon and feature the radio headlines of the various evening programs for the benefit of those listeners who are able to be at their sets in the daytime only.

**Food Products on Air**  
**E**MIL BRISACHER and staff, Los Angeles, has been appointed to direct the advertising for the Hill Food Products Company of that City, maker of mayonnaise and oleomargarine. Broadcasting and newspapers are being used.

Radio and newspaper advertising are also the media used in advertising the Western Division of the American Institute of Food Products. This account is also handled by Brisacher.

## Ensign to Manage Columbia's Broadcasting

**W**ILLIAM H. ENSIGN of the Columbia Broadcasting System has been appointed manager of Broadcasting Operations. His duties as an executive of the company have included the supervision of broadcasting along with numerous other activities, but a division of duties was necessary and he will devote his entire time to broadcasting functions.

## Hardware Association Uses WENR

**A**SERIES of weekly programs in behalf of the independent hardware dealer over WENR, Chicago, is being sponsored by the Chicago Retail Hardware Association.

## WLW Promotes Chambers

**J**OSEPH A. CHAMBERS has been appointed assistant manager of stations WLW and WSAI, Cincinnati, in charge of station operations, according to John L. Clark, general manager of the Crosley stations.

## Pacific Coast Manufacturers Plan Joint Campaign

**T**O promote industries on the Pacific Coast, a group of West Coast manufacturers have formed the Pacific Coast Products League and will use broadcasting, newspapers, direct-mail, outdoor, and other advertising to point out that employment on the Pacific Coast depends entirely on the consumption of Pacific Coast goods. Smith & Ferris, Los Angeles, will direct the advertising.



# 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



## RADIO IS GOOD FOR RETAILERS

(Continued from page 3.)

use, wherever there was more than one local station, was generally decided by consideration of the following five factors, listed in the order of their importance:

1. Local popularity of the station.
2. The type of listener attracted by the station's usual programs.
3. The desirability of available broadcasting periods.
4. The extent of local coverage furnished by the station.
5. Rates for station time and talent.

What is the best time for the retailer to broadcast? Analysis of the time actually used by stores studied gives the following table:

	Per cent
Evening .....	46
Morning .....	34
Afternoon .....	12
Combinations of these times...	8

A house-to-house survey of Manhattan, made by R. H. Macy and Company, caused a change in their broadcasting time from 11 a. m. to 8:30 a. m. They found that in radio-equipped homes:

Thirty-five per cent of the people eat breakfast before 7:30 a. m.

Thirty-one per cent of the men leave for the office by 8 a. m.

Forty-nine per cent of the children leave for school by 8:30 a. m.

Amount Spent for Broadcasting	Per Cent of Total Stores Reporting
Less than 2½ per cent of total appropriation.....	14
2½ to 5 per cent of total appropriation.....	22
5 to 10 per cent of total appropriation.....	26
10 to 20 per cent of total appropriation.....	15
20 to 50 per cent of total appropriation.....	12
50 to 75 per cent of total appropriation.....	8
75 to 100 per cent of total appropriation.....	3
	100

Thirty-six per cent of the women wash dishes between 8 and 9 a. m.

Sixty per cent of the women leave the house to shop some time during the morning.

Fifty-five per cent of the women are out of the house for the day by 11:15 a. m.

Programs are usually planned to find favor with a particular type of audience. Music, talks on style and domestic science, and specific mer-

chandise announcements appeal to the feminine listeners. Men's stores have had considerable success with sports broadcasts.

Some stores have gone farther and have made their programs fit the stores. One department store, named for a famous figure in the history of the country, has won much good will by broadcasting dramatized adventures of this pioneer. Another store emphasizes its friendly atmosphere by sponsoring musical programs by local children.

Persistence was found to be one of the biggest factors in making a success with broadcasting. Weeks, months, in one case an entire year, brought no appreciable returns for some stores. But sooner or later the radio audience responded and continued to respond. The few stores who were not satisfied with radio were those who tried it for a short time and then stopped.

How much do retailers spend for broadcasting? Answers to this question ranged all the way from \$1 contributions for cooperative broadcasts to large amounts spent by stores maintaining their own broadcasting stations. The only definite conclusion was that "the vast majority of stores are increasing their previous (radio) appropriations even during a year of business recession."

The proportional amounts spent for broadcasting were tabulated as follows:

In its final paragraph, the report sums up the situation as follows:

"Exorbitant expenditures are unnecessary to show desirable results from radio advertising, say many small retailers, but the importance of carefully determining the best method of making such expenditures in program time, talent, testing results, and other factors cannot be over-emphasized. According to this survey, radio broadcasting by

retailers is increasing in the number of users and in the amount of use by individual stores, and of even greater significance, there is a growing realization of the proper place of radio in coordination with other advertising media rather than in competition with them."

This report was prepared by the Dartnell Corporation, Ravenswood and Leland Avenues, Chicago, in response to numerous requests from retailers subscribing to its regular service. Extra copies are available to non-subscribers at \$3.50 each.

## San Francisco

IS THE HEART  
OF  
NORTHERN

## California

# KJBS

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

280.2 Meters      1070 Kc.

WESTERN ELECTRIC  
SOUND REPRODUCING  
SYSTEM

78 R.P.M.      33½ R.P.M.

Write for Booklet and  
Rate Card

## K J B S

1380 BUSH STREET  
SAN FRANCISCO

## A SPONSOR LOOKS AT HIS PROGRAM

(Continued from page 4.)

pass from Europe to America with in the next generation largely because of these radio developments.

"By popularizing the classics," declared Mr. Werrenrath, "radio has contributed immeasurably to America's musical appreciation. Radio is bringing the finest music to the most remote homes, and it is a natural result that children will absorb its beauty and will grow up with a

III  
**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 33 $\frac{1}{2}$  or 78 R.P.M.

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

finer appreciation of beauty and culture than their parents."

Another important effect of Mr. Kent's leadership in this connection was the conversion of the world's finest artists to the acceptance of radio and radio broadcasting. Impressed by the inability of radio in its early stages to transmit the finer tone qualities of the vocal artists and instrumentalists, there had developed on the part of premier artists a deep-seated prejudice against broadcasting. The Atwater Kent series, beginning shortly after the improvement of radio to a point of exact transmission and reception, furnished the necessary stimulus to overcome this objection on the part of the musical world.

While Mr. Kent may not be able to decide as to his relative indebtedness to broadcasting and direct advertising, the fact remains that since the inauguration of his Sunday night broadcasting he has doubled the largest radio plant in the world to make one of the world's greatest industrial institutions.

### Associated Oil Company Sponsors Football Broadcasts

**T**HE Associated Oil Company, who for the past several years have sponsored athletic broadcasts over KPO, San Francisco, will again take over the responsibility for the football broadcasts which will begin with the broadcast of the West Coast Army vs. The Olympic Club at Kezar stadium Sunday afternoon, September 14. The schedule calls for some 30 odd games and will be described in colorful detail by Don Thompson, KPO's stellar sports announcer. The schedule calls for a complete broadcast of all of the important football games to be played on the coast this season.

### "Play 'Em or Pay" Program for Davega Tubes

**A** NEW weekly program of popular songs is being sponsored by the Davega Company over station WGBS, New York. The requests are not opened until the program goes on the air and the entertainers defy the audience to suggest songs that they can not play. If the request stumps them its sender receives a card entitling him to one new radio tube at any Davega store.

### Leggett Sponsors Musical Dinner Programs

**A** NEW series of programs presented every Tuesday evening over the CBS network is sponsored by Francis H. Leggett & Company, New York food manufacturers. Each broadcast is in the form of a musical dinner served up by the Premier Chef and his Premier Salad Dressers.

## Westinghouse Proposes Sponsored Short Wave Broadcasts to Open Foreign Markets

**A**N APPLICATION to permit the broadcasting of sponsored programs to foreign countries by means of short waves has been filed with the Federal Radio Commission by the Westinghouse Electric & Manufacturing Company. The company requests the removal of present restrictions against the rebroadcasting of commercial programs, so that they may sell time on the air to advertisers interested in reaching the foreign markets, especially in Central and South America.

At the present time Westinghouse is sending the programs of KDKA out over its short wave station, W8XK, at East Pittsburgh, on an experimental basis, in accordance with the regulations. These programs are heard via short wave receiving sets in all parts of the world, it is stated. The application calls for a modification of the license of this station, which now allows experimental broadcasting with 40,000 watts power on the relay broadcasting channels of 6,140, 15,210, 11,880, 17,780 and 21,540 kilocycles.

In its formal application, the question, "How will the granting of application serve the public interest, convenience and necessity?" is answered:

"Relay broadcasting was first developed by the Westinghouse company about 1922, and work has been carried on continuously ever since. While the company has no intention of lessening their development activities on short-wave relay broadcasting, we believe that more widespread use of these facilities for international broadcasting will result from removing the experimental restriction and making them available for general sustaining and commercial programs."

American manufacturers sponsoring these relay broadcasts would build markets in foreign countries, it is held, especially in Latin America, where many listeners now regularly tune in on such American short wave programs as are now available.

### Furniture House Sponsors Series

**A** NEW series of dramatic programs over WGN, Chicago, is sponsored by the Hartman Furniture & Carpet Company of that city. The broadcasts are dramatized adventures of an old sea captain, as told by him to a juvenile friend.

### Colgate Uses Radio for "Seventeen" Group

**D**AILY 15-minute broadcasts of the adventures of Harold Teen and his gang, well-known comic strip characters, are being used by the Colgate division of Colgate-Palmolive-Peet to advertise the group of toilet accessories known as "Seventeen." At present WGN, Chicago, is the only outlet for the series, but other stations will probably be added as the distribution expands.

Broadcast Advertising



# THE EDITOR'S MAIL

## Wanted—

### A Program Review Service

TO THE EDITOR:

I believe I am confronted with a problem that other advertising men are also facing, which is simply this—radio advertising cannot be overlooked or ignored. It is here to stay, and its far-reaching effects, merits, etc., are recognized by advertising men.

However, in this business long hours are the usual daily portion of "ye ad man"—and he has little time at home to enjoy a radio, or glean what is going on, advertisingly speaking, over radio.

I believe that a good many advertising men—and I would be glad to head the list—would be willing to subscribe to a service whereby they could receive weekly, twice a month, monthly, or even daily reports as to just what is going on (the actual talks in written form) in the way of radio advertising over the big chains, etc. It would give a resume that we advertising men could glean at a glance—and I believe that it would be a worthwhile movement—and react favorably toward more business for the radio.

Advertisingly yours,

(Signed) LEO P. BOTT, JR.,

Bott Advertising Agency,  
Little Rock, Ark.

### What D'yuh Mean, "Let's Get Down to Business"?

TO THE EDITOR:

We'd like Mister Morgan to visit our station. It'd be a great pleasure to show him our outfit—one that got "down to business" several years ago. We'd like to take him to a few other stations we

know of, too, real business establishments where an inquisitive advertising agent can get intelligent replies to his questions—and get 'em pronto.

Frankly, we'd like to meet the advertising agent who would, for us, "write the continuity, engage the talent, rehearse the production, collect the money from the client and pay the station." Our experience has been so different—with one or two exceptions we find that we are expected to do all of those things, with the exception of collecting and paying, and in many instances we wait for that. We have not found many advertising agents in the throes of heated excitement over the possibilities of radio advertising.

True, we are getting some excellent transcription business from J. Walter Thompson—and that splendid agency has, to our way of thinking, gone at the use of the new medium with an intelligence that speaks much for their future success in that department. Other advertising agencies could well afford to follow their lead.

But as far as our depending upon agencies for support, we would have fared badly, indeed, if we had done that. Our own commercial department has built the business we now enjoy and I tell you the truth when I say that it has only been within the past six months that advertising agencies as a whole have evidenced any interest in our affairs. It is only within that short space of time that we have noticed any desire on their part to serve their clients as regards the use of the new medium—and some of the questions they have asked! Questionnaires are the order of the day—and many of the questions cannot be answered by any station that desires to retain its

reputation for truthfulness.

We don't claim to be perfect, but we do feel that in applying his tar brush to radio stations indiscriminately, Ray Morgan has given stations to whom his accusations cannot apply, the right to rise in defense. And rise we do.

Yessir, Mister Morgan, "the time has come"—but with this difference—for ADVERTISING AGENCIES to prepare themselves so that they can make intelligent use of radio, the new medium. As it looks to us, agencies as a group have just begun to grasp the idea that in radio they have a new tool with which to work for the benefit of their clientele. So far, radio has managed to struggle along without much help from the advertising agent, and probably could continue to do so.

But the need for help is mutual—the station needs the agency—the agency needs the station. As far as *this* station is concerned we stand ready at any time to guarantee to the buyer of our time everything that an intelligent understanding of the broadcasting business can give him. It is our hope, now that the advertising profession has begun to accept radio as a medium worth using, that its members will, like some few are now doing, equip their organizations so that they can handle radio accounts as well as they do those using magazines, newspapers, billboards and the mails.

Speaking for those radio stations that got down to business some time ago, again I say, WHAT D'YUH MEAN, "LET'S"?

(Signed) G. O. SHEPHERD,  
President and General Manager,  
WWNC, Asheville, N. C.

## Let the Winner Put Your Message

Recently, 8,000 Omahans were asked to name their favorite radio station. 81% chose K-O-I-L over all others!

Omahans are typical of this great Iowa-Nebraska market. Their preference is the preference of the millions who make up this prosperous territory.

These folks prefer K-O-I-L programs just as they prefer all the better things of life.

Speak to this vast army of potential buyers through the station of their choice . . . "the Voice of Mona Motor Oil."

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

Address inquiries to

RADIO STATION K-O-I-L  
Commercial Dept. Council Bluffs, Ia.

## Across in this Rich Iowa-Nebraska Market!

"The Voice of Mona Motor Oil"

# K-O-I-L

## KFRC Claims Honor of First West Coast Opera Broadcast

TO THE EDITOR:

We have been reading with interest the question of responsibility for the first complete grand opera broadcast on the Pacific coast.

Whereupon KFRC wishes to inject its musical car and lay official claim to said distinction. In March of 1926 KFRC broadcast the complete opera, "Carmen," and each month for the following eleven months broadcast a complete grand opera, staff talent providing the cast. The operas were under the direction of our present vocal director, Frank Moss, and included in addition to "Carmen," "Il Trovatore," "Rigoletto," "Lucia," "Mignon," "Traviata," and "L'Infant Prodigue."

Mr. Joes Rodriguez of KFI contends that "Die Valkure," broadcast from KFI in October, 1926, deserves the trophy. However, KFRC had been at the business of complete operatic broadcasts some six months previous to Mr. Rodriguez' entry for the honors.

Thanking you for precipitating this interesting West Coast operatic clash, we are,

Very truly yours,  
(Signed) HARRISON HOLLIWAY,  
Manager, Don Lee Radio Station  
KFRC, San Francisco, Calif.

## But Again KFI Cuts in Ahead

TO THE EDITOR:

May I add the following to the letter that you so kindly printed in the August issue of your publication?

In the first log book kept by KFI we find this entry: "February 25, 1925, Wednesday—8:00 to 11:40 p. m.—San Carlos Grand Opera Company, Aida, recmets from Philharmonic Auditorium."

It seems, therefore, that in my previous communication I was unjust to KFI's claim to have broadcast the first opera in 1926, whereas the real date was February, 1925. This places KFI a good

two years ahead of the claim by KNX.

Thank you for your courtesy and cooperation in helping us arrive at an accurate statement of fact.

Yours very cordially,  
(Signed) JOSE RODRIGUEZ,  
Publicity Director, KFI,  
Earle C. Anthony, Inc., KECA,  
Los Angeles, California.

**Wallace Silversmiths on Air**  
"WALLACE SILVERSMITHS," a new musical program, will be heard for the first time Saturday, September 20, over the CBS network. The program is sponsored by R. Wallace & Sons Manufacturing Company, Wallingford, Conn. The Erickson Co., New York, directs the advertising. Each broadcast will open with "The Tinker's Song" from Robin Hood and close with Jerome Kern's "Look for the Silver Lining."

## Curran Contest Uses 23 Stations

THE Curran Laboratories, Inc., New York, are broadcasting over 23 radio stations and are using nine magazines to advertise their contest, in which \$1,000 is being offered to the possessor of America's most beautiful head of hair. Each contestant must wash her hair with Jo-Cur Shampoo Concentrate, finger wave it with Jo-Cur Waveset, have it photographed and send the picture to the company. The account is directed by Harold D. Frazee & Company, New York.

## Game Account to Hammel

THE Hammel Advertising Corporation of Los Angeles has been appointed to handle the advertising for the Howard H. Jones Collegiate Football Game, perfected by the head coach of the University of Southern California, and manufactured by the Municipal Service Corporation, Los Angeles. Broadcasting, newspapers, college papers, business papers and direct by mail will be used.

## WANTED to Buy— A Radio Station

Must be located in city of 100,000 population or over. Must be first or second station in its territory. Chain affiliation desirable but not required.

Replies to this advertisement will be treated as absolutely confidential.

Address Box A, %

## Broadcast Advertising

## Classified Advertisements

Rates: 5c a word per insertion. No order accepted for less than \$2.00. Cash must accompany order.

Broadcast Advertising,  
440 South Dearborn St., Chicago.

### FOR SALE

Gates Double Turn-table for 16 inch 33 1/2 R. P. M. disc radio programs, including Jeanette converter with filter, Webster amplifier, and D. C. dynamic speaker. Suitable for radio station, recording company, or advertising agency. Cost \$450 six months ago. Sacrifice for \$275 cash. Address Box 51, % Broadcast Advertising Magazine.

### CONSULTING SERVICE

Is your station operating at a profit? The owners of a profitable station have arranged for their manager's absence at intervals in order that he may act as consultant in putting stations on a paying basis or advise them on how to increase their profits. A number of stations have availed themselves of his services with highly satisfactory results.

His services include personal visits to clients, collecting data and making reports and recommendations on such subjects as station organization, standardization of methods, efficient handling of routine, survey of local and national possibilities, sales promotion program, and cost and accounting systems.

This station manager has had over five years' experience in commercial station management, is a member of the National Association of Broadcasters and has had considerable experience and contact at Washington.

If you are interested, drop a line to Box 52, % Broadcast Advertising, 440 S. Dearborn St., Chicago.

## RADIO

R  
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No. 2

## WHO?

A chicken hatchery in the Middle West, using a noon-time twenty-minute broadcast, weekly for 12 weeks, received 29,642 requests for their chicken catalog. The cost per inquiry was less than one cent. Over 20 per cent of the inquiries developed into sales, by a direct mail follow-up.

The complete story may be secured from

## SCOTT HOWE BOWEN, Inc.

Radio Station Representatives

Chrysler Building, New York City

Chicago, Illinois

Philadelphia

Detroit, Mich.

Boston, Mass.

Dallas

# Broadcast Education Should Be Commercially Sponsored

*Declares William S. Hedges\**  
 President, NATIONAL ASSOCIATION OF BROADCASTERS  
 President, W M A Q, Chicago

THE average high powered station occupying a cleared channel and broadcasting on an undivided time schedule has a budget of about \$450,000 a year. If the station is to make a suitable return on its investment the income of such a station should be close to \$500,000.

Where is that money coming from? The answer has already been found in the fact that broadcasting, through its ability to reach masses of people with sales messages, with institutional advertising of the good will type, has developed into a powerful advertising medium.

The fact that radio broadcasting has proved worth while to advertisers is pretty good proof that the public is being well served by the use that is being made of broadcasting, for it is the favorable response

\*Excerpts from an address before the Institute for Education by Radio at Columbus, Ohio.

of the listeners that makes the sponsorship of programs pay. If the public turns a deaf ear to the offerings of a radio advertiser, or tunes him out, there is no benefit to be gained from broadcasting.

In speaking of advertising programs, the impression must not be gained that they are devoted solely to the purpose of advertising a product. You will find that the stations which enjoy the greatest patronage have adopted a rule that no program will be accepted from a commercial sponsor unless it constitutes a contribution to the entertainment, education or general information of the radio listeners.

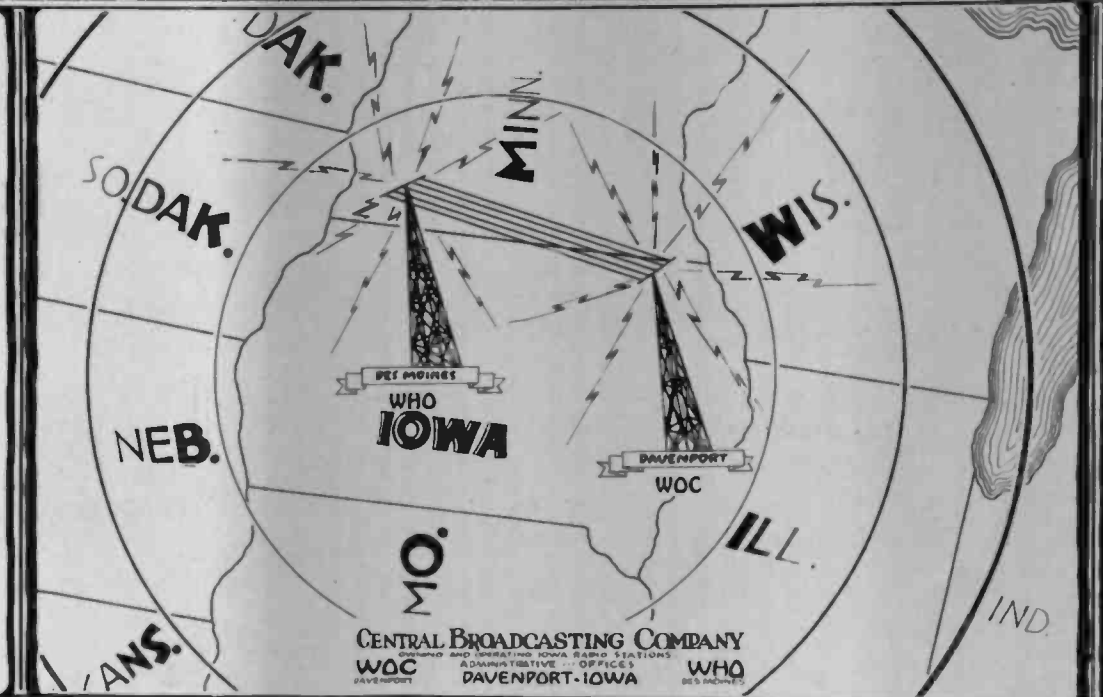
Program sponsors have done more for the musical education of America in the last five years than was accomplished in the preceding twenty-five years of this century. The finest in music has been offered

the American public. The foremost artists of the opera and the concert stage have come before the microphone. The greatest symphony, concert and band leaders have conducted programs for the entertainment and edification of the radio audience. Of course, there has been dance music, there has been comedy, human interest and a great many other things which cannot by the greatest stretch of the imagination be regarded as education. But I don't believe that any of you [educators] advocate a program of continuous education during the sixteen hours each day we are awake.

It has not been in music alone that program sponsors have contributed to the education of the masses. During the past winter season the Cadillac Motor Car Company broadcast over WMAQ a series of dramatic sketches of the lives of Cadillac and La Salle, the great French explorers. Hundreds of school children had history lessons there that made a more profound impression than any teaching they might have been given in school.

We have recently concluded a series of broadcasts for the Thomas

TWO 5000 WATT STATIONS: NATIONAL CLEARED CHANNEL



THE VALLEY AREA

WITH A POPULATION OF 13,630,541!!!!

J. Webb Coffee Company, whose advertising involves the use of the personal signature of Mr. Webb. For the series, a dramatization of historical events was presented telling of the signing of important documents which have played a large part in the history of various nations. The school children in the radio audience were invited to write essays on the subject of each broadcast, and as a prize for the best essay, the pupil and his teacher were awarded a trip to Springfield to visit Lincoln's tomb—a piece of practical education.

**W**HEN the Tidewater Oil Company took an hour of time over the Columbia Broadcasting System to broadcast a welcome home to Rear Admiral Byrd, one of the most practical lessons in geography was given all those within the range of the nation-wide network. The great explorer himself spoke. Several men of his party likewise told of their experiences. That was education.

There are hundreds of programs going on the air that may be classified as advertising programs which are really educational in their nature. No one has ever raised a question as to the legitimacy of such programs because they are not presented as a piece of formal education.

After all, what is education but a preparation for life? How can anyone devoid of a knowledge of commercial practices make his way in this world of ours?

Yet there are some educators who are more greatly shocked by the mention of a trade name in the schools than by a discussion of sex.

Perhaps you could remove all idea of a commercial world under a communistic system, but it is impossible in the United States. No one has ordered the publisher of text books to take off his trade name. No one has objected to a trade mark on pencils which the children use. The maker of note books can have his name stamped across the face of the book without inciting a riot, yet I am informed that there are some educators who take vigorous exception to commercial sponsorship of educational programs which are designed for classroom reception.

There has been but one program on a national scale that falls into this classification. It is the American School of the Air, broadcast over the Columbia Broadcasting System, and sponsored by the Grigsby-Grunow Company of Chicago, manufacturers of Majestic radio receivers. During the past year this program was presented for the benefit of the school children of the nation who were fortunate enough to be pupils in schools equipped with radio receivers. Despite its commercial sponsorship, I venture to say that there were many teachers and pupils who were unaware of such sponsorship, because the Grigsby-Grunow Company did not insist on plastering its name all over the program.

In the estimation of many leaders in the field of education, the American School of the Air constituted a great gift to education. It was not designed to take the place of teachers, but rather to supplement their efforts by visualizing in the minds of the pupils the very things they were trying to make percolate

through skulls that sometimes must seem very thick. Such supplementary education makes the work of the teacher more effective and hence makes the teachers more successful.

Undoubtedly many of you have tuned in on the Damrosch musical appreciation series which were broadcast over the National Broadcasting Company network. These were not commercially sponsored, but in my estimation they were just as commercial as the American School of the Air, for all broadcasting, whether sponsored or sustaining, is commercial. Instead of some manufacturer getting the advertising it was the National Broadcasting Company, in the case of the Damrosch lectures, which received the advertising.

My point of view has apparently been in defense of commercially sponsored educational programs throughout this paper. Let me go one step farther. Not only should you approve of the commercial sponsorship of educational programs and express that approval by encouraging teachers to tune in on the programs and make them a part of the school's regular course, but you should give your hearty support in the preparation of those programs by having committees appointed to work with and advise the commercial sponsors. In this way any insidious propaganda for political faiths, trust interests or organizations whose purposes are not compatible to the public weal will be stopped at the source. By working with the commercial sponsor the educators of the nation can make radio one of the most effective tools of the teaching profession.

**The Northwest's Most Popular Chain**

POWER

5,000 WATTS

KJUR SEATTLE

KEX PORTLAND

KGA SPOKANE

Representatives

**McElhiney & Associates**

**Scott Howe Bowen, Inc.**

**NORTHWEST BROADCASTING SYSTEM, INC.**  
303 HOME SAVING BLDG.  
SEATTLE

Covers The Northwest Like The Sunshine