

Broadcast Advertising

*An Independent Magazine Devoted to Advertising by
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DECEMBER FEATURES

**Broadcasters Determine Policies at
Energetic Convention**

Aylesworth Assails Transcriptions

**Commercial Committee's Recommendations
Meet Heated Debate**

Spot Broadcasting as Viewed by the Agency

What the Station Wants from the Agency

**Broadcasting Is a Business, Hedges
Tells N. A. B.**

**Broadcasters Discuss Double Commission,
Bulk Sales and Newspaper Relations**

A Journalist Looks at Radio

December, 1930

Demand Facts

You and your clients are entitled to facts.

Don't buy a pig in a poke—

Don't buy radio time because some tyro guesses
it may be right—

THE BUREAU OF BROADCASTING has served
scores of clients efficiently and intelligently
for years.

Our files are full of facts.

These facts are yours for the asking.

Ask us.

BUREAU OF BROADCASTING

“THE NATIONAL BROADCAST AUTHORITY”

Dean Hodgdon, General Manager

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Superior 7323

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

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Children's Hour from--

KSTP”

10,000 WATTS



There is a Santa Claus, and the thousands of girls and boys who tune in every week-day afternoon to enjoy the KSTP Children's Hour, directed by Uncle Tom, will confirm that statement.

KSTP entertainment programs and service features keep pace with the changing seasons and reflect the highlights of the most interesting and important happenings of the day. Another reason why your advertising dollar buys more listeners—over 70% of the Twin Cities and adjacent Northwest radio audience. The heaviest continuous schedule of the biggest features, both local and national, on the NBC Red and Blue networks, hold this largest audience for you. For details of advertising service features wire or write the Commercial Manager.

Executive Offices:
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◆
STUDIOS:
Hotel Radisson
Minneapolis
—
St. Paul Hotel
St. Paul
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**NORTHWEST'S
LEADING RADIO STATION**



• • PRESTIGE • •



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

ADVERTISERS ORIGINATING PROGRAMS AT WMAQ

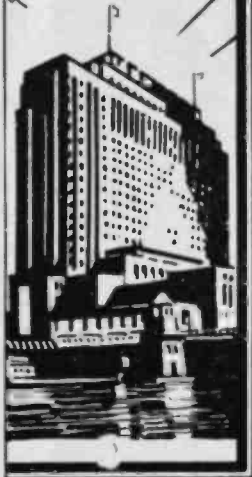
National:

- | | |
|------------------------------|-----------------------------------|
| Carson, Pirie Scott & Co. | Premier Malt Sales Company |
| Bunte Candy Company | Gabriel Snubber Company |
| Chewaukla Spring Water Co. | Pepsodent Company (Amos 'n' Andy) |
| Chevrolet Motor Co. | National Rug Mills, Inc. |
| Thos. J. Webb Coffee Company | Stokely Brothers & Co. |
| Elgin National Watch Company | B. F. Goodrich Rubber Company |
| Freeman Shoe Company | Hydrox Ice Cream Co. |
| E. Z. Mills | Williams Mfg. Co. |
| E. Fongera Co. | Procter & Gamble |
| The Kosto Company | My Bookhouse |
| Hammond Clock Company | |

Local:

- | | |
|------------------------|--------------------------|
| Chicago Board of Trade | The Davis Company |
| Boston Store | Vaughan's Seed Store |
| Nahlgian Brothers | Hartman's |
| Wieboldt's | Chas. A. Stevens & Bros. |
| Hinckley & Schmitt | Burley & Co. |

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.

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Volume 3

DECEMBER, 1930

Number 9

BROADCASTERS DEBATE PROBLEMS AND DETERMINE POLICIES AT ENERGETIC CONVENTION

Free-for-All Discussions Cover All Phases of Industry

TAKE a large portion of active interest; add an equal amount of eagerness to accomplish the largest possible amount of business; stir in a heaping measure of grim determination not to let anyone else put anything over; add a dash of zest and heat to the boiling point. Multiply this recipe by 200, spread evenly over three days and you will have a fair idea of the Eighth Annual Convention of the National Association of Broadcasters, held in Cleveland on November 17, 18 and 19, 1930.

From the welcoming address by the Mayor of Cleveland to the final adjournment on Wednesday, every minute, both in and out of the convention hall, found broadcasters, representatives and advertising agents hard at the job of laying out a course for this industry to follow—for the next year, at least.

The high spot was reached on Tuesday—Advertising Day—when one recommendation of the Commercial Committee—to pay a commission on talent—was fought pro and con for nearly four hours before being finally adopted. This argument was outstanding only because of its length; every point brought out, either by a speaker or in the free-for-all discussions, was questioned and ques-

tioned until every delegate was satisfied that the truth had been reached.

To keep it from being a private fight and to insure all sides being heard from, the advertising agencies, station representatives and other interested parties were invited to attend and to enter into the discussion. As both invitations were freely accepted, the exchange of opinions was fast and furious, but as a result everyone present went back to his job with a better understanding of both his own and the other fellow's problems.

Besides the report of the Commercial Committee (which, with the discussion, is printed in full on page 8), Tuesday's sessions had a host of other interesting material. John Benson, president of the American Association of Advertising Agencies, opened the morning meeting with an address on "The Advertising Agency and Broadcasting." He discussed at some length the place of the station representative, urged the broadcasters to set up an Audit Bureau of Radio and a recognition list of agencies; and pleaded for a uniform rate for all users of time. (The full text of Mr. Benson's talk and the ensuing discussion will be printed in the January issue.)

The second speaker was A. A. Cormier, commercial manager of WOR, Newark, who explained "What the Radio Station Wants from the Advertising Agency." As he sees them, the principal needs are for more showmanship, better understanding, and, of course, more business. (See page 19 for full address and discussion.)

Starting the afternoon meeting with an address on "Spot Broadcasting from the Advertising Agency's Point of View," H. H. Kynett of the Aitkin-Kynett Company, Philadelphia, spoke of the information that the advertising agent wants about any station before recommending it to his clients. He also discussed the special representative and the time broker. (His talk appears on page 14.)

Lynn E. Aldrich, treasurer of WMAQ, read a paper on "Business Management of a Broadcasting Station." After pointing out the necessity of keeping accurate records on all phases of station activity, he explained the system of accounting used by WMAQ and distributed sample record sheets to the broadcasters.

In a brief talk on "Surveys Pertaining to Broadcasting," Miss Pauline Arnold, head of the Arnold Research Service, told of the place

surveys play in broadcasting and of their value to advertisers, agencies and to the broadcasters, themselves. Principally she spoke of the day-time survey that her organization is now conducting. (The full text will be included in the January issue.)

The remainder of the afternoon was given over to general discussions of commercial topics (to be found on page 25).

ON Monday morning, William S. Hedges (WMAQ), president, made his report, reviewing the work of the Association during the years since its inception and pointing out the problems that have been solved and those that are still in need of solution.

(Mr. Hedges' address will be found on page 21.)

Radio Legislation

"Don't regard the Federal Radio Commission as the hard boiled MP of radio," the second speaker, General Charles McKinley Saltzman, chairman of the Commission, told the broadcasters. "The Commission wants to help, not hinder. It wants to build, not destroy. It wants to assist you, but it can only do these things in accordance with the provisions

of the law. Compliance with all the requirements of the law is for the broadcasters' protection just as much as for the protection of the Government."

Speaking of the decisions of the Commission, General Saltzman said: "The broadcaster perhaps regards this matter as one between himself and the Commission. The fact is that there is a third party. That third party is the listening public. And did you ever stop to think that it was that listening public that Congress had in mind when it wrote the law? Yes, it constantly occurs in these decisions of the Commission that this third party, the listening public, gets the breaks."

The question of the widening of the broadcast band is bound to come up at the International Radio Conference in Madrid in 1932, General Saltzman said. At present European countries are using the frequencies between 160 and 224 kilocycles as well as the 550-1500 band that is used in North America. And even this is not enough for them. What stand, he asked, should the delegates of the United States take?

"If the 550-1500 band is widened," the General continued, "it would provide additional frequencies, relief for many overcrowded regional channels and consequent increased service areas for those stations. It would mean on the other

hand that this widening would displace marine and other commercial stations from their present frequencies and that 13,000,000 receiving sets in this country would not respond to the new frequencies. Do you want the broadcast band widened?"

At the conclusion of General Saltzman's address, Walter Damm (WTMJ) proposed the following resolution, which was unanimously adopted:

Resolved: that the National Association of Broadcasters hereby expresses its confidence in the Federal Radio Commission and commends it in its rapidly improving administration of the Radio Act of 1927.

Resolved: further, that it is the sincere desire of the National Association of Broadcasters to cooperate with the Federal Radio Commission in every way possible, and that the Association hereby tenders and offers that cooperation to the Chairman of the Commission and through him to the entire Commission.

COLONEL THAD. H. BROWN, general counsel of the Federal Radio Commission, followed General Saltzman. He spoke on the legal phases of radio legislation, beginning with the first radio law, which was approved June 24, 1910, and which dealt solely with safety of life at sea, and continuing down to the present status of radio legislation.

Colonel Brown pointed out that commercial radio telegraph stations are considered by the Commission as public utilities, while broadcasting stations are not. "The very nature of the two services," he said, "necessarily makes for a different policy with respect to them. Radio broadcasting stations could not provide enough time to allow every American citizen to use them; therefore, it is not conducive to public interest that broadcasting stations be considered public utilities in the sense that they must serve all comers equally. In radio broadcasting the emphasis has been placed on the receiving end. The millions of radio listeners are interested in what they receive and the ratio between the listening public and those interested in broadcasting programs is probably twenty or twenty-five thousand to one. In commercial point-to-point radio telegraphy, however, the emphasis is placed on the transmitting or sending of the message for a particular individual and hence the difference in the consideration given to the two services."

Concluding the morning session came the report of the Committee on Legislation, read by its chairman, Henry A. Bellows (WCCO), which stated that of the four specific recommendations made at the 1929 convention at West Baden, one (establishing full control of radio in a single commission) had been completely successful; a second (lengthening the term of broadcasting licenses to at least one year) is likely to achieve success by the first of 1931; a third (clarifying and modifying certain administrative provisions of the Radio Act) had been partially successful; and only one (elimination of the Zone system) had so far made no progress.

OFFICERS AND DIRECTORS of the NATIONAL ASSOCIATION OF BROADCASTERS FOR 1931

Officers

President, Walter J. Damm.....WTMJ, Milwaukee
First V-Pres., Edwin M. Spence, WPG, Atlantic City
Second V-Pres., O. D. Fisher.....KOMO, Seattle
Treasurer, Paul W. Morency.....WTIC, Hartford

Executive Committee

William S. Hedges, WMAQ, Chicago, Chairman;
Frank M. Russell, WRC, Washington, and H. A. Bellows, WCCO, Minneapolis.

Board of Directors

Newly elected members: H. K. Carpenter, WPTF, Raleigh, N. C.; George McClelland, WEA, New York City; A. J. McCosker, WOR, Newark; Dr. Frank W. Elliott, WHO-WOC, Des Moines-Davenport; Morgan L. Eastman, WENR, Chicago, and Leo Fitzpatrick, WGR, Detroit.

Continuing members: C. R. Clements, WSM, Nashville; J. J. Storey, WTAG, Worcester; Eugene O'Fallon, KFEL, Denver; Don Lee, KHJ, Los Angeles; J. G. Cummings, WOAI, San Antonio; Arthur Church, KMB, Kansas City, and Edgar L. Bill, WLS, Chicago.

Man'g Director, Philip G. Loucks, Washington, D. C.

Resolutions

For the coming year, the following resolutions were presented and adopted by the Association:

"Be it resolved, by the National Association of Broadcasters, in convention assembled:

"That the past year has further and conclusively demonstrated that the division of the country into Zones for the purposes of the Radio Act is contrary to all recognized principles of radio engineering, that its sole effect is to deprive large sections of the American people of the radio service to which they are entitled and that therefore this Association repeats its request to the Congress of the United States that the law be so amended as to strike out all references to the five Zones, or to any of them, to the end that a more efficient use may be made of the channels available for broadcasting, and this Association further asks that the law as amended shall make service to the radio listeners of the United States the sole basis for the distribution of radio facilities.

"That this Association requests the Senate of the United States to take favorable action on the bill known as H. R. 11635 [embodying most of the N. A. B. recommendations as to administrative details], passed by the House of Representatives on April 30, 1930, to the end that the administration of the Radio Act may be made more efficient and more equitable.

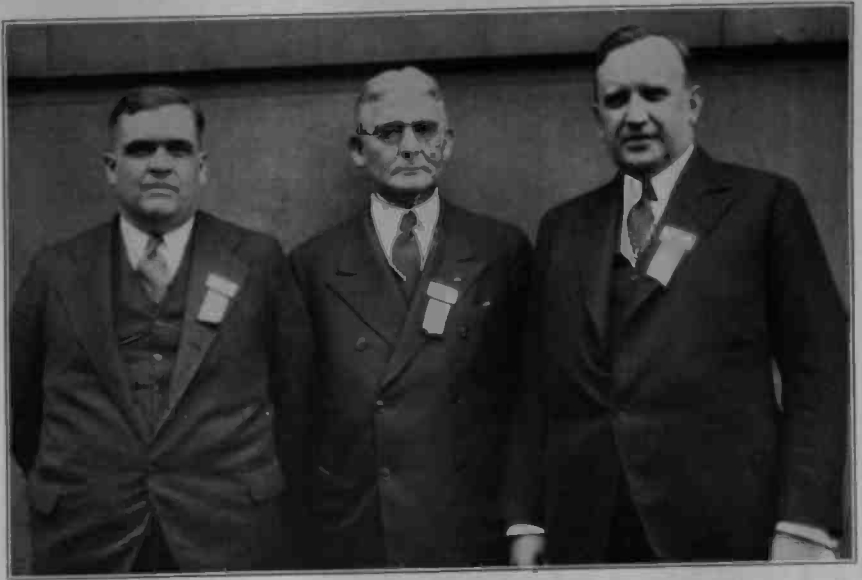
"That the National Association of Broadcasters, believing that public interest, convenience or necessity can best be served by the use of every channel within the broadcast band for every class of radio listener, is strongly opposed to the segregation of any broadcast channel, or group of such channels, for any form of special interest or activity whatsoever, and endorses the policy of the Federal Radio Commission in designating all broadcast channels solely on the basis of engineering principles.

"That the National Association of Broadcasters, fully accepting the theory of the Congress of the United States that all broadcasting is essentially interstate commerce, and therefore subject to Federal regulation, is definitely opposed to the enactment of State legislation regulating or seeking to regulate radio transmission, on the ground that such legislation must inevitably create confusion, hardship and needless financial loss without in any way contributing to the public welfare."

Engineering

THE afternoon session was opened by a talk on the engineering problems of broadcasting, by Dr. C. B. Jolliffe, chief engineer of the Federal Radio Commission. Speaking of synchronization, Dr. Jolliffe said:

"A little while ago I stated that the broadcast band now has assigned in it more stations than can operate without interference. Still there are large areas without adequate service. Many of our people are listening to and enjoying radio programs which would not be tolerated by a person accustomed to a signal such



The Federal Radio Commission was represented at the N. A. B. Convention by its Chairman, General Charles McK. Saltzman (in the center), Dr. C. B. Jolliffe, chief Engineer (on the left) and Col. Thad H. Brown, the Commission's General Counsel (at the right).

as given by a nearby station. Is there any hope in the future for improving service to these people? Can we approach more nearly to that ideal of allocation, equal service for all people. Experiments which have been made recently give some hope.

"During the last few months the National Broadcasting Company and the Columbia Broadcasting System have been experimenting with simultaneous operation of stations on exactly the same frequency, that is, synchronization of stations. Results have been very gratifying and I understand Mr. Horn will discuss the results of the National Broadcasting Company this afternoon. It is sufficient for me to say that methods of synchronization by means of wire circuits have been successfully demonstrated.

"The work so far has been in the nature of a laboratory experiment and the application of the results must be necessarily slow. Additional wire circuits must be planned and set up, equipment must be built and service tests must be made in order to test the equipment and methods under field conditions. General application will probably not be made for several years, but some applications of the principle may be expected within the next year or two."

Following Dr. Jolliffe, Edwin K. Cohan, director of technical operations of the Columbia Broadcasting System, voiced his fears that synchronization "is being more rapidly perfected by the *typesetters* than it is by *radio engineers*." He told of Columbia's experiments in this field and in television, stressing the point that broadcasting is a business and that the solution of every problem must be economically as well as technically sound.

An engineering development that is especially interesting from the program sponsor's point of view is the solution to the "unsatisfactory practice of cutting the network off every 15 minutes during the station break, in order that the studio

announcer's local identification would not go out on the chain. Every method that was discussed had certain drawbacks with the result that we finally decided to convert one of the engineering offices on the 23rd floor into a small announcer's studio. This is now Studio No. 7.

"The output of the equipment in Studio No. 7 is normal through to the local WABC transmitter, as well as the local short wave transmitter W2XE. Therefore, whenever the cue for the station break is given, the announcer in Studio No. 7 has only to throw a key in one direction to make his local identification over WABC, and in the opposite direction to make his local identification over W2XE.

"Through the use of these facilities we have been able to successfully handle the Radio Follies program which is heard every Friday night at 10 o'clock and which is routined differently than any other network program on the air. The Radio Follies program is sponsored by the Associated Jewelry Retailers, a national organization. It is in turn locally sponsored by one of the leading jewelers in each city represented on the network. It is therefore necessary for each local station, including the key station, to make a local commercial announcement three times during the program, at the same time having a background of the trademarked theme music from New York.

"With the addition of Studio No. 7, it is no longer necessary to cut any of the network programs, for the reason that any announcement intended only for local distribution can be superimposed on the network music from another studio and at the correct level."

An address on the acoustical design of broadcast studios was given by W. M. Rees, chief acoustical engineer of the United States Gypsum Company. Following this, C. W. Horn, general engineer, National Broadcasting Company, told of that organization's experiments with synchronization. He said that they

have proven that two or more stations operating on the same frequencies can cover their own surface areas, but that this does not solve the whole problem. It is a fundamental step, but only a step.

Mr. Horn compared it to Edison's discovery of the glowing filament used in electric lights. That was an essential discovery, but a lot more work was necessary before Mazdas were put on the market. It would be foolish, Mr. Horn said, to expect an immediate reallocation of frequencies to allow for a number of synchronized cross-country networks, but that will eventually come.

An open discussion, consisting mainly of questions put to the several speakers and their replies, took up the remainder of the afternoon session.

On Wednesday the first business was the election of officers. A resolution of the Board of Directors, enlarging the powers of the president, was adopted and an Executive Committee named to direct the organization.

The remainder of the morning was given over to a discussion of the copy-right situation, with addresses by Louis G. Caldwell, former general counsel of the Federal Radio Commission, and E. C. Mills, president of Radio Music, Inc. At the conclusion of this meeting the convention was formally adjourned.



Philip Loucks

At a meeting of the new Board of Directors following the final general session, Philip G. Loucks was appointed managing director of the Association to succeed L. S. Baker, resigned. The headquarters of the Association will now be in the National Press Building, Washington.

AMONG THOSE PRESENT

at Cleveland, according to the official roster, were the following:

John Aitkenhead, Jr., WADC, Akron, Ohio; Lynn Aldrich, WMAQ, Chicago; Al Anderson, KFLV, Rockford, Ill.; Carl Anderson, KFLV, Rockford, Ill.; H. W. Angus, Batten, Barton, Durstine & Osborn, New York; E. W. Armstrong, American Telephone & Telegraph Co., New York; Pauline Arnold, Arnold Research Service, New York; Campbell Arnoux, KTHS, Hot Springs, Ark.

Fred S. Beck, WADC, Akron; Henry A. Bellows, WCCO, Minneapolis; Wm. Benson, A.A.A.A., New York; E. L. Bill, WLS, Chicago; Ford Billings, National Radio Advertising, Inc., New York; F. C. Bisbee, Electrical Research Products, New York; Edward E. Bishop, WGH, Newport News, Va.; Frank L. Bishop, KFEL, Denver; W. R. Bishop, WRVA, Richmond, Va.; H. H. Bliss, WCLO, Janesville, Wis.; Hugh K. Boice, WABC, New York; Stephen Bolles, WCLO, Janesville, Wis.; Scott Howe Bowen, New York; L. A. Bowman, KFLV, Rockford, Ill.; Robert Bridger, WPTF, Raleigh, N. C.; Col. Thad. H. Brown, Federal Radio Commission, Washington; Sedley Brown, McCann-Erickson, Inc., New York; P. B. Brown, Philadelphia; W. C. Bridges, WEBC, Superior, Wis.; Leonard Byers, KVOO, Tulsa, Okla.

L. J. Callinan, WFJC, Akron; H. Allen Campbell, WXYZ, Detroit; Martin Campbell, WHAS, Louisville; H. K. Carpenter, WPTF, Raleigh, N. C.; A. B. Chamberlain, WRG, WMAK, WKBW, Buffalo; Joe A. Chambers, WLW, Cincinnati; Stuart M. Chambers, KSD, St.

Louis; George E. Chase, WFAA, Dallas; C. O. Chatterton, KGW, Portland, Ore.; Arthur B. Church, KMBC, Kansas City, Mo.; E. N. Clark, WMBC, Detroit; A. S. Clarke, KBTM, Danville, Va.; Martin Codel, Radio News Bureau, Washington; Carlton Codke, WGR, WKBW, WMAK, Buffalo; E. K. Cohan, WABC, New York; Albert A. Cormier, WOR, Newark, N. J.; W. L. Coulson, WHAS, Louisville, Ky.; C. R. Cummins, WRAX, Philadelphia, Pa.

W. J. Damm, WTMJ, Milwaukee, Wis.; B. W. David, WTAM, Cleveland; P. L. Deutsch, Sound Studios, New York.

Morgan L. Eastman, WENR, Chicago; A. J. Eaves, Graybar Electric Co., New York; Frank W. Elliott, WOC-WHO, Davenport-Des Moines, Iowa.

Frank R. Farnham, Arnold Research Service, New York; Leo Fitzpatrick, WJR, Detroit; E. B. Foote, World Broadcasting System, New York; J. L. Fox, KFH, Wichita, Kans.

N. H. Gager, WENR, Chicago; E. H. Gammons, WCCO, Minneapolis; E. J. Gluck, WBI, Charlotte, N. C.; J. R. Goranflo, WNBF, Binghamton; Edward Gove, WHK, Cleveland; Chas. P. Greene, Radio Open Time Service, Chicago; Henry Grossman, WABC, New York; J. C. Gurney, WNAX, Yankton, S. D.

Kolin Hager, WGR, WKBW, WMAK, Buffalo; Geo. Halley, KMBC, Kansas City, Mo.; D. S. Hastreiter, Scott Howe Bowen, Detroit; Perce Harvey,

WIBW, Topeka, Kans.; Bill Hay, WMAQ, Chicago; D. J. Heck, WAIU, Columbus, Ohio; Wm. S. Hedges, WMAQ, Chicago; R. C. Henderson, Scott Howe Bowen, Dallas; Lawrence Hickson, WHEC, Rochester, N. Y.; Oscar Hirsch, KFVS, Cape Girardeau, Mo.; H. G. Hock, Starr Piano Co., Richmond, Ind.; Dean Hodgdon, Bureau of Broadcasting, Chicago; Walter Hoffman, WWJ, Detroit; Herman Hohenstern, KFYO, St. Louis, Mo.; C. W. Horn, NBC, New York; H. Howlett, WHK, Cleveland; M. A. Howlett, WHK, Cleveland; Stanley E. Hubbard, KSTP, St. Paul; H. A. Hutchinson, KVOO, Tulsa.

Chas. E. Ivey, WRVA, Richmond, Va.; Geo. F. Isaac, WGN, Chicago.

Elliott Jenkins, Jenkins, Adams Co., Chicago; Dr. C. B. Jolliffe, Federal Radio Commission, Washington; George Junkin, KMOX, St. Louis.

J. L. Kaufman, WCAE, Pittsburgh; A. J. Kendrick, World Broadcasting System, New York; Scott Kingwell, *Radio Digest*, New York; Deane Kinter, WHK, Cleveland; H. H. Kynett, The Aitkin-Kynett Co., Philadelphia.

Ralph Laffler, WTAM, Cleveland; J. G. Leitch, WCAU, Philadelphia; J. E. Leonard, WTAM, Cleveland; Leon Levy, WCAU, Philadelphia; Walter R. Lindsay, WMAQ, Chicago; I. R. Lounsbury, WGR, WKBW, WMAK, Buffalo; H. I. Lovett, WEBR, Buffalo; L. W. Lowman, WABC, New York; Isador Lubin, instructor of economics, Brookings Institute, Washington; J. Thomas Lyons, WCAO, Baltimore.

W. S. McCachren, WHP, Harrisburg, Pa.; A. J. McCosker, WOR, Newark; Frank Manchester, WAAW, Omaha; Richard Mason, WPTF, Raleigh, N. C.; Andrew Massey, WPTF, Raleigh, N. C.; J. B. Mathiot, WGAL, Lancaster, Pa.; Howard S. Meighan, J. Walter Thompson Co., New York; G. C. Melrose, WJAY, Cleveland; J. A. Merquelen, Commercial Products Specialist; P. J. Meyer, KFVR, Bismarck, N. D.; Paul J. Miller, KQV, Pittsburgh; E. C. Mills, Radio Music Corp., New York; P. W. Morency, WTIC, Hartford.

J. H. Neebe, World Broadcasting System, Detroit; Ira R. Nelson, WAAM, Newark; Agnes C. Northup, WSPD, Toledo.

Neville O'Neill, J. Walter Thompson Co., New York; Everett George Opie, Rogers & Smith, Chicago; Leigh E. Ore, WLBW, Oil City, Pa.

W. S. Pace, WLBW, Oil City, Pa.; Fred A. Palmer, WAIU, Columbus, Ohio; Dailey Paskman, WGBS, New York; John F. Patt, KGAR, Cleveland; Chas. E. Phillips, WFBL, Syracuse, N. Y.; Howard O. Pierce, WXYZ, Detroit; Geo. Podyen, National Radio Advertising, New York.

E. C. Raynor, New York; Leonard Reinsch, WLS, Chicago; Virgil J. Reiter, Scott Howe Bowen, Detroit; R. B. Robertson, BROADCAST ADVERTISING, Chicago; G. W. Robinson, WIBR, Steubenville, Ohio; J. C. Ross, WWJ, Detroit; W. M. Ross, United States Gypsum Co.,

(Continued on page 51)

AYLESWORTH ASSAILS RECORDINGS IN CHICAGO SPEECH

NBC President Tells Business Men about Networks and Transcriptions

ARE the chains afraid of recorded programs? Are the Cecils and Sallys, Plymouth World Tours, Hollywood Revues and Chevrolet Chronicles forcing their way into station schedules and there displacing the less profitable network features? Indications that the once ridiculed "canned broadcasts" are here to stay, and that the chains can either like it (which they don't) or lump it (which is not very pleasant), were made exceedingly evident by Merlin Hall Aylesworth, president of the National Broadcasting Company, in an address before a luncheon of the Advertising Council and Ways and Means Committee of the Chicago Chamber of Commerce, Dec. 3rd.

Speaking of the low payment made to stations broadcasting NBC programs, Mr. Aylesworth said he regretted the fact that so many stations find it necessary to take recorded programs to make enough money to stay on the air, but added hopefully that he expected that his company would soon be in a position to pay a better rate to its members. In other words, the discs are evidently cutting out chain programs to the point where it is beginning to hurt and the NBC is being forced to raise its ante to keep enough outlets for its clients' programs.

Pointing out that the NBC has never yet put on a substitute for any speaker advertised to talk over the air, Mr. Aylesworth said that the people cannot be fooled, that they must actually hear the speakers and artists they are told they are hearing, or that their confidence in radio will perish, and with it radio itself.

"If radio is to become a self-winding phonograph," he declared, "it would be better to discard radio entirely and go back to buying



M. H. Aylesworth

phonographs and records than to waste the all too few wave lengths available for living speakers."

Impassionately uttered in Mr. Aylesworth's most impressive voice, this statement sounded extremely convincing and evoked a heavy applause from his listeners. Set down in cold type, however, his argument looks rather spurious. After all, the people about whom the NBC is so concerned do not hear the actual voice of the speaker or musician.

What they hear are sounds produced by their eardrums when struck by sound waves emanating from a speaker actuated by electrical vibrations picked out of the air, which vibrations were sent out by a transmitter, which in turn received its stimulus from a microphone, which translated into electrical power the sound waves coming from the throat of the speaker or instrument of the musician. In other words, all radio is "canned," if you want to be technical about it.

What does the listener care if an

additional step is added to this sequence and the program is sent by wires (chain programs) or wax (recorded programs) from the originating studio to the station tuned in? His interest in the technical end of radio is limited to one question: How does it sound? If the sounds please him that's all that is necessary. If they don't he won't listen, whether the fault lies with talent, wires, recording, or weather.

Mr. Aylesworth went on to speak of the tremendous burden the coast-to-coast network carries to give the radio public its present high standard of service. Religious programs, farm programs, speeches by President Hoover and other government officials, broadcasts of outstanding sports events, international broadcasts and similar programs are sent out regularly without commercial sponsorship. Is it right, he asked, that records should be allowed to reap profits from commercial programs without sharing in the expense of public service?

He neglected to mention that his chain does not itself stand this expense, but passes it along by *charging* each station subscribing to a *sustaining* program, in the same way as the station *receives* payment for taking a *commercial* broadcast.

(There are some programs, such as addresses by President Hoover, where no such charge is made, the chain donating the hook-up and the stations donating their time with no payment on either side.)

Neither did he mention the non-commercial programs put on by each station independently in the interests of its own community's schools, churches and charities. Every station is required by law to "serve public interest, convenience and necessity" and if a station manager believes that a commercial re-

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COMMERCIAL COMMITTEE'S

Report Is Read by H. K. Carpenter

Commercial Manager, WPTF, Raleigh, N. C.

BEFORE reading this written report of our work during the past year, I should like to say just a couple of things. The first is that our work is peculiar in this way, that the Committee has considered many things and has had many questions put to it in the past year that in themselves are relatively unimportant but on which the Committee had given an opinion and that opinion is included in this report. The second group of things are those items that carry on, it seems, from year to year, and no definite opinion can be given, but a continuous study must be made.

The members of the committee this year included H. K. Boice and Mr. Easton of WABC; D. S. Tuthill, NBC; Roy T. Thompson, WFGB, Altoona, Pa.; Chas. E. Burton, WEEL, Boston; A. A. Cormier, WOR, Newark; E. E. Gilliam, WMCA, New York; Edward Spence, WPG, Atlantic City; P. W. Morency, WTIC, Hartford; H. A. Hutchinson, KVOO, Tulsa; Martin Campbell, WHAS, Louisville; Arthur B. Church, KMBC, Kansas City, and H. K. Carpenter, WPTF, Raleigh.

Two meetings were held during the year, both at the New York office of the Association. The first was held on April 24th and 25th and the second on September 26th and 27th. In both instances, the committee met at luncheon jointly with the radio committee of the American Association of Advertising Agencies.

The first action by the committee was to review the code of commercial practices as it now exists, to reaffirm it in every detail, and to call particular attention of the members to the necessity of maintaining station rates in accordance with printed rate cards.

A number of suggestions have come to the committee from various sources. These have all been answered in one of three ways and will hereafter be mentioned in three groups. The first includes questions on which the Association is not in a position to pass, but which should be left for decision according to individual station policy. The second, questions on which the committee rendered adverse decision. Third, questions on which the committee took positive action.

Class I.—Questions on which the Association is not in a position to pass, but which should be left for decision according to individual station policy.

(a) Market Surveys—Some plans and suggestions were discussed and

submitted to the committee from various sources. One quite elaborate survey of daytime broadcasting is being submitted to individual stations at the present time. The committee felt that the question should be left to the decision of individual stations.

(b) Rate Differential—The argument has been advanced from some sources that there is no reason whatever for local and national rates. The committee felt that no Association action should be taken in this matter inasmuch as some stations seem to have very good arguments for a single rate in their particular locality; while other stations, especially those owned by or associated with newspapers, find it impossible, or not advisable, to offer a single rate as long as their newspapers maintain a differential.

(c) Time and Cash Discounts—This is another matter which should be left to individual stations. However, a study of 180 stations selected at random showed that 146 of the 180 were allowing time discounts ranging from 5 per cent on thirteen consecutive broadcasts to 60 per cent on 918 consecutive broadcasts within one year. On the same 180 stations, 95 allowed a cash discount of from 2 to 5 per cent.

From the above, it would seem that we can assume that most stations allow some kind of time discount, and that they are about evenly divided on the question of cash discounts.

(d) In response to a question from one member station, the commercial committee declared that it did not consider the Association in a position to promulgate legislation to prevent local business associations from fostering agreements between members against the use of radio as an advertising medium. The committee believes that such matters must be left in the hands of individual stations, or groups of stations located in the same community.

Class II.—Questions on which the committee rendered adverse decision.

(a) A suggestion was made early in the year that a compilation of clients on the various stations and networks would be of advantage to members. It was decided, however, that this had become unnecessary for two reasons. First, such lists are easily available by writing direct to the stations or by a study of the advertisements of stations; and second, if such a list were to be used as an argument for the efficacy of radio advertising, that argument is no longer necessary since radio advertising is no longer in the experimental stage.

Class III.—Questions on which the committee took positive action.

(a) Standard form for station questionnaire. A standard form was submitted by A.A.A.A. to the commercial committee. After a few minor changes were suggested, the form was returned by the committee, with the statement that such a standard questionnaire would be of benefit in a number of ways—not the least of which would be the relief to broadcasters of having to answer the many questionnaires containing impossible and irrelevant questions.

(b) Commission on talent as well as time change. It is the recommendation of the committee that where a station allows a commission to an agency on the time charge, the same commission should also be allowed on the talent charge. The money spent for talent is included in the expenditure which an agency makes for its client, the same as money spent for artwork and layouts in printed advertising. The committee also felt in this connection that a station should be entitled to remuneration where members of the station's staff secured the talent, wrote the continuity and rehearsed the program.

(c) The committee recommends that the Association take positive action on the question of member stations making a service charge for handling electrical transcriptions.

(d) The committee again recommends adherence to the standard A.A.A.A. form for rate card, and strict adherence to card rates. A special rate card containing all the information required on the standard A.A.A.A. form, and in addition, a complete station schedule on the reverse side was submitted by WPTF. This form of card has been highly endorsed by a number of advertising agencies and by the A.A.A.A. It is not recommended that this form be adopted by the membership of the Association, but samples of the card and any additional information may be obtained by writing WPTF direct.

(e) The committee recommends that member stations discontinue the policy of furnishing affidavits of performance of programs, to agencies or special representatives. In their stead, it recommends that the following be printed at the bottom of each station's billing form: "This is in accordance with the official station log."

(f) While the committee felt that there was so much difference of opinion and requirements of member stations that no standard contract form be submitted to the Association, it was nevertheless felt that some simple form could be submitted to the membership

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RECOMMENDATIONS ARE MET BY HEATED DEBATE

WHEN he had finished reading the report, Mr. Carpenter summarized the definite recommendations of the Committee to the Association in four statements. The Committee recommends that the Association advocate the following:

1. Where a station allows a commission on time charges to recognized agencies, the same commission should be allowed on talent charges to those agencies.

2. The placing of a service charge for the handling of electrical transcriptions, to compensate the station for the service necessary in rehearsing and handling the transcription.

3. The discontinuance of the practice of furnishing affidavits of performance and the printing of the following on the regular billing form—"This is in accordance with our official station log."

4. The strict adherence of each station to its printed card rates.

Commission on Talent

CHAIRMAN HEDGES: I think you will all agree that this Committee has been using its head and has put in a great deal of hard work. Now, regarding the first of these recommendations on the payment of commission on talent, I believe it is in order that a motion be made that that recommendation be adopted in order that we may have discussion on it.

A motion that the commission on talent be allowed to agencies in cases where a station allows a commission on time charges was made by Henry Selinger (WGN) and seconded by Walter Damm (WTMJ).

ALFRED McCOSKER (WOR): I would like to inquire who is to pay the commission on talent thus allowed.

H. K. CARPENTER: That discussion came up at the meeting. I just want to give you what one of the members of the Committee said: "Well, we are giving our talent at net cost. If we allow a 15 per cent commission, that will have to be tacked onto the talent cost." I imagine in most instances, that is what would happen.

EVERETT GEORGE OPIE (Rogers & Smith Advertising Agency, Chicago, Ill.): I just want to say a few words in regard to that as an agency handling radio programs. We take a firm stand against that policy. We do not believe that the system of requiring commission on talent from the station is necessary.

We don't believe the service we render is sufficient to require it. Where the station is maintaining a talent bureau and is conducting auditions to serve our clients, we feel they should receive whatever value they can from that end. If we were going into it with our own representation and doing the actual work required in the selection of a good program, that argument might be justified.

We are looking after the interests of our clients. I think that is the agency's main business. In a canvass of the field and in talking with advertisers, we found this question of over-charges one which has caused a great deal of dissatisfaction on the part of advertisers. We feel whatever benefit is derived should be in favor of the clients and any additional money spent should be in the interest of wider distribution over more stations.

We feel that although we are rendering a service to our clients, we are very satisfied to have the stations co-operate with us, giving us talent at prices that are reasonable, without putting on them the burden of that extra 15 per cent commission, which will put the talent situation on a precarious basis. I think the talent situation is disrupted enough as it is. The charges stations make for orchestra programs vary as do the charges for individual talent. Where a station feels it has to add an extra tax on the talent charge, it is a difficult problem to standardize. We have cooperated and believe all agencies should cooperate and understand the problems. I came from the station field and know that field as well as the agency one. I know the amount of effort required of the station in digging up talent, in listening to auditions, in preparing programs and putting them on the air, and giving this commission to the advertising agencies is giving them a commission that nine times out of ten they don't deserve.

CHAIRMAN HEDGES: I would like to hear from some of the other advertising men who are here. I feel quite certain there is a wide difference of opinion on this question.

H. H. KYNETT (The Aitkin-Kynett Company, Philadelphia): I wouldn't accept the handling of a radio account from any client where I didn't charge 15 per cent. I wouldn't consider our agency fit to handle broadcasting at all if we weren't fit to handle our talent. I am not here to, and I don't propose to offer any elaborate defense of agents' capacities in general. I can only say that I include my own agency when I say we are learning this broadcasting business to the best of our ability, perhaps with varying degrees of success, but where we are doing an honest job of it, we are earning our 15 per cent and earning it plenty.

Now, personally, I do not care a hoot whether the station allows me that 15 per cent or whether I charge it to my client myself, because my client knows all about it, anyhow. But, I do conceive this, that in the development of talent, in the development of continuities, in the development of everything that goes into the actual technique of putting on a program, it very much behooves the agency to develop that technique or showmanship if the agency is going to do a successful job and put broadcasting in its proper place in the advertising and merchandising plans of any given account.

Now, I don't particularly care, as I say, how that talent charge is made, whether it comes as an ordinary commission, which makes it very much simpler but which permits of abuses as the previous speaker has intimated, or whether the agent sees fit to charge as he would charge for the ordinary production of plates and things of that sort. But, I do maintain if there is any one thing he earns when he does his job properly, it is his talent commission, and I do maintain if he doesn't work for that, he will tend to get away from the fulfillment of the job that is his responsibility if he is going to make a success of radio broadcasting at all.

SEDLEY BROWN (McCann-Erickson, New York): I would just like to call to your attention what has been experienced after several hundred years in a similar business, the theatrical business. Any service charge is considered from the standpoint of cost—you have the finding of talent, the gradation, the recommendation and the responsibility that you take in recommending the talent, the selling of the talent. When you consider that after several hundred years in the theatrical business nobody has been able to do that at less than 10 per cent—certainly in a new field like radio, it would seem impossible to do the work at less than 15 per cent.

JOHN BENSON (A. A. A. A.): At headquarters we have been making studies of costs of handling different kinds of advertising and we find the radio field is by far the most costly except the country press. We are making little or nothing on radio business.

Now, there is no question at all involved of working for or against clients, because you can't handle radio broadcasting with a commission on time only. As Mr. Kynett pointed out, the agency that does not deserve a commission on talent, does not deserve a commission at all, because that is a very important part of the job.

Personally, I would like to see a talent commission, if the talent is standardized and not subject to bidding. In

other words, talent on the open market isn't any different than printing, which is subject to bids, but if furnished by the station alike to all, then it is perfectly proper to pay a commission. I think for the good of the industry it is the best thing to do, because when you leave compensation to the advertiser, you enter into dicker and negotiations that would be as disastrous in broadcasting as it is in other fields. I think we have to be very careful about this matter. We have talked about it with hesitancy because it could lead to abuse and we don't want abuse in this field—we would rather go without that agency commission—but if it can now be done in a standardized way without abuse, then it will be a constructive thing in the field as a whole.

JOHN SHEPARD (WNAC): I believe very firmly that the agency is entitled to a commission on its talent. I think it is a service charge the same as printing.

Speaking in our own case, we sell talent at our cost to us. We are not going to sell it at 15 per cent less than cost. Therefore, you are going to tack it on. Therefore, you will arrive at what you are trying to get away from in time rates, and that is double rates. You immediately get back to the two-rate situation which you are trying to clear up on the time buying. We believe that part of our job of service at the station is not simply to sell a man time, but to recommend or suggest talent, continuities, etc., which we do at no extra charge. Therefore, there could be no allowance on it.

There are a great many agencies, particularly agencies who buy time on a station but select their own talent, who charge the client for the talent. As long as they don't overdo, it is all right. Now, if we are paying \$10 a man for the numbers of an orchestra and we sell it to them for that, if we have to take 15 per cent off, we certainly have to add that on. And, the minute we do, we overcharge our local advertisers.

CHAIRMAN HEDGES: In answer to that, Mr. Shepard, let us be logical and consistent. You are not getting into the double commission problem if you regard the lump sum as one amount. For instance, if you charge \$1,000 for a program and talent to a national advertiser, your 15 per cent off of that is your local rate on time and talent. That is not a double commission.

The cold turkey of this thing is this: your advertising agencies control the appropriations. Your advertising agencies and your advertisers are used to the practice of charging for art work at cost plus 15 per cent. It makes no difference where that is added, whether it is loaded on your talent charges to the agency or whether your agency gets no commission on it from you but gets it from the advertiser. It amounts to exactly the same thing.

If you are going to establish a practice in the use of this advertising medium whereby you are asking the agency to assume a credit responsibility for the entire sum spent and get a commission on

only half of the sum spent, you are not going to get very far in competition with other media or in trying to get your share of the advertiser's dollar. Suppose an agency has \$1,000 to spend on an ad. If they place that advertisement in a magazine, one page at \$1,000, they know they will get a commission of \$150. If they buy time from you at \$500 and talent at \$500, they get only \$75 commission. What chance have you got? This isn't a creature of your own making. It is something that has been in existence a long, long time.

THOMAS LYONS (WCAO): In Baltimore we allow no commission on talent and as long as I am the commercial manager down there, I will object to allowing commission on talent for this reason: We have radio brokers in Baltimore. These brokers buy time from us and they bring in their own talent. What their financial arrangements are with the talent they bring in we know nothing about, but certainly they can't hold us up for 15 per cent on talent they arrange for.

We have a program department. We have a musical director. We give auditions. We give the best show we possibly can at all times and we make a minor charge on the talent. Personally, it wouldn't work out very well for us in Baltimore. It may work out for some of you fellows, but we are trying to establish a rate.

H. K. CARPENTER: May I say in that particular instance that certainly the station would not grant a 15 per cent commission on the talent because it did not furnish the talent. This is in instances where the station furnishes the talent and bills for the time. That is the first thing.

The other thing I want to say is that this matter was discussed in Committee and there was no unanimity of opinion there, but the majority of the Committee felt it was the thing to do. One member said, "I have in mind a particular account and the agency doesn't want that commission." I said, "That is all right. If he doesn't want it, adjust your price on that talent accordingly, but if an agency does ask for it, this statement says it is not unethical for our organization to grant it."

DR. ELLIOTT (WOC-WHO): This morning we have here a large number of agencies and broadcasters. We have some very serious problems to bring up and I want to air my pet peeve. My pet peeve is that the agencies are giving too little thought to their programs. I would be agreeable to the suggestion of a commission on talent if the agency would spend some time and thought into building a program that will not ruin my station when I put it on.

I am disgusted with many of the agencies' efforts to repeat ad nauseam the wares that they are selling. They have completely lost sight of the use of radio in many instances. They plug certain items to such an extent that the listener is rebellious. And when they do that, they have made a poor advertisement for their product.

If these advertising agencies that want

to use radio will give thought, time and study to the psychology of the presentation for hearers and forget some of the eye appeal, they will get somewhere and we will be tickled to death to pay for that service. I believe they should have that 15 per cent if they are not so content to send out short copy sentences to get a low rate and spoil our programs and ruin our stations.

I, for one, feel we station managers have to take a decisive stand and prohibit a lot of this stuff that is sent to us. No station manager is fit to hold his office unless he protects the property he is in charge of, and just as soon as we get that into our heads the smart agencies will step up and give us the co-operation we should have. What do these agencies care about us? If we don't do that, we will find we are holding the sack with a station not worth a tinker's dog gone!

The sooner we realize that we are in a business that is going to be something to build to—the sooner we build on a sound foundation and work with the best known methods we can get and spend money for research—the sooner we study a little, ourselves—we will have a permanent business. Don't worry about the advertising agencies, then. The smart ones will come to you. If you don't do that, however, some day they will leave you high and dry and you'll find you haven't any listeners.

CHAIRMAN HEDGES: I want to make this general observation, that the proprietor of any advertising medium who accepts copy of any sort that is detrimentally foolish. A newspaper will not print advertising that is not acceptable and if a broadcaster accepts a program and finds things not acceptable, he should kick these things off and censor the copy. There is nothing like censorship of copy as education for your advertising agency.

I want to make this point clear. In submitting this recommendation, the Commercial Committee is asking that it be added to the recommended standards of practice. Now, the recommended standards of practice do not make it binding to you to adhere, but it is the expression of belief of this organization that the policies set forth in those recommended standards of practice are sound.

SEDDLEY BROWN: Do I understand, then, that a station would have to charge \$100 for a \$70 artist, or 15 per cent and 15 per cent?

H. K. CARPENTER: I am saying in a number of cases that is what would happen as, for instance, this station in New England which is quoting the talent at absolute cost. When that is the case, you can't expect the station to give a 15 per cent commission.

SEDDLEY BROWN: I don't think that is the answer to my question. If we assume a station realizes it costs 15 per cent to procure, list and sell talent, then in order to give the agency 15 per cent, it will have to add another 15 per cent.



OFFICERS AND DIRECTORS OF THE N. A. B.

Top row: N. A. B. Officers. Edwin Spence, WPG, Vice-President; Paul Morency, WTIC, Treasurer; O. D. Fisher, KOMO, Vice-President; Walter Damm, WTMJ, President.

Second row, right: Executive Committee. Henry Bellows, WCCO; W. S. Hedges, WMAQ, Chairman; F. M. Russell, WRC.

Board of Directors: Morgan Eastman, WENR (upper left of third row); H. K. Carpenter, WPTF; J. G. Cummings, WOAI; Edgar Bill, WLS; J. J. Storey, WTAG; Leo Fitzpatrick, WJR (between rows); A. B. Church, KMBC (lower left); C. R. Clements, WSM; A. J. McCosker, WOR; Frank Elliott, WHO-WOC.

Roughly, that would be \$100 for a \$70 artist.

H. K. CARPENTER: No, \$85.

SEDLBY BROWN: If it is \$85, how are you going to get your 15 per cent? If you give 15 per cent to the agency, you have nothing left and your cost of doing business amounts to a loss.

H. K. CARPENTER: Most are operating at a loss right now. (Laughter.)

May I say this while I am on my feet? As long as we are speaking very frankly, here is an observation that was made by one man on the Committee. He said, "I think this is logical; it is a matter of sales promotion. For a long time we have paid 15 per cent to a lot of agencies and what have they done? Not a dog gone thing. Now, if we can pay 15 per cent more on talent and by doing so interest them in building the programs, let's do it." I merely mention that as one observation.

KOLIN HAGER (WGR-WKBW-WMAK): You are patting the advertising agency on the back with the extra 15 per cent, but the loser is the man who buys the program. You are raising the valuation on an artist in order to keep everybody happy.

THOMAS LYONS: I have been dealing with advertising agencies for about 25 years and my experience has been that the advertising agent is more interested in getting results for his clients than he is in getting 15 per cent from anybody.

MORGAN EASTMAN (WENR): Up until six months ago I didn't favor paying a commission on talent, but looking at it from the agency's standpoint and its problems, it seems quite ethical to me. There seems to be a little misunderstanding as to how talent should be charged.

If I want to hire, for instance, one of the infamous sopranos (laughter) I know in Chicago I can buy a soprano for \$25. I am talking about general talent, for a single engagement. In hiring our talent, we try to make the job worth while. There are so many appearances a week, so many rehearsals. Now, on a weekly scale to that artist, we figure on paying enough to hold that person.

If an outside organization came and wanted to hire one of our singers, I would feel perfectly all right in selling that singer's services for \$25, what it would cost to hire a singer anywhere else in Chicago. If I had to break down that charge of \$100 a week for making 10 appearances, it would mean it costs us \$10 for each of her appearances, but it would be folly to charge that to an outside organization. We have given that singer a position and given her enough money to hold her.

Now, if the agency wants to come in and use one of our singers, would there be anything amiss in making the same charge to the agency for selling the services of that singer as to any outside organization in the city of Chicago? They would have to pay that amount to any similar artist. Why should I not give the commission to the agency for that singer without breaking down the charge to a minimum of so much an hour?

The same holds true with our orchestra. We have an orchestra that costs us \$100,000 a year. Now, if somebody wants that orchestra for half an hour and it costs us \$4.56 a man, would I charge that to an outside organization? I would make the charge comparable to what they would have to pay to hire an orchestra in Chicago and would expect to pay 15 per cent to the agency. Maybe I am misinformed, but that is my slant on talent charges.

DAILEY PASKMAN (WGBS): I think you will have a difficult problem in putting the 15 per cent on the broadcasters and you will never arrive at a uniform rate. I think there is only one way to do it. If the advertiser furnishes the program, deduct 15 per cent from the talent and let them understand that goes to the agency. If the station furnishes the talent, you should take care of the whole thing and give no commission to the agency. If the agency prepares the copy for the advertiser, let the agency deduct the commission from the talent and let the station, if it furnishes the talent, make its own deduction and keep it within itself.

E. G. OPIE: I think, after all, this is not a question of a battle between the agencies and the stations. I think we are all serving one definite purpose. I think it is all based on the value of the service rendered by the agency or the station.

We, as an agency, use a great deal of spot broadcasting. We appreciate the amount of time spent by the station in rehearsing programs and in all the problems not always handled by the agency. There are certain tasks done by the station which is a service that the station itself has to give. We are not more anxious to place a burden on the stations than they are upon us. While the argument has been put forth that the profits in the agency field on broadcasting are small, I know the same argument can be advanced from the station viewpoint.

If we allow the stations to build up programs which will make the medium more valuable to us, and then place an extra burden on them for doing it, we are hindering broadcasting. I think the agencies that demand 15 per cent are not taking into account that they do not direct the programs. As a general thing, in Kansas City or Washington or wherever it may be, we expect the co-operation of that station to help us put the program over. That effort requires a great deal of work and many times a loss on the part of the station in buying that talent.

DUDLEY SHAW (KFJF): Gentlemen, I think this can be settled if you invoice talent as art. Agencies are used to charging for art work. So, just bill them with art. Some of it is art. (Laughter.)

P. B. BROWN: There is one very, very important point that has been overlooked which I think we ought to recognize, in spite of the presence here of Mr. Benson of the A. A. A. A. I think even he will admit that the trend of pressure has been toward the more profitable me-

dia for the agency. I have heard that magazines have progressed as they have because the profit to agencies in placing advertisements with them is more than from outdoor or direct mail advertising. As broadcasters, if we don't put our medium on just as profitable a basis, the pressure will be against us and not for us.

JOHN BENSON: Mr. President, I beg the privilege of objecting to that statement. We have very ordinary human nature in our ranks, the same kind as stations have, and we are naturally attracted to a profitable undertaking, but I don't think any agency could be diverted from a proper choice of medium by the net profit it might get from that operation. I don't think it would stay in business very long.

I think the real problem is an economic problem of making the relationship profitable to the advertiser, the medium and the agency. Our interests are inter-related. What helps one, helps the other. What hurts one, hurts all. If we are going to have a high grade service, we must have a sure way of financing it. I think that is the whole problem. I don't think it is a question of whether the advertiser pays us or whether the station pays us. There is no question of being a burden to the station or advertiser. It is just an orderly method of financing expert and organized service.

CHAIRMAN HEDGES: There isn't a thing said here that hasn't been gone over a dozen times or a half hundred times by your Committee. I want you to realize this, that your Committee has been giving this problem study throughout the year. It is not a new problem. They have come in with a recommendation that is a result of a year of study. I am going to call for the vote.

The motion was put to vote, and was lost. The question was then referred back to the Commercial Committee to work on during the coming year. But it was not allowed to stay there. Immediately at the close of the last speech of the afternoon, this subject was reopened by—

FRED A. PALMER (WAU): I think it is the wish of the Convention to adopt the finest things which our Committees have worked out during the past year for us and I think it was due to a lack of understanding that the motion regarding commission on talent was referred back to the Committee.

Remember, the question was that we pay commission on talent, to which I want to offer this amendment: "provided those same agencies do the work on producing the program." That is a point I think most will approve. That is the reason I want to bring the motion up for reconsideration.

EDGAR BILL (WLS): I tried to make this point this morning when the discussion was closed, that I could not vote for the motion as originally made. There are agencies which perform very definite service in building programs and I believe they are entitled to a commission. If they do not, I do not see how they

would be entitled to that commission. Therefore, I am very much in favor of the amendment.

DUDLEY SHAW: I'd like to ask a point of information. In the larger magazines they charge \$5,000 for a page of copy. I understand the advertising agency gets a commission of 15 per cent on that. If they request special cuts and those special cuts come to \$1,000, then the total is \$6,000. My question is whether the commission to the advertising agency is on all of that or just on the page?

JOHN BENSON: We get 15 per cent from the publishers on space and 15 per cent on production through the art work. In the publication field, the art work is a very small part of the publication cost. In *The Saturday Evening Post* it probably would be on an average of from 5 per cent to 10 per cent, so it is a negligible factor. In broadcasting, it is the other way. The talent may cost more than the time.

P. W. MORENCY (WTIC): I think the problem is relatively simple. We have all been in situations where the agency had actually tried to keep the account off the air. We paid that commission, knowing we must convince the agency of the efficacy of radio advertising or it wouldn't long survive. We have seen a rapid acquisition of personnel that can handle radio accounts. They do handle radio accounts very well. There are some places where they handle the continuity but not the talent. Eventually, they will handle the talent and handle it well. We may be handing them a commission they are not entitled to now, but they soon will be entitled to it. I was for the proposition this morning without this amendment, which is ambiguous because it leaves out who is going to decide who earns this discount and it would only lead us into rather hard feeling when some station tried to deny it.

A. A. CORMIER (WOR): I was about to ask the gentleman who proposed the amendment how the broadcasters would differentiate in the service given by the agency in the preparation of the program, in the casting of the talent, in writing the continuity and in the furnishing of some or all of the talent and the various details. Or, suppose his representative is in the broadcasting studio and assists the production department, is the agency then entitled to anything?

F. A. PALMER: There are many things on this point to be worked out in the future. Each of the three recommendations which the Committee made this morning that were adopted is really a recommendation to you, which is up to you to apply. That is all this is, a recommendation that each one can apply to his own particular situation.

I am sure they have one purpose, to increase our income, and they feel that this motion, with the amendment, will do that thing. We can interpret it in whatever way we see fit, so that it may best serve the station and the agency.

HENRY SELLINGER (WGN): For the purpose of clarifying the theory of paying commissions based on service, I would like to ask a question. If an ad-

slang--

A FEW more words from the language of radio, as it is spoken in the studios and control rooms:

Bottles—Radio tubes.

Cans—Head phones.

Fighting the mike—Nervous, awkward, ill at ease speaker before the microphone.

Fuzzy—Lacking clarity.

Lockjaw—Voice of a tired performer.

Putting on whiskers—An engineer's regulation of a program so as to distort the voice of the speaker.

Cross-fire—Code telegraph messages picked up by program line.

vertising agency is to be paid a commission when he renders a service, why is he paid a commission on a radio station program when he gives no service whatsoever on that space.

JOHN BENSON: I think, gentlemen, I can clarify this situation by saying that this question of commission is not so much to pay for deserts in a given situation as to sustain an organized service that makes a market for all media. The end of commissions is not to pay for a specific service, but to sustain the kind of service that makes a market for you and the magazines and newspapers combined.

DR. HALLEY (KMBC): I want to reiterate that the agency guarantees the payment of all of the business that they send to us, talent as well as space. That isn't always a point, but it may be a very large point, for even if the advertiser gets into difficulties, the agency still remains responsible for the entire bill.

HARRY SHAW (WMT): Why embarrass your smaller stations that are selling their talent at the exact cost they pay? Take our position in Waterloo. We have a very pleasant arrangement with our local unions. True, we had to go through three strikes to get it but we have it.

Now, I don't want to go out and increase my talent rate in a published card because I am going to open myself up for a strike. The agency adds on for the art work to the advertiser. He adds on 15 per cent. The publication doesn't pay it. Why should we mess up our books to go through a lot of bookkeeping to add that 15 per cent to our talent cost when he has the facilities and can add the 15 per cent the same as he does for his art work. He can very easily add 15 per cent and it is agreeable to the advertiser, while the great majority of the membership of this Association are selling the talent at cost, for exactly what they pay for it.

F. A. PALMER: Mr. Chairman, I represent one of these smaller stations and

I know it will be advantageous to us and to all.

P. B. BROWN: There has been a comment on the lack of enterprise in selling our medium. Now, gentlemen, if you don't allow this commission on talent, do you think that is going to encourage salesmanship? The greatest aggregation of advertising salesmen in the world are employed by the advertising agencies and certainly if you want the support of that tremendous sales force, you can't get it by paying them less money than some other medium.

P. W. MORENCY: May I bring out one point which has not been brought out up to now? If we do pay commission on talent and time, I think once in a while we will be able to get a program from some of the big agencies who produce locally, whereas if we do not, they will always turn to an electrical transcription.

DR. LEVY (WCAU): I would like to ask the agencies a question in regard to commission on talent.

Where an agency has the account on the station at the present time, using the local talent, we will assume they are paying \$200 for the time and \$200 for the talent. The contract expires and there is the question of renewal. We say, "We are charging you \$200 for time and \$200 for talent but from now on we will give you 15 per cent commission on your talent so your charge to your client will now be \$460." What is the agency going to say to its client?

H. H. KYNETT: In our case there would be no change because we charge them 15 per cent anyhow.

There is one point where I see a great advantage. As a matter of practice, it is the standardization that encourages your advertising agency to come in and get down to work. This talent thing is such a question, for instance. Let us lean a bit on the other fellow. It is more a matter of inertia than positive action, whereas if you standardize the thing, it throws the buck up to him. If he doesn't qualify, don't give it to him.

The motion was put to vote, and was carried.

Change in Billing Form

CHAIRMAN HEDGES: We will now take up the recommendation of the discontinuance of the practice of furnishing affidavits of performance and the printing of the following on the regular billing form—"This is in accordance with our official station log."

The motion was put to vote, and was carried.

Adherence to Card Rates

CHAIRMAN HEDGES: The next is, "The strict adherence of each station to its printed card rates."

SCOTT HOWE BOWEN (New York City): In connection with that recommendation, are we assured that the Association will take cognizance where the rate card is maintained by the station, but where the station is involved by loose arrangements with time brokers? There have been cases in the past where the station was underquoted without their

(Continued on page 34)

SPOT BROADCASTING

As Viewed by the Advertising Agency

*Is Analyzed by H. H. Kynett**

THE AITKEN-KYNETT COMPANY, Philadelphia



H. H. Kynett

ONE thing that the current business depression has seemed to boom this year is spot broadcasting. Possibly the depression hasn't had much to do with it—my own private belief is that over-demand for chain time has spurred on spot broadcasting to gigantic strides which have been materially aided by the development of very much better recording processes. As the advertising agent looks at spot broadcasting, he begins to realize that here is a medium the problems of whose technique are being overcome with tremendous potentialities for the clients he serves.

Spot broadcasting seems to have infinite possibilities. It is so flexible, so new, so susceptible to close merchandising tie-ups that there seems to be no limit for its skillful use as an advertising medium. As national advertising of greater or lesser intensity, as a campaign which permits flexible sectional grouping, and as a local sales aid,

*An address delivered before the Eighth Annual Convention of the National Association of Broadcasters, at Cleveland, Ohio, November 18, 1930.

spot broadcasting offers the advertising agent almost appalling possibilities for the development of sound advertising practices in selling a host of articles.

Beginning at scratch twelve or eighteen months ago, with no experience and less knowledge, a creditable number of advertising agents have successfully used spot broadcasting to the degree where countless proofs of its efficacy are available. In a very short space of time spot broadcasting has passed from the basis of an untried medium with delightful prospects to that of a thoroughly responsible medium, tested and proven, the use of which for the advertiser depends upon the advertiser's ability to fit himself to the medium rather than the necessity of the medium to prove itself as a sales aid to the advertiser.

No small part of this has been due to the splendid co-operation that has come in the development of broadcasting technique and program ideas from the stations themselves. There seems to have been a general unanimity of cooperative desire that has aided materially in bringing spot broadcasting to the status of a practical medium in much shorter time than possibly any other generally used broadcasting medium in existence.

I didn't come out here to praise the broadcasters or even compliment them, much as they deserve it. My purpose is to try to present to you a clearer picture of the agent's point of view regarding spot broadcasting, to suggest, perhaps, some of the things that the agent needs to do to make himself a better handler of the medium, and to comment briefly on some practices which, if permitted to grow, will most certainly develop into problems that may be difficult to untangle a short time hence.

I will begin by talking briefly about the talent problem, because it

is one that I can dispose of quickly. In presenting spot programs the agent has three types of program to consider:

First: The program put on by local talent;

Second: The program recorded for electrical transmission; and

Third: The short announcement program which is usually a matter of copy selectivity.

With the exception of comparatively few stations, local talent is not all that it should be. The chances are that it never will be. Once local talent becomes radio perfect, the tendency is to drift to the big studios in the big cities, where more widespread fame and greater remuneration await the able artist.

I hardly think that the technique of record production requires much discussion from me. Suffice it to say that the improvements made in recording and pressing discs for transmission have lifted the tone of the electrical transmitted program to the point where it reflects credit upon a station as far as transmission quality is concerned, and in most cases presents a program that compares favorably with any that go out directly over the air from the biggest studios in the country. Even in the short space of six months the progress made in not only the making of records but the handling of them by the stations has been exceedingly encouraging, and I for one do not feel that it will be a serious problem in the future.

The question of short announcements requires a greater degree of study. We are frequently told—indeed even warned—that the public tires of commercial credits, that it is the tendency of a great many stations to overdo the advertising factors, and I know that many agents have been seriously concerned over their efforts to combine news or entertainment with the commercial

credit to maintain active interest on the part of the audience. You know it takes only a slight twist of the dial to tune out both program and station, and broadcasting seems to be one place where the consumer does not content himself with mere growling when he is dissatisfied. He acts—and acts quickly.

But a consideration of the agent's problem in working out announcements and commercial credits is only one of many that are involved in the progress of his broadcasting technique. Let us consider for a minute the agent's status in broadcasting. Most advertising agents have come into the picture in the natural way—through network broadcasting. In many cases they have bought programs as programs and attempted to fit commercial credits to the programs, rather than develop programs that reflected the spirit of the product in producing entertainment intended to raise the popularity of the station through which the broadcast was heard. In buying the network the agent bought coverage—what kind of coverage has been a question of some little debate.

But the power of radio has been so great that most of the defects of coverage have been overwhelmed by strength in sections where coverage was really adequate. Results gained through so many programs have been so pronounced that both agent and advertiser have been prone to overlook the desirability of analyses of various factors that go into the advertising broadcasting programs.

Moreover, it is an unfortunate thing that so many agents have acquired much of their broadcasting knowledge through the tail end of the business rather than the head. The most severe criticism concerning broadcasting that I can direct against my conferees in the agency business is that in so many cases the responsible heads of the business have not gone through an apprenticeship of broadcasting training. The infinite problems involved in programming, station selection, continuity, station time and the like have not always been appreciated so that the agent understands both the advertiser's and the broadcaster's point of view.

I think, however, that this is rapidly being overcome. The Radio

tie-up - -

BROADCASTING has been tied up with every other advertising medium, and in almost every conceivable way. The newest variation is being inaugurated by the General Cigar Company, which is enclosing a picture of Guy Lombardo as he appears during the Robert Burns Panatela hour with every dividend check mailed to its stockholders.

Committee of the A. A. A. has done its best to develop methods that will speed up an appreciation of broadcasting technique and the broadcaster's problems, and I do not believe that this criticism will prove any serious handicap for long. After all, it has been a question of lack of knowledge rather than anything else, and I believe that the steady propaganda on the part of so many interested in broadcasting is bearing fruitful results.

Many individual stations have contributed a great deal towards this development, and certainly all of us owe no small tribute to the networks for the teaching that we have been given. I must admit that the lessons have not always been pleasant to swallow, but I will say that in my own experience I have yet to meet the problem in broadcasting, even down to the delicate question of station time, that has not been solved when both sides tried to appreciate the other fellow's problems.

NOW, the agency needs in spot broadcasting—all coming under the fountainhead of knowledge—can be boiled down to comparatively few things—station information, advertising facilities, operating methods and equipment, standardized rates, standardized methods of buying, and finally (and I believe this is most important from the broadcaster's point of view) a unified method on the part of broadcasters in granting agency recognition.

Station information relates principally to coverage and popularity. Under coverage, of course, comes strength of transmission, clearness of reception, and the extent of the

area which the station may be said to cover.

There has been a tremendous variance in the way in which station coverage claims are figured. Too often the advertiser has looked at station coverage only from the viewpoint of the farthest reach under the most favorable conditions, and of course this will result in disappointment for him if he banks too much upon it. My own tendency is to divide station coverage into three classes:

The first is absolute coverage, which is certain at any time of day or night that the station may be in operation and is naturally restricted to a comparatively limited area. Here the research analyses of engineers may be followed with confidence, but of course the area does not begin to include the reasonable coverage that I may expect under most conditions.

This, therefore, leads me to a second classification which I will, for want of a better expression, call reasonable coverage. This is the coverage which the station will give under the conditions that exist 90 per cent of the time, and greatly increases the radius of effective coverage for the station.

The third type of coverage I call intermittent coverage and is that coverage which comes under most favorable atmospheric conditions and is also influenced by competition with other stations and various factors that tend to interfere with radio reception.

I, as a buyer of station time, would like to have this coverage broken down for me in terms of both day and night broadcasting. Perhaps I am too finicky in my desire for analysis, but nevertheless this is what I would like to have. Perhaps the set-up that I have just outlined is not the proper one, but on the other hand, if a simplified analysis of station coverage could be worked out as a standardized method for all stations, it would be of great advantage to the advertising agent, and I believe that a simplified standard form for all broadcasting stations to fill in or perhaps print would enable them to furnish data as standardized for comparative purposes as A. B. C. newspaper forms.

It is my belief that it would prove an economical thing for stations,



NATIONAL ASSOCIATION OF BROADCASTERS' CONVENTION BANQUET, CLEVELAND, NOVEMBER 18

because many stations have suffered from an epidemic of agency questionnaires this year and I fear that a great many of these questionnaires have been rather costly to answer. It seems to me that such a form could give complete information concerning not only station coverage, but the next two headings that I have to cover—Operating Methods and Equipment, and also Advertising Facilities.

By advertising facilities I mean a statement of the station's policy in relation to the use of records, whether records are acceptable at all hours of the day, and if not, just what restrictions are placed upon their use. In placing time I would like to know whether ordinary phonograph records are accepted at all and whether there are any restrictions as far as time is concerned on records made for electrical transmission as an individual program and for one broadcast only.

I would also like to know whether or not the station has special hours, such as a woman's hour or some other type of institute hour, which permit me to buy announcements interjected between parts of the program. It seems to me that one data card could very adequately cover all of the foregoing points.

I do not think that the agent worries so much as to the type of equipment as to the question of whether the equipment is well handled. Of course, broadcasting stations have been going through the pangs of experimental development just as the agent is requiring knowledge through experience, and I realize that every week sees great improvements not only in mechanical equipment itself but in the handling of it on the part of the station staff. Experience, however, seems to justify the statement that there is still much to be done in this respect, particularly as all of the flaws in record making have not been eliminated.

There has been almost over-cooperation in the development of station information. It has been costly to the station and sometimes bewildering to the advertiser. On occasion there has been over-enthusiasm on the part of the station for its own scope of coverage. A standardized method in presenting this

information would go a long way towards establishing economy in selling station time and at the same time getting a true valuation of the efficacy of any given station.

Station popularity, of course, is an intangible thing. It is only human nature to expect the station's enthusiasms for itself to far exceed that of its competitor. It is necessary to research station time for the type of programs that the station carries, and for the competition it may receive from other stations, bearing in mind the fact that certain hours are always more popular than others and that the degree of competition may vary considerably in accordance with the programs that are being presented at any given time.

In this connection the question of available station time comes into the picture. The A. A. A. is considering establishing a bureau for available time, not only to furnish information quickly to its membership, but to cut down unnecessary correspondence and telegrams for the stations. Perhaps this is not the final solution, but certainly it will be a step in the right direction.

The great difficulty that the advertising agent has to face with his client is the fact that when he makes a proposal the client invariably wants an opportunity to consider the matter, and times that he may propose today may not be available next week. It is often difficult to convince the advertiser of this, but the fact remains that it is one of the most irritating problems that

the agent has in connection with making his proposals for any given campaign. We are in the position of having to educate the advertiser away from his long-established knowledge that he can buy newspaper space or magazine space or billboard space whenever it suits him and time of the appearance of his advertising is not governed to any extent by the time or space conditions that affect other advertisers.

This leads to a subject concerning which there is far greater difference of opinion—and that is the question of standardized rates. Advertising agents as a whole feel that there should be one rate, whether it be local or national. Of course we realize that there are two sides to the question, but we believe that the advantages of a single rate offset its disadvantages, particularly because with national and local rates there is so much opportunity for abuse.

Especially with the advent of electrical transcription is it possible for a national advertiser to send records to any dealer, have him put them on a local program and be billed locally when the program is unquestionably national in character. The dealer, of course, will simply rebill the advertiser for all, or whatever his share of the program cost may be. And, after all, why should there be any difference in rates as far as the advertiser is concerned? If it is argued that it is a question of agency commission, there is always the question of preparation to be considered. I dare say there is more work on the part of a station locally as far as cost is concerned to develop a purely local program than to accept a spot program through the agency, even though the 15 per cent is considered in the cost.

There is another factor over and above agency commission which I propose to discuss in just a moment, and that is the question of so-called brokerage commissions. Suffice it to say—and from my contact with broadcasting stations I am inclined to believe that the majority of broadcasting stations agree with us—there should be only one rate with standard discounts for the number of programs used. I know that there are those who are not completely convinced of this, but I do feel that the very great advantages

survey - -

INCLUDED in a handsome brochure just received from WIBW, Topeka, Kansas, are the results of a survey made in October, 1930, to find out what the radio audience of that state likes to hear. Old melodies won first place, followed by old-time dance music, orchestra, vocal, dance band, dramatic sketches, dialogues and talks, in that order. Incidentally, the survey disclosed the fact that 65 per cent of the farmers and 70 per cent of the small town people are radio listeners.

of a single rate will prove themselves in the long run.

ALL of the foregoing leads up to the question of adequate station representation, and here we have a controversial subject that requires considerable thought. It must be remembered that the advertising agent in his introduction to broadcasting met his first stations through the networks. Because he has dealt principally with the networks, he has been rather slow to meet most stations. Only in the past year has station acquaintance been developed to any considerable degree.

In the meantime, however, every conceivable type of representation has sprung up—some of it very, very good, and some of it very, very bad—and as ideas concerning representation begin to crystalize, we are faced with some vexing and costly problems. I am very apt to be misunderstood in my own attitude towards station representation, because when I say on the one hand that I believe thoroughly in adequate station representation and on the other hand as thoroughly disbelieve in the time broker, I may seem to be contradictory. Let us see if I can establish a clean-cut difference in defining the two.

To begin with, I assume that no station is willing to cut its card rates. Certainly one of the first factors of the sound establishment of a broadcasting station is adherence to its published rates. If the station has a single representative—and of course a single representative may be a company with offices in every important point—the station can control perfectly the quotations of its rates just as the newspaper or magazine controls the quotation of its rates.

The station can have reasonable assurance that the same story concerning its merits as an advertising medium will be presented everywhere. It can have assurance that its representative will present the merits of that particular station today, tomorrow, and all the time, and not offer the station today and the competitor tomorrow, if the representative can only represent one station. It can know that the constructive promotion work it does to acquaint advertisers with its potentialities as an advertising medium will be handled for its use and not

to develop claims for rivals.

The first practical principle in station representation is that its representative does not represent a competing station. In other words, station representation should be exclusive representation insofar as competition is concerned. I believe that the good firms who have been promoting spot broadcasting so assiduously—and there are one or two who have made notable records of accomplishment in the last year—are finding that commonsense is directing them to a policy of this sort.

Certainly my conversations in recent weeks with the heads of these companies would indicate this, and I believe that the constructive development of spot broadcasting calls for representation of this sort.

It is not my purpose to attempt to define how much representation a station needs. Perhaps in the long run, the need of expensive representation will be entirely unnecessary, but it does seem to me that at present some constructive representation is needed, and I am hopeful that a method will be evolved that meets the needs of both station and advertiser.

To make it brief, let me define representation for any given station as representation that belongs to itself, is exclusive as far as the station is concerned, and is non-competitive. One good representative can build up an organization to represent a series of stations that will enable him to give excellent service and adequate representation to all on his list. Certainly if representation is needed, there is room for the development of good companies of this sort.

Opposed to the representative, we have what I call the time broker. He represents everybody and nobody. He is in effect a jobber of time and when he does perform functions he performs functions that very properly should be accomplished by the agency. This tends to build a double cost for the station that is unsound and uneconomical. This in itself is sufficient reason why the time broker should not exist.

But unfortunately the possible evils of time brokerage do not stop there. This fall I have been solicited by I don't know how many time

brokers. All of them offered, first, marvels of accomplishment in furnishing talent, and second, equal marvels of accomplishment in securing time for me. With one or two exceptions they are no more able to fulfill their promises than to run the Government, for the simple reason that they have no organization, no equipment and all that they are trying to do for me is to job contacts that they may have with this or that talent studio and hoped-for commissions that they may secure from this or that broadcasting station. And I strongly suspect that many recommendations for use of stations are based primarily on the size of the commission allowed the broker.

I might say that there are number of record producing studios who are confronted with the problem of producing programs profitably who have turned towards the broadcasting station brokerage idea in the hope of maintaining profitably the high type of program studio they wish to maintain. While fully recognizing their problem, I cannot see that brokerage for the broadcasting station represents any sound solution for the difficulty. Perhaps it may lie in representation. I do not think I am competent to judge that. But on the other hand I do feel that the production of programs for records and the buying of time should be divorceable if the advertiser elects. Moreover, the move to furnish records for sustaining programs, which can also be sold to local advertisers, may also react to confuse the issue in relation to station time selling.

But the time broker goes further than this—at least some of them do. In their anxiety to get business they will quote rates which do not agree with card rates, and I know of several instances on fairly big lists this fall where several proposals have been made—all varying in prices quoted on certain stations and submitting rates that definitely cut rate cards.

I do not believe that any station has been a party to this. I think that the broker has taken a chance on his quotation of splitting the commission he hopes to receive, with the idea that his cut-rate will produce the business for him. Certainly this is an unsatisfactory and

(Continued on page 40)

What *the* Radio Station Wants *from the* Agency

Is Explained by A. A. Cormier*

Commercial Manager, WOR, Newark, N. J.

IF I were to try to make the shortest speech of this Convention, I would say, "More business."

I stand here representing an independent broadcasting station, one which for very nigh unto nine years (with the exception of 10 hours a week for two years in association with a chain) has been independent, so if some of my remarks seem to be biased, prejudiced, or you do not understand my reasoning, please bear that fact in mind.

What is a broadcaster? A group of individuals or a corporation, up to some years ago or even recently, who had the vision of the ultimate power and the foresight to see this medium, radio. Therefore, it took thousands, hundreds of thousands and, yes, millions of dollars of investment over this period of time of these gentlemen engaged in this enterprise. The industry, as everybody knows and everybody admits, is still very, very young and terribly disorganized.

An advertising agency is an institution that was formed years and years ago. They have gone through years of experience in organization preparation, the study of the advertising business in all of its phases and branches.

We now come together, these two influences, to try to arrive at some way to solve our problems. In the early days of radio broadcasting, agencies did not accept this new medium because we were unable to furnish them with information that would help them to arrive at their determination to recommend or decline to recommend various media to their clients with whose money they were entrusted. Due to the rising cost of operation, the broadcaster had to go out on his own through the back door, so to speak, which most of us did.

The result was that some of these manufacturers who could spend their money as they saw fit or because they could take a flyer, did so. Some found a productive medium of expression or even better yet, good will. Others of them, because they were misguided by personal program preferences, or by station misrepresentation, fell by the wayside, complete failures. So today we have two classes, the successful and unsuccessful users of our medium.

We have grown; we know more about our medium than we did. Our representatives are presenting it more intelligently than they did, but still, with all that, we are very, very young. As to the matter of lack of service that an advertising agency or broadcaster gives, neither of these organizations are fully equipped to service merchandisers of products through this medium. Because of that, the time broker came into the picture. The agency in the early days didn't know much about broadcasting and the time broker serviced the agency before the publication of the radio section of Standard Rate and Data.

Now, in my opinion, one of the problems we have in bringing the advertising agent and the broadcaster closer together is the advertising agent's lack of the application of showmanship. Now, by showmanship I mean showmanship and I will endeavor to make some sort of comparison to show you why I think an agency could better serve his clients and better co-operate with the broadcaster if he had more showmanship. Modestly, if you will permit me, I would like to point out a case in point which refers to our own station.

This particular institution is owned by merchants. They have selected a showman to head and direct the destinies of their broadcasting station, a man with a background of experience that enters



A. A. Cormier

into all fields of advertising, car cards, billboards, motion pictures, the theater and what not. He, in turn, has surrounded himself with an organization of people who come from those various fields of endeavor. The larger agencies, who can well afford to do so, should go far afield for the type of people who are to service clients in the proper use of radio and should organize such people into a department that will speak the same kind of language that the radio broadcaster and his organization speak, because I still believe we are in the show business.

Many a program has gone begging from lack of nourishment from the standpoint of exploitation. Why? Because there is a lack of showmanship in the organization that is handling that program. Here is a case in point: An advertising agency places a program. The talent is recommended by us and has unlimited exploitation possibilities, but the advertising agency does nothing about it. Along comes a smart organization of exploiters, merchandisers and showmen and for a given service fee take this particular program, proceed to merchandise it and set the entire territory afire; this is tied up with the department stores and other insti-

*An address delivered before the Eighth Annual Convention of the National Association of Broadcasters, at Cleveland, Ohio, November 18, 1930.

tutions, and the net result is a volume of sales.

What do we want from the advertising agencies? First of all, as Mr. Benson said, we want a better understanding. At this stage of the development of radio, in my opinion, it is still too early for us to be able to furnish the agencies with circulation statistics such as they have been accustomed to using in computing the value of the media to be used by clients. We are trying hard to arrive at some solution of this problem, but as yet nobody has shown us the way. Agencies call upon broadcasters for unlimited detail, data and research material. Broadcasters are unable to give it to them in finality. In my opinion, because we are still young, the agency should be willing to accept the status and standard of the station, its acceptance in the community and the results obtained by it for users.

Another point which I would like to bring forth is the program value to the user or broadcaster. It stands to reason that broadcasters, due to their experience over a period of years, know the public response and pulse better, possibly, than some advertising agency men. I feel that if these agencies who are not equipped with radio departments would lean a little more heavily on the broadcaster and his service department, and accept some of the recommendations which he might make to them for the use of programs into which he has invested his money to build an audience, they would in many instances, be making a better investment for their clients.

I think Mr. Benson's suggestion of having a committee appointed by this organization to pass on the recognition of advertising agencies is a point well taken and I, for one, would strongly recommend that it be given serious consideration. In our own business we have used the authoritative sources of recognized advertising agencies and have adhered to that exclusively.

If I may, I would like to take a moment on the point which Mr. Benson brought up of local and national rates. We all know that the successful and outstanding newspaper-owned station in a large community and the broadcasting station

in a small community have different problems. In the great market of New York City we do not feel it necessary to have a local rate because of the tremendous buying power of the territory. In the city of Hartford, because of their high power and because their signal extends beyond the market in which they are located, they must maintain a local and a national rate. These are problems individual to the stations which will have to be solved by them. However, over a period of time I believe all stations in this industry will have but one rate, thereby eliminating one of the many sores that exist between the advertising agency and the broadcasting industry.

Spot broadcasting is a new development in our industry and it is causing a great deal of concern on the part of the advertising agent and the broadcaster. We have that problem of sales cost confronting us. On one hand the advertising agency has the 15 per cent. On the other hand, the broker who acts as the agency representative in a great many instances must receive his compensation. That is another one of the problems that will have to be worked out as we organize more strongly and as we come to understand the advertising agencies' problems and they to understand ours. The broker, up to now, has been a necessity, in my opinion, because he has serviced the agency and as a man who was rendering service he was entitled to some compensation.

Bowen Enlarges Detroit Offices

THE Detroit branch of Scott Howe Bowen, Inc., under the management of D. S. Hastreiter, has recently moved to larger quarters in the Fisher Building. More space was required to make room for audition facilities for electrical transcriptions.

New Accounts for Radio Broadcasters of America, Inc.

RADIO Broadcasters of America, Inc., authorized representatives for RCA Victor electrical transcriptions, have recently secured the following accounts: Old Master Coffee; the Willys-Overland Company, Toledo, Ohio; John H. Swisher & Son, Inc., Jacksonville, Fla., maker of King Edward cigars; the Standard Oil Company of Ohio; General Baking Company, New York, maker of Bond bread; and the Red Top Malt Extract Company of Cincinnati.

Broadcasters and Sponsors Cooperate to Help Unemployed

THE individual stations, the large networks and the program sponsors are all contributing freely to help the charities in their relief work. The soup kitchen and bread line of WLS, the Neediest Family fund of WMAQ, the benefit theatrical performance of WENR, to mention only three examples in Chicago alone, are typical of what stations all over the country are doing. Nor have the advertisers been hesitant about breaking their periods to allow members of the Relief Commission and other organizations to present their pleas to the great radio audience.

Probably the outstanding radio charity was the Army-Navy game. As soon as it was announced, both the National and Columbia chains offered to broadcast it without charge. Then the Philadelphia Storage Battery Company bought the broadcasts from the Salvation Army (for whose benefit the game was played) for \$150,000, said to be the largest amount ever paid for a single broadcast. Not satisfied with this, Philco used their regular broadcasting periods to offer listeners souvenir tickets, which would be sent to any radio fan sending a dollar or more to them. All money collected was turned over to the Salvation Army; the expense of printing the tickets and the work of mailing them was all shouldered by Philco.

Fleischmann's Yeast Adds CBS

THE Fleischmann Hour over an NBC network each week, featuring Rudy Vallee and his dance band, has been such a success that Standard Brands, Inc., New York, distributors of Fleischmann's Yeast, has added a weekly period over the Columbia chain. This new hour will present Pratt, Sherman and Rudolph of WMAQ, known to mid-western listeners as the Three Doctors, to the national audience as the Three Bakers.

One Chicago radio critic says: "This is the second Chicago act from Miss Waller's station to go on the big time with a big contract, and if the rest of the country enjoys this trio in the future as much as we have in the past CBS will have something to balance Amos 'n' Andy and 'ain't that somethin'?"

Broadcasting and Television Station Cooperate

AN ESTIMATED audience of more than 100 owners of television sets in New England are becoming better acquainted with the announcers and guest artists of Station WNAC as a result of an agreement between John Shepard 3rd, president of the Shepard Broadcasting Service, and A. M. Morgan, president and general manager of Television Station WIXAV.

The Noon-Day Revue and the WNAC Women's Federation programs now originate in the studios of the television station, which is located almost directly across the street from the Buckminster studios of WNAC on Brookline avenue in Boston. It is the only television station in New England.

BROADCASTING IS A BUSINESS HEDGES TELLS N. A. B. MEMBERS

Retiring President Stresses Commercial Problems in Annual Review of Association Activities*

THIS is the annual report of the president of the National Association of Broadcasters, with the exception of those parts which would be of interest to members only. It is printed here in the belief that every advertiser on the air and advertising agent directing broadcast accounts can gain much from this statement of the problems confronting the broadcasters—even if it is only an appreciation of their point of view.—Editor's note.

THIS is the Eighth Annual Convention of the National Association of Broadcasters. The Association has increased in numbers many fold since a little handful of broadcasters met in the Drake Hotel in Chicago to form this organization. The Association was brought together largely as a defensive organization. The causes which brought us together then still exist to a very large extent.

At that time we were aghast that the owners of music copyrights should demand a fee for the rendition of their musical numbers. Some of us have been repeatedly jolted with the increasing size of those fees. The fact that this problem has not yet been solved does not indicate failure on the part of the Association in the years that have elapsed. I venture to say that not only have the broadcasters learned the viewpoint of the copyright proprietors but copyright owners have learned to appreciate the viewpoint of the broadcasters.

I believe we are getting closer to the time when a definite basis for fixing fees may be arrived at. In fact your Association has been working with that problem during the past year. Several formulae have been worked out but none of them has been completely satisfactory. Charges based upon card rates of broadcasting stations, which seems the most equitable

plan, would have thrust a burden upon the smaller stations by increasing their fees and would have reduced the fees charged to the larger stations, which can better afford to pay even the exorbitant sums demanded.

It was not long after the Association was founded that much of its energy was directed toward legislation. Regulation is necessary not only for the benefit of the listeners but for the benefit of existing broadcasters whose huge investments and great expenditures in the pioneering years entitles them to priority over those who seek to invade the field of broadcasting without having borne the trials of pioneering.

The Association has been successful to a great extent protecting the interests of all broadcasters by maintaining a vigilant watch over radio legislation. The work of both the copyright and legislative committees is to a large extent defensive and it is a highly important work

first aid--

FOR a week more than half of the State of North Dakota was virtually isolated by storms recently and the only quick method of communication was by radio broadcasting.

Stations WDAY, Fargo, and KFJR, Bismark, handled messages including vital orders for Northern Pacific Railroad train dispatchers, death messages and other urgent matter. Regular program broadcasting was suspended and a two-way communication maintained continuously between KFJR and WDAY. These stations were on the air twenty-four hours a day during the emergency. Without their aid the situation would have been serious.

which must be carried on in years to come. It is the type of work whose returns are somewhat intangible but which cannot be done without organization. Individual broadcasters could not possibly achieve the ends that the National Association of Broadcasters can achieve along these lines.

During the past two years that it has been my privilege to serve you as President, I deemed it my duty not only to continue the original activities of the Association but to put the Association at work on economic problems. This was a natural and logical thing to do in view of the fact that broadcasting has developed into a distinct business. The soundness of this policy is indicated by the fact that the broadcasting industry has prospered during a period of business depression when many other businesses were suffering. It is inevitable that broadcasting should be a business. There are far too many firms, organizations and individuals who desire to make use of the air to be accommodated by having their own stations. It is economically unsound to have too many stations where the same work can be done by giving longer operating schedules to existing stations rather than to compel further division of time.

There are few stations in the United States which do not have a parent, or, to state it conversely, there are few stations which were established purely as commercial enterprises. In the cases of those stations established by a parent company prior to the commercial era of broadcasting only the parent received the benefits of broadcasting which created good will for that company. It is natural and logical for broadcasting stations to share the use of their facilities with other commercial organizations, providing these other commercial organ-

*An address delivered before the Eighth Annual Convention of the National Association of Broadcasters, at Cleveland, Ohio, November 17, 1930.

izations are not permitted to exploit the listening public but are required to adhere to the same high standards of rendering public service that characterized the early stations.

The program sponsor should be impressed with the fact that he must provide something of value to the radio audience in exchange for the privilege of building good will for his product on the air. He must give something of entertainment, education or general information to the radio audience. The most successful broadcasting stations have found that they must dedicate a portion of their time to programs which bring in no revenue. The maximum of commercial time on broadcasting stations is, I believe, around 60 per cent. Stations should, therefore, base their rates upon 60 per cent commercial as normal occupancy. With that as a basis, rates should be established so that the stations will be at least self sustaining. To sell time or talent at less than that rate is foolish from an economic standpoint and results in the parent company paying part of the cost of the program sponsors' time.

This enters the realm of unfair competition with other media of communication to the masses. To pursue this practice will lead inevitably to the destruction of the broadcasting industry. The establishment of fair rates is therefore a protection of the broadcasting industry on behalf of the public. With this in mind, the National Association of Broadcasters has been working during the past two years toward the establishment of sound commercial practices which will prevent the misuse of the ether and which will lead to the establishment of the industry on a sound economic basis.

You are all familiar with the standards of commercial practices adopted by the National Association of Broadcasters, March 25, 1929, and the code of ethics adopted at the same time, which if adhered to by all broadcasters will keep the business clean and will be complying with our obligations to operate our stations in the public interest, convenience and necessity.

YOUR Commercial Committee under the able leadership of H. K. Carpenter has had two very im-

never before--

"SYMPHONIC music is only a very small part of what radio can do. It is equal to anything man has ever had for exchange of thought, of imagination, of beauty; for developing everything that makes life a wonderful thing. Perhaps never before has there been such a medium. For the development of civilization, nothing is so important."—Leopold Stokowski, director of the Philadelphia Symphony Orchestra.

portant meetings during the past year, both of which were followed by joint meetings with the Radio Committee of the American Association of Advertising Agencies. It has been our belief that advertising agencies and broadcasters should cooperate in order that there should be no misuse of broadcasting.

The importance of maintaining a contact with the advertising fraternity must be recognized in view of the fact that under the American system in both the broadcasters and the advertising agencies is reposed the major responsibilities for the proper development of broadcasting. Accordingly I was pleased to accept the invitation of the American Association of Advertising Agencies to address their annual convention held in Washington in May and to state at that meeting the opinions of broadcasters in respect to agency cooperation. Never before have I seen a meeting of advertising men with so much interest in broadcasting. It augurs well for the economic stability of the industry that the advertising fraternity has awakened to the desirability of pouring millions of dollars into the industry which will have the result of providing the finest type of programs for the benefit of the radio listeners.

The National Association of Broadcasters has a record of accomplishment during the past year. Four meetings of the Board of Directors have been held—one in Washington in December, one in Chicago in March, the third in Washington in October and the fourth last night here in Cleveland.

Many matters of vital importance to broadcasting have been handled by your Board of Directors at these meetings. I am happy to say that

your Board has at all times been inspired to act unselfishly for the good of the industry and the good of the public. It has been necessary for your Board to take a long view of the broadcasting industry and to formulate policies which are not merely expedient for the moment but which are so fundamentally sound that their influence will be felt in broadcasting for years to come. Your Board of Directors has been active and aggressive in handling its immediate problems.

At our December meeting it was reported that the baseball magnates at a meeting to be held the following week in New York were to decide the fate of broadcasting baseball games direct from the parks. A strong opposition to broadcasting had grown up in the ranks of the baseball men. A decision to bar microphones from the ball parks would have deprived the radio audience of one of its most interesting features. In many instances such action would have resulted in direct financial loss to broadcasting stations.

The power of the Association as compared with the power of individual broadcasters was well illustrated by the prompt action taken. The Board of Directors instructed your President and Henry A. Bellows to go to New York and confer with the baseball men. We were successful in presenting our case in the meetings of the American League, National League and to Commissioner Kenesaw Mountain Landis.

We demonstrated that the advertising that was given a great American sport was worth in excess of one and one-half million dollars each year; that the broadcasting of baseball games was building up an interest on the part of the American public in the sport; that women were being sold on baseball as a good, clean sport and that many prejudices were being battered down.

We urged the baseball men to leave the decision as to broadcasting in the hands of the individual club owners rather than to take action in the league meetings. They adopted our suggestions. I venture to say that neither Bellows nor I would have had much success if we had attempted to go before the baseball men as individual broad-

casters. The Association, therefore, must be credited with saving baseball for the listening public.

During the past year there has been scarcely a month in which your President has not been required to journey from Chicago to Washington, New York or other meeting places in the interest of the Association.

In January your President and Mr. Bellows, Chairman of the Legislative Committee, testified at hearings before the United States Committee on Inter-state Commerce. We were able at these hearings to present the views of the broadcasters in respect to future legislation. Again the importance of organized broadcasters is illustrated. Through organization we were able to present to Congress broad general policies in respect to legislation rather than the policies which would have been labeled as self serving if given by individual broadcasters.

THERE are many problems confronting broadcasters and the Association. Broadcasting is without doubt the most regulated business in the country. No one can gainsay the fact that regulation has been necessary and will continue to be necessary. I am certain that it will always be a desire of the National Association of Broadcasters to cooperate to the fullest extent with the regulating authorities and to lend its support to regulating authorities on matters affecting the welfare of the industry.

A demand has been made upon Congress on behalf of educational interests that 15 per cent of the radio facilities of the country be turned over for educational broadcasting. If this demand is successful, it will result in a tremendous upheaval in the radio industry despite the fact that no definite program has been submitted as to how these wave lengths will be administered. The demand is nevertheless made.

Most of the broadcasters in the United States would be willing to cooperate with educational institutions. The chief reason that this has not been done to any great extent is due to the fact that no program has been offered by which they could cooperate.

One other problem that is with

us is the use of broadcasting as an advertising medium. There have been frequent outbursts against blatant advertising but with intelligent leadership on the part of the National Association of Broadcasters this problem can be and will be solved. As a matter of fact the problem largely solves itself inasmuch as the listeners will not permit such advertising to be successful. Their revolt against distasteful advertising methods will have a definite reaction against the stations that permit it and they will be compelled to change their tactics. From my experience both as a newspaper man and as a broadcaster, I have come to the conclusion that the ear is more easily offended than the eye, and that things which are perfectly acceptable in printed advertising cannot be done in broadcast advertising. It is foolhardy for broadcasters to assume that they can supplant other advertising media. However, that broadcasting can increase the effect and influence of other advertising has been successfully demonstrated.

Social Leaders Endorse Pond's Creams on Air

THE testimonial technique of the magazine advertisements of Pond's Extract Company, New York, has been transferred to radio. The same society buds and matrons whose photographs and signatures testified to the excellence of Pond's creams on the printed page, are now standing before the microphone, uttering their endorsements for the edification of the listening audience. The programs go out one afternoon a week over an NBC hookup. J. Walter Thompson Company, New York, directs the advertising.

Whiz Products to Use Radio

BBROADCASTING has been added to the list of media to carry the advertising for Whiz auto products and lubricants and for Whiz Gold Band anti-freeze, by Pedlar & Ryan, Inc., New York agency appointed to handle this account by the manufacturer, the R. M. Hollingshead Company, Camden, N. J.

Toy Trains on Air

A PRE-CHRISTMAS radio campaign over stations WBBM, Chicago, WLW, Cincinnati, and WOR, Newark, is being sponsored by the Lionel Corporation, New York, manufacturer of Lionel model electric trains. The programs are addressed to the juvenile audience and go on the air every Friday afternoon.

Recorders, Attention! Here's a Tip from Hawaii

TO THE EDITOR:

I will appreciate your co-operation in putting this letter before the eyes of the producers of syndicated transcriptions. Ninety per cent of the producers who write or wire us to advertise their programs neglect to give us the necessary information. The result is either a lost sale or a high bill for cables.

Why can't someone prevail on these producers to give us these facts to begin with:

1. General character of production.
2. Time duration—1 week, 4 weeks, 13 weeks, etc.
3. Frequency—Daily, twice daily, twice a week, once a week, or how often.
4. 78 or 33 $\frac{1}{3}$ R. P. M.
5. Time necessary to run it once.
6. Does it run from the center out, or from the edge in?
7. Cost of single release and of entire series.
8. Will records be sent C. O. D. or on what terms?

Here we sit, in the middle of the Pacific, cabling away hundreds of dollars to agents and producers trying to find out facts that they should have furnished at the outset.

Yours truly,
HONOLULU BROADCASTING CO., LTD.
(Signed) A. Henley,
General Manager, KGMB, Honolulu,
Hawaii.

NBC Asks for Commercial Synchronized Radio

A REQUEST for permission to put into practice the results of its experiments in synchronization has been filed with the Federal Radio Commission by the National Broadcasting Company. If permission is granted, station WBAL, Baltimore, will be synchronized with WJZ, New York, key station of one NBC network, and WTIC, Hartford, will be synchronized with WEAJ, New York, key station of the other NBC chain.

At present WBAL and WTIC divide time equally on the 1060 kilocycle channel, each one operating on alternate days. If the Commission approves, this schedule will remain as it is, but in addition, during the time when WBAL is using the 1060 channel, WTIC will broadcast simultaneously with WEAJ, on the latter's station channel of 660 kilocycles. Similarly, when WTIC is on the air on 1060 kilocycles, WBAL will carry the programs of WJZ, on the 760 kilocycle channel. In other words, when not broadcasting independently, these stations will act as boosters for the programs of the two key stations in New York, giving them this additional coverage.

Doremus Gets Tooth Paste Account

BBROADCASTING and newspapers will carry the advertising of Strasska's Tooth Paste, manufactured by Dr. Johann Strasska's Laboratories, Los Angeles. The Los Angeles office of Doremus & Company, Ltd., has been appointed to handle the account.

A JOURNALIST LOOKS AT RADIO

"New Empires" Discusses Newspaper-Radio Relations

A Review by R. B. Robertson

Editor, BROADCAST ADVERTISING

"FOR the first time in history the scope of journalism has broadened beyond the limits of the printing press. We have radio with us. Television is just around the corner . . . Journalism must adjust itself to all of this, and journalism will adjust itself."

With these words, Karl A. Bickel, president of the United Press Associations, opens the second part of his book, "New Empires" (J. B. Lippincott Company, \$1.50), which discusses the present and future effects of radio on the newspaper. The first chapters of the book, dealing with the education of newspapermen, need not concern us here.

Mr. Bickel first takes up radio as a distributor of news. It has, he believes, tended to eliminate the "flash extra," the paper that merely announced results, without giving any of the details. "And if this is true, it will react greatly to the publisher's profit, for this type of 'extra' was never profitable, and was only justified on the basis that it was good newspaper promotion and advertising—a somewhat problematical proposition."

"There seems to be no danger to the newspaper in radio broadcasting of current news bulletins, even on a rather extensive basis, as long as the broadcasting is definitely under the control of a newspaper or press association and done under their authority and in their name. But when the radio goes out on its own to cover news and report it on its own responsibility—entirely independent of the press—then the radio directly invades the newspaper field and immediately becomes competitive with the newspaper. And in that situation lies a germ that can easily develop into a most serious and dangerous situation to both the radio and newspaper industry unless handled with unusual care, consideration and forethought.

"There are today plenty of indi-

cations that this struggle may be inevitable. The broadcasting industry, somewhat conscious of its remarkable development over the past five years, is pushing along under forced draught apparently determined to risk the danger of a newspaper break in its efforts to develop to the furthest extent both its advertising and news fields. Resentment among newspaper publishers against broadcasting is steadily growing. Newspaper antagonism to broadcasting which was smoldering three years ago and then pronouncedly declined is flaming up again. Radio broadcasting is dependent upon the newspaper for program distribution. If the issue went to a real struggle today unquestionably the newspaper would win and broadcasting would receive a definite setback."

Having unburdened himself of these charges, Mr. Bickel now turns to the facts of the matter. "The broadcasting industry's leaders believe that the 'menace' is overstressed," he says on the following page, and a little farther along he finds that:

"Fear of the rivalry between radio and the newspaper is markedly less among newspaper publishers who have had long and intimate connection with radio through the ownership and operation of radio stations in connection with their newspaper properties than among those publishers who have never had any direct experience with radio or who have been apprehensive of the ultimate effect of radio upon the industry since its inception. The feeling among publishers who at the same time are active radio station operators is that the two can and should prove to be co-operating factors."

Concluding that the testimony of these publishers indicates that news broadcasting does not make radio a serious competitor of the press, Mr. Bickel turns to advertising. Humans are essentially ear-minded, he

says, and "it is sheer folly not to assume that a successful advertising technique will be developed through which radio advertising power will be applied with increasing efficiency."

The effect of this development on the newspaper "is going to be one of the fundamental problems of the industry during the next ten years" and already, he says, most of the 91 papers that either own or are affiliated with broadcasting stations are experimenting with the joint sale of "time" and "space."

"The activity in the newspaper-radio field is by no means limited to the great metropolitan press. Newspaper publishers in smaller cities seeing the problem more definitely, perhaps, because of less detail and expense, are experimenting much more daringly with combined newspaper and radio ownership than their bigger brothers in the metropolitan centers. Many of them have been selling local and district advertising in a newspaper-radio combination for some time. Several report that they have definitely turned their radio departments into dividend-payers and are already looking far ahead into the possibilities the opportunity of the combination offers."

Those publishers quoted by the author differ considerably as to how the two media shall be coordinated, but most of them agree that they are essentially non-competitive and that radio is not "threatening" newspaper development but on the contrary is producing a real promotional return for those newspapers which are using it.

This book does not attempt to solve any of the problems it sets, but indicates the trend of opinion by frequent quotations. The index lists the stations with newspaper affiliations in the United States and gives a brief picture of the broadcasting conditions in the rest of the world.

Broadcasters Discuss Double Commissions, Bulk Sales and Newspaper Relations

THE subjects of double commissions, bulk sales and the relations between radio stations and newspapers are constantly being raised. In order to promote a better understanding of these troublesome topics, the convention committee allowed time on the program for an open discussion, during which broadcasters, advertising agency men and representatives might express their own views and ask the others to express theirs.

CHAIRMAN HEDGES: There are three subjects that are listed on our program this morning. The first is double commissions.

SEDLER BROWN (McCann-Erickson, New York): I would like to ask some of the broadcasting representatives in the room what they consider adequate compensation for the sale of time. How do you know it isn't 20 per cent or 10 per cent? I have a sneaking feeling when I buy time on a station for \$70 and you sell the same time to somebody else for \$85 that the person who pays \$85 for it, gets more. I feel that if I paid \$85 for it, it would be worth more to me—that you would move a local commercial program and give me the hour; while if I only paid you \$70 for it, you wouldn't do it. Upon what do you base your assumption that 15 per cent is a legitimate recompense for your efforts?

R. C. HENDERSON (Scott Howe Bowen, Dallas): I don't undertake to answer that, but I would like to add this thought: No advertising agency is at liberty to solicit competitive business for a radio station. Since a station representative does to a very large degree develop business by soliciting business in a free hand manner, and since some of us are building up national organizations for that purpose—shortly my own organization will have eight offices—there should be a good scale of compensation to the leading representatives of radio stations.

JOHN SHEPARD (WNAC): I think the payment of so-called double commission and who will be recognized as getting the second commission is more or less of an individual station problem. It varies greatly. A station may be on a chain and practically filled up. If it has had no connection in the past, it certainly doesn't need one today. If a station has certain definite time brokers, I see no reason why, if that station wants to, it shouldn't continue. In the case of a smaller station not on a chain and with a great deal of time to fill, such a station would be glad to pay a second 15 per cent for the sale of its time and enter it as a selling commission.

As to how 15 per cent is arrived at as being the right amount, our salesmen are on commission anyway and they are paid

15 per cent on local accounts. They don't get 15 per cent if it comes through a time broker, so it doesn't cost us any more that way, unless it happens to float in direct. On that basis, I don't see why the Association should adopt any rule for or against double commission.

E. N. CLARK (WMBC): Speaking from the standpoint of a station located in the Middle West, I think it is quite impossible to have representatives in New York and Chicago. In the past couple of years I have talked a number of times with station brokers. Every time I have advocated the organization of something similar in radio to the Beckwith Agency in the newspaper field, they all tell me that the time isn't ripe yet. I mean that the broker will represent a certain group of stations.

They are possibly right, but it is my belief, for the stations that are located away from the centers where the orders are placed, that the station representatives are in many cases performing a very, very valuable service. I don't believe it would be right to legislate or in any way act directly against them, but I think the thing will work itself out eventually.

I. R. LOUNSBERRY (WGR-WKBW-WMAK): May I just express the opinion of the Buffalo Broadcasting Corporation? We feel, at the present time, at any rate, that the so-called double commission we have established with a few selected representatives is a legitimate selling expense and that we have had a very definite valuable service rendered by those few selected people. We look on it with a great deal of favor.

SCOTT HOWE BOWEN: I would like to ask Mr. Benson what the viewpoint of the A. A. A. is on that double commission.

JOHN BENSON: We feel it is a big

reciprocation -

THE New Orleans Association of Commerce sponsored the broadcast of a radio program dedicated to the Westinghouse Electric and Manufacturing Company, acknowledging the Westinghouse Salute to that city. The mayor and other prominent citizens of New Orleans spoke briefly and an appropriate background was provided by a distinctive musical program drawn from the many romantic melodies inspired by New Orleans, and portraying the fullness and joy of life that is possible there. This return salute went on the air December 15, over station WWL.

factor in overloading the national rate. We don't want to be understood in any way to interfere with any other factor in the radio field. We understand that the stations need representation to promote the medium as a whole and the interests of the stations involved. We think it should cover non-competing stations. In the newspaper field, it ranges from 3 per cent to 15 per cent. That is the parallel. It is an individual arrangement between each station and its representative. Our attitude is one of entire friendship and co-operation, because we realize that specials are needed in this field as in the newspaper field and we want to work with them and see them recognized.

R. C. HENDERSON: Where you give a double commission to solicitors, is that going to carry through on the talent charges in addition to the time?

P. W. MORENCY (WTIC): I can answer that. We [the Commercial Committee] discussed that. The original language of that recommendation was that the talent commission was to be paid to the advertising agency and there was a definite point made that the so-called time broker would not be included on talent.

DEAN HODGDON (Bureau of Broadcasting, Chicago, Ill.): I would like to ask whether this assembly sanctions the agencies going to the station and demanding 30 per cent and more. There are a great many agencies openly admitting that they are doing that and getting that from the stations and more. Very recently some of the big agencies have sent men traveling the country soliciting the stations on a 15, 15, 10 and 2 per cent basis.

CHAIRMAN HEDGES: Your question has already been answered by the vote taken opposing the cut in rates. That was a part of the report of the Commercial Committee this morning and if I remember rightly, the meeting was unanimously opposed to anything that would cut rates.

DR. LEVY (WCAU): I think the question of a time broker comes about largely from, and some of the evils resulting, have been caused by the agencies themselves.

In the first place, there are many accounts that come from time brokers that don't have to come that way, and there are many accounts that the advertiser is very much surprised to learn are placed through a time broker—if he ever learns it.

Another objection to brokers is that they go out and misrepresent themselves, stating they are the sole representatives of the stations which the agency takes as a matter of fact. The responsibility is placed on the agency for assuming the facts to be true.

E. J. GLUCK (WBI): I have a distinct feeling every time I have to pay a time broker 15 per cent, the chances

are I am getting "gypped." The reason is that I had a definite order placed by an advertising agency and before it was time for the program to go on, an order came by mail from the time broker to ignore that, that he was handling the account. That happened on two good sized accounts. It looks as though the time broker was not necessary, especially in a case like that.

SOL. TAISHOFF (Radio Editor, Consolidated Press Association, Washington, D. C.): There is absolutely nothing to stop a recognized agency from putting somebody in next door as a time broker and getting the commission.

SEADLEY BROWN: There is a definite way to prevent it, and that is to stop paying the 15 per cent. There is too much price cutting. When you can go out as I did in New York, call up 13 time brokers and find two with phones disconnected and the other 11 all getting better rates than the others. . . .

P. W. MORENCY: No one has yet remarked that these three or four or half a dozen who have built up organizations have gone direct to the clients and produced business which would not now be on the air. Whether they earned 15 per cent—or 50—they have produced some business.

THOMAS LYONS: I think we might conclude that if there is anything wrong in this broadcasting situation, the trouble is with the broadcasters themselves and nobody else.

Bulk Sales

CHAIRMAN HEDGES: We will take up the next topic, bulk sales of time. The Commercial Committee has not included any reference to bulk sales in its report but there was an interesting discussion on it in the meetings in New York. The feeling among the members of that Committee was that it was unwise to adopt a practice of bulk sales of time because you are giving to some one else the opportunity to go out and quote a different rate on your time, an opportunity to solicit your own prospective clients and an opportunity to take a program away from your control. It is only fair to say, however, that in some cases the bulk sale of time has worked out satisfactorily.

Newspaper Relations

THE next item for discussion is "Relation of Newspapers to Broadcasting." In introducing that, let me say that there is no meeting of publishers at which broadcasting is not discussed and sometimes cussed. Your newspapers are wondering whether they should publish the programs of stations. Some maintain that they are building up a competitor by publishing the programs of the stations. They question whether they should use the trade name in connection with the program.

However, that feeling is not shared by any newspaper, to my knowledge, that is the owner of a broadcasting station. As a matter of fact, the newspaper that owns a broadcasting station believes the two can work together, that one does not take away or displace the other in its effect as an advertising medium, but, on

the other hand, that they supplement each other.

There are several newspaper-stations represented in this meeting. I would like to hear some comments from them on what they deem to be the relationship between the broadcasters and the newspapers and also what they think about the broadcaster attempting to take over the function of the newspaper.

DUDLEY SHAW: One paper in Oklahoma City publishes such of our programs as they see fit and if they see fit to leave ours out, they do. They never put in the name of the advertiser. If it is Doolittle's Funny Six, it would be published as Funny Six.

The editor-in-chief of Scripps-Howard says that if there was a question of leaving out the weather forecast or complete detailed programs of the radio stations, the weather would be left out. The majority of the public want to know what the radio programs are.

A. B. CHURCH (KMBC): I come from a city in which the situation has no parallel. There is no newspaper in Kansas City which will print radio programs free of charge. I guess we are not very good salesmen.

H. DEAN FITZER (WDAF): I represent Station WDAF of the *Kansas City Star*. I wish to suggest that that is the method by which we get around the problem of the previous speaker. Anybody can buy any of his programs at the regular classified linage rate and our newspaper treats our radio station just as outside stations are treated. The linage is charged against me, which, apparently, is working out in a very satisfactory way. I say that because it was three or four months before our policy was accepted at all by any outside stations. Then Mr. Church came in with his programs, and then another station and then another, until the stations of Kansas City are now publishing all of their programs daily, including WDAF, at the regular classified rate.

CHAIRMAN HEDGES: May I ask Mr. Fitzer this question: Do they publish any radio news of any other sort?

H. D. FITZER: Unfortunately, the *Kansas City Star*, so far as its radio programs, is very little different from the others in that my space is far more limited than I would like to see it. We have in the way of news copy for radio merely a Sunday radio section four or five or seven columns sometimes from which, frankly, we display fundamentally our own programs. If another station has a particularly outstanding program, it now and then gets a break. (Laughter.) I would like to say in defense of our policy that the postal authorities list radio programs as classified advertising. That is why we did it.

CHAIRMAN HEDGES: You mean when you secure your linage rates for the publication of radio programs, the postal authorities are willing to accept that as paid advertising? Suppose you list these as news, would they not so recognize it?

DUDLEY SHAW: I would like to get an expression from the broadcasters and advertising agencies as to how they look at it. Is it news or advertising? No

one is better qualified to speak on this than the advertising agencies.

H. H. KYNETT: I think most newspapers regard it as news and most readers regard it as news. Good newspapers, I would say.

E. G. OPIE: I think the publishing of programs is a service and a very definite service to the radio public. They want to know what the good programs are and the schedules. It has come to a point where it is not a luxury but a public necessity and it is a very definite service to the radio public, which from that standpoint has its definite value in the newspaper.

WILLARD S. WILSON (WDEL): I would like to know what length of time his paper ran without radio programs and whether or not there was any criticism from the readers due to the absence of the radio programs from the paper.

H. D. FITZER: I suspect it was several months before any stations bought any program listings. During that period, naturally we received some complaints. We knew we were starting something, pioneering a completely new idea. We knew it was a service to the public and we knew that a radio program is entertainment. We knew further it is commercial business.

DR. LEVY: I would like to ask if there are any other newspapers in Kansas City. (Laughter.) And, how they acted.

A. B. CHURCH: Perhaps Mr. Fitzer would prefer to have me answer that question. (Laughter.)

I am going to make a little further statement, inasmuch as we do have a very unusual situation in Kansas City. I assure you it is not an easy job to build a commercial broadcasting station without the public being informed of what is happening in the radio world. That is why I stated a few minutes ago I doubt whether there is a parallel situation. It is a fact that three stations in Kansas City and surrounding territory are listing programs in the *Kansas City Star* and paying for them. Our stations are not getting any radio news in the *Kansas City Star*.

There is another newspaper in Kansas City, the *Kansas City Journal*, which is more of a local newspaper, that is, its effective circulation is in greater Kansas City only and not the territory. That newspaper is just as narrow as the *Star*. The only difference is it is a lot smaller. That paper prints practically no radio news except news of our station and its programs, against my protest, and we are supposed to receive a certain amount of space equivalent in value to time which we supply the *Journal*, which has no radio station.

We do feel that we have a very difficult problem in Kansas City in the way of giving the public broadcasting news to which we feel the public is entitled. I said a while ago I guess we aren't good salesmen. I don't know what else is the trouble. I am hoping that some day we will be able to lick the situation, because whether the stations are entitled to the treatment they are getting or not, the public is not entitled to the treatment it

(Continued on page 44)

Airing Our Views

IT WAS a pleasure and a privilege to attend the N. A. B. convention at Cleveland. The reason? It was so different. We had been to other conventions—where the meetings were sparsely attended—where the closing words of a speaker found half his audience on its feet headed for the doors—where many of those attending never got to the convention hall at all, preferring to stay close to the rooms providing liquid refreshment—in short, conventions that might more properly be called stag parties.

Not so was the meeting at Cleveland. Each session found the hall full to the last seat, and a fringe of standees along the walls. If the end of every address found half the audience on its feet, it was to question some point the speaker had made. Discussions ran on and on until the chairman repeatedly had to remind the members that they were leaving no time for the next point of business. If morning found a group of sleepy-eyed individuals, it was the result—not of a wild party—but of a committee meeting that had lasted from dinner until far past midnight.

The explanation for this strange phenomenon is the same as for so much else about this business of broadcasting, namely that it is a young business that is growing very rapidly, with all of the customary growing pains. The topics discussed were of vital importance to everyone there; to many of them the ideas acquired at this meeting will be the means of turning the figures on their balance sheets from red to black; to all of them the exchange of ideas led to a better understanding of the industry in all of its various aspects.

Perhaps in the future, when broadcasting has settled down to a matter of routine—when there are no new ideas or differences of opinion—perhaps then the conventions of the N. A. B. will be merely social get-togethers. But from what we saw at Cleveland, we don't believe that time will ever come. And we earnestly hope it never does.

A RECENT advertisement in *Printers' Ink* was headlined "It Makes a Difference How You Get In!" and illustrated by three sketches. One pictured a burglar furtively entering through a window. The second portrayed a shabby mendicant rapping at the kitchen door. But in the third drawing two invited guests are being introduced by their distinguished host—all in impeccable evening clothes.

Actually an advertisement for an eastern paper, to us it was a sermon on broadcasting methods. Some programs shout their sponsors' wares like hucksters in the alley. Others try to make their advertising messages as unobtrusive as house-breakers would always like to be. Every man who puts a program on the air should remember that his program is the invited guest of every listener—welcomed in through a door that admits only one program while shutting out all the rest—and remembering this, should see that it gracefully accepts a guest's privileges while observing a guest's obligations to his host. If this were done, there would be few complaints from either listener or sponsor.

* * *

No matter what other sins may be laid at the door of broadcasting, at least no announcer has ever been heard to pronounce it "Xmas."

* * *

WE ALL know those critics of American broadcasting who are always talking of how much better conditions are on the other side of the Atlantic—how the English or the Germans allow their station to broadcast only the finest music, the greatest poetry and lectures by the most learned professors—how jazz (shudder) or advertising (double shudder) would never, never be permitted to profane the God-given air—and how terrible conditions are over here.

We wish that all such critics had been present at Cleveland to hear General Saltzman on this subject. Barring that, we will appreciate it if you will catch the next one you

see and hold him down while you read the following quotations.

"Broadcasting conditions in Europe became so unsatisfactory that in 1929 an International Broadcasting Conference was held in Prague with the main object of working out an orderly channeling system such as we have in the United States, but which is not always appreciated."

"I need not refer to the great advance made in radio entertainment during the past ten years. The comparison between the radio entertainment of the early days of broadcasting and the magnificent programs of today is very marked. Your Association has done much to improve this entertainment, and in this connection I want specially to refer to your code of ethics which tends to place this great undertaking on a high plane and to establish the standards which have made our broadcasting the best in the world. It has been my lot to have attended three International Communication Conferences in foreign lands and I have had ample opportunity to listen to the broadcasting of other countries. The experience has only made me proud of our broadcasting and our broadcasters. It is safe and reasonable to say that the future will see even greater advances made."

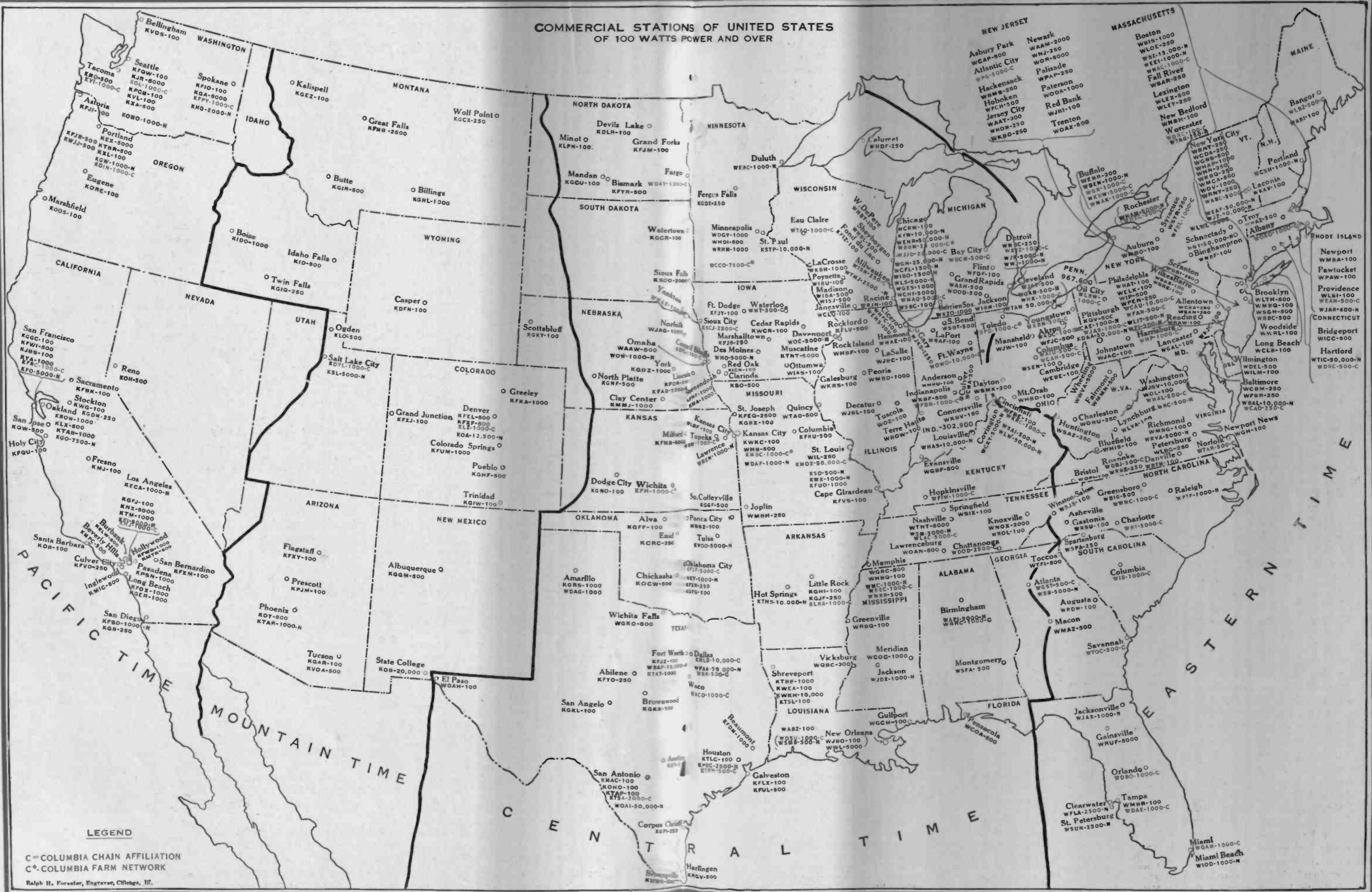
* * *

EVIDENTLY encouraged by the willingness of the broadcasters to give 15 per cent to advertising agencies, the educational interests are also asking for 15 per cent. But they want 15 per cent of all broadcasting facilities—that is, of all stations—turned over to them for pure educational broadcasting.

They claim, and with some logic, that no one would think of turning the public schools over to the advertising interests, and that it is equally unsound to allow such a great educational medium as radio to be entirely controlled by commercial interests. But the turning over of 13 of the 90 available broadcasting channels to them would not accomplish their purpose. They

(Continued on page 30)

COMMERCIAL STATIONS OF UNITED STATES
OF 100 WATTS POWER AND OVER



LEGEND
 C = COLUMBIA CHAIN AFFILIATION
 C* = COLUMBIA FARM NETWORK
 Ralph H. Forester, Engraver, Chicago, Ill.

EDITORIALS

(Continued from page 27)

would not have national coverage and they would find a considerable part of their time totally unsuitable for educational use.

While we freely admit that the educational interests ought to be in some way served by radio, we doubt very much that they are going about it in the right way. Broadcasting is a business; stations are expensive to operate; only a part of the time is suitable for education. It is our belief that if the educators would seek out their local broadcasters and talk things over, they would find a much more satisfactory solution to their problem than by going blindly into the business of operating stations themselves.

Broadcasters realize that good sustaining programs are just as essential to their business as commercials, and they are more than willing to have the educators supply them with programs that will serve their present listeners and bring others to listen. Many stations are doing that today. In some cases commercial concerns have sponsored educational programs for the good will to be gained. The outstanding example is the Grigsby-Grunow American School of the Air, broadcast daily over the CBS network, which is effectively used by teachers throughout the land.

Giving wave lengths to education would only complicate further a situation that is already far too complicated.

* * *

"THE radio public wants, demands, insists, in fact, upon huge and expensive programs, with nationally known singers, humorists and musicians to entertain it. . . . This means \$500,000 for an average [chain] program upon the air. No wonder the gentleman who furnishes us with this entertainment is beginning to be staggered by the expense of it; no wonder he is speculating as to just how much longer he can continue this game."

The above quotation is from an article by John R. Tunis, in *The Elks Magazine* for November, 1930, which concludes with the statement that soon the radio fan will have to contribute for the entertainment he has so far received for nothing. A sorrowful outlook, if Mr. Tunis had any facts to back him up. But

fortunately the facts are all on the other side.

As nearly as can be estimated at this time, broadcast advertising in 1930 increased more than 40 per cent over last year. The chains are adding outlets as fast as they are able to get them and are taking over control of the stations wherever necessary. Independent stations report that the local advertisers have discovered radio and are rapidly demanding more and more time. Spot broadcasting, especially with the use of electrical transcriptions, is growing by leaps and bounds. The only thing to make broadcasters sad is not the lack of business, but the lack of time.

What Mr. Tunis forgot is that broadcasting—expensive though it may be—produces results in such volume that its place as an advertising medium can no longer be questioned.

Uses Spot Campaign

THE Clorox Chemical Company of Oakland, Cal., is using a spot radio campaign to advertise its bleach, cleanser, disinfectant, and deodorant. Recorded programs, featuring the Clorox Maids, have been placed with a number of stations throughout the country.

Station and Paper Cooperate in Civic Enterprize

RADIO station KGER is in the throes of a "Forward Long Beach" movement which it started a short time ago with the cooperation of the *Long Beach* (Calif.) *Morning Sun*. The beach metropolis, now building a \$5,000,000 municipal auditorium; leader in organizing its civic band, now twenty years old; and planning an extensive program of civic betterment, has been greatly helped through the radio-newspaper campaign.

During the campaign prominent city officials, including the mayor and councilmen, and leaders in commerce and industry, have given five-minute talks on topics of the moment, and both the newspaper column and the radio transmitter were used to bring more money into circulation, relieve unemployment, and bring to the people a feeling of their civic pride and responsibility.

Leaves Chain for Agency

WILLIAM CARLEY, formerly of the Columbia Broadcasting System, has joined the Buffalo staff of Addison Vars, Inc.

Royal Typewriter on Chain

THE Royal Typewriter Radio Hours, a series of weekly programs featuring Jesse Crawford, organist, began on November 30, over the Columbia System. The advertising is directed by Hanff-Metzger, Inc., New York.

NBC HEAD ASSAILS TRANSCRIPTIONS

(Continued from page 7)

ording gives as much or more service than a commercial chain program it is up to the Federal Radio Commission, not Mr. Aylesworth, to say whether his judgment is right or wrong.

For the rest, Mr. Aylesworth's address contained nothing startling. He flattered his listeners by calling Chicago the radio center of the world, and reiterated his belief that radio is not a rival of the newspaper either editorially ("Radio gives only headlines and no newspaper today can exist on headlines only") or commercially ("The NBC has not a single client who does not do more newspaper advertising than he did before he began using radio"). The announced subject of his talk, "What Radio Can Do for Modern Business," was not touched upon.

Electricar on Air

BBROADCASTING, magazines and trade papers will be used to advertise Electricar, a toy manufactured by the Kingston Products Corporation of Kokomo, Ind. The R. F. Walker Advertising Agency, Inc., Chicago, handles the account.

Southwest Broadcasting Company Announces New General Manager

J. E. BRYAN, recently appointed general manager of the Southwest Broadcasting Company, resigned a position in which he was directing advertising, merchandising and public relations work in 16 states, to accept his present one. He brings experience gained over ten years of successful activity in those lines to his new job.

Joins Bureau of Broadcasting

R. M. VANDIVERT, formerly account executive with the Dunham Younggren Lesan Agency, and prior to that with the Criterion Service and the Hearst organization in New York, has joined the staff of the Chicago office of the Bureau of Broadcasting, Inc., radio station representative.

Junior Guild Broadcasts

THE Junior Guild, Inc., New York, a book club for children and a subsidiary of the Literary Guild of America, is now broadcasting each week over the Columbia network. "Guild Junior," a new radio personality, presents and animates characters from popular juvenile books, endeavoring with his friends to make the heroes and heroines of storybook-land come to life over the radio.

A POLICY is ESTABLISHED

Continental Broadcasting Corporation announces that its entire resources will be devoted to the production and distribution of good sustaining programs by electrical transcription.

Our library now contains eight outstanding series of programs—four more series will be completed soon. These programs are now offered on a weekly contract basis which brings the cost per program to a most attractive figure.

We are establishing direct representation in strategic locations and are prepared to give our customers substantial, constructive help in selling our programs to their sponsors.

This new policy affords a dependable transcription service to individual radio stations that has never before been available.

If you are not already familiar with Continental Electrical Transcriptions it will be worth your while to get in touch with us.



RECOMMENDATIONS OF COMMERCIAL COMMITTEE

(Continued from page 8)

for the benefit of those who were in doubt of the suitability of the form they are now using. With this idea in mind, the committee submits the sample contract form which is attached to this report.

(g) Can standard methods of measuring coverage be devised?

(1) Program popularity is merely a partial measure of that program's popularity as compared to other programs. An individual program's popularity is not a measure of a station's coverage or popularity.

(2) The number of receiving sets will give only the potential audience of a station. And even when the census figures are out, probably in January of 1931, the figures will not be completely accurate due to the fact many people did not report ownership of receiving sets because they feared a local or national tax.

(3) Signal strength. This will measure technical coverage only, and even then there is much difference of opinion between engineers as to the exact signal strength which will produce good, fair or bad reception.

(4) Fan mail. Fan mail can only show approximate coverage over a long period of time. It can, however, show an individual program's

popularity at a given time as compared to that same program's popularity at another time, provided all other conditions are equal.

(h) Comparatively minor questions which arose from time to time led the committee to make the following miscellaneous suggestions:

(1) Once a contract is signed, stations should be careful not to cancel it, or even shift its time, regardless of greater desirability of another client—for any reason.

(2) It is very important from a commercial standpoint, as well as others, for a station to adhere very strictly to time schedules and timing of programs.

(3) Where time discounts are allowed, the matter will be more easily handled if they are considered as refunds, and are paid at the end of the contracts.

(4) The quality of sustaining programs has a very definite influence on the commercial value of the station.

(5) In case of temporary delays or failures in transmission due to causes beyond the control of the station, the sponsor of the program being broadcast at the time, should be allowed a pro-rata reduction in time charges; but the station should not be expected to assume liability for talent or other costs incident to the broadcast.

(j) Considerable discussion arose at

the last meeting of the committee concerning the practice of those interested in buying time in attempting to secure rates from stations at less than card rates. An instance was cited where the representative of a client wired a great number of stations offering a spot broadcast at a definite figure, which was 15 per cent under the card rate quoted by each station, and asked a 15 per cent commission on this rate offered. In this particular instance many stations wired back that they would sell time only at their published rate, less 15 per cent. But in a number of instances, the committee was given to understand that stations, including some members of this Association, accepted the rate offered.

Undoubtedly the reasoning followed by these stations was as follows: "If we accept this account from the agency through a sales representative, we would pay 15 per cent to the representative and 15 per cent to the agency. Therefore, we will get as much money out of the contract and will save the trouble of going through a second organization, if we place the business direct with the agency at 15 per cent under our card rates, and then allow the agency the regular 15 per cent." These stations did not realize that they were tearing down the very thing which the Association has been trying to strengthen within the past year—that of maintaining card rates at all times.

While the committee felt that the action of the organization which placed a spot broadcast in the manner mentioned above was very unethical, the argument was advanced that an agency must secure time for its clients at the lowest possible rate; and that as long as stations would cut their card rates, agencies must take advantage of this for the benefit of their clients.

Of course, in the above instance, where stations refused to accept the account at anything less than card rates less 15 per cent, the program was finally offered them through a station representative and many stations accepted the broadcast in this manner at card rates less 15 per cent and 15 per cent. In the long run, these stations received no more net than they would have received had they accepted the contract direct from the agency at 15 per cent less than the card rates. But these stations did maintain their position—that of making it impossible for a broadcast sponsor to obtain time on their stations at anything less than the published card rates.

The committee feels that the Association can take no definite stand for or against the idea of station selling agencies or special representatives; but it does feel that the Association should take a very definite stand on the policy of maintaining the card rate as far as the program sponsor is concerned. As long as stations cut rates to sponsors, just so long will sponsors and agencies try to induce stations to cut their rates. When sponsors and agencies find that it is impossible to obtain a

Your Daytime Radio Audience ?

HOW MANY women compose it? Where do they live? What are their ages? What stations and what programs do they hear? How do they like your programs? What are they doing while they listen? How do rural and city women differ in listening habits? In daily activities? In reaction to programs? What are the differences between one section of the country and another?

We are undertaking a national survey along these lines which will, for the first time, give definite information on these and many other questions. In order to carry out this research on a national scale . . . and to make it strictly unbiased in aim and presentation . . . we have put it on a cooperative basis. Important agencies, advertisers, and broadcasting companies are participating.

Detailed information and terms of subscription on request.

ARNOLD Research Service

45 West 45th Street, New York

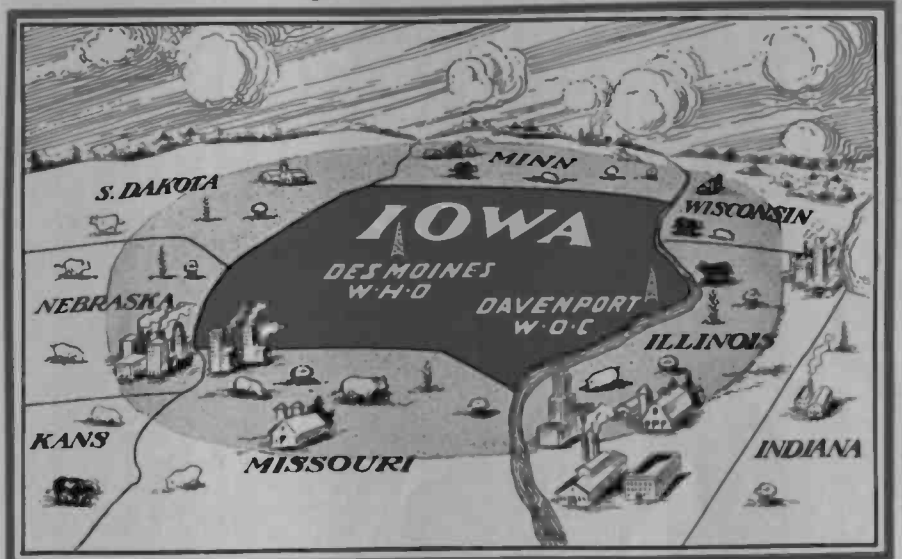
A National Market Research Organization

and a Special
Service for
Broadcasters!

Specific local studies. Including an analysis of mail; coverage map; analysis of the audience (both day and evening), its listening habits, program preferences, etc. . . . all the information required by advertisers and agencies in buying your time. Write for further information.

"The Best State for sales in the Country"*

* A weekly forecast of the United Business Service stated "There are few areas where sales during the next few months will be sufficiently high to approximate last year's levels . . . One of these is Iowa, which we still continue to rate as the best state for sales in the country."



THE Valley Area which listens to WOC and WHO is still prosperous! It is the bright spot on the map for the manufacturer with a product that can serve the billion dollar agricultural and industrial market in which these twin stations stand ace high both because of the prestige gained by pioneer service and because they have maintained that leadership with modern quality programs and equipment.

Located in the heart of vast resources, the programs of WOC and WHO reach into the hearts of the homes where buying power is undiminished. Because these stations hold their listeners, they also hold leading national advertisers in a profitable "hookup" with their consumers.

These two popular 5000 watt stations can do a better, quicker job in selling to several million people.

WOC WHO

DAVENPORT

DES MOINES

CENTRAL BROADCASTING CO.

FRANK W. ELLIOTT, V. P. and Gen. Mgr.

Owning and Operating Iowa Radio Stations

Administrative Offices: Davenport, Iowa

Spot Advertisers Include:

- Arzen Laboratories
- Chevrolet Motor Company
- Cudahy Packing Co.
- Clorox Chemical Company
- Cranberry Cannery, Inc.
- Curtiss Candy Company
- Mennen Company
- Chrysler Motor Car Corp.
- National Refining Company
- Willard Storage Battery Co.
- Smith Brothers
- Mantle Lamp Company of America, Inc.
- Foreman & Clark
- Oakland Motor Company



SEND for this book of facts on the "VALLEY HARVEST"

quotation of rates from members of this Association other than those rates published on the cards of the individual members, then one of the major points of dissatisfaction between stations and those securing time on stations will be solved.

In conclusion, we should also mention a question which has been discussed repeatedly without anything definite having been done so far: The question of a control bureau for the dissemination of information concerning all member stations. Of course, some of this information is on file at our New York office, but there has been no definite drive to accumulate it at that point, even though much information concerning stations has been given out from that office during the past year.

A consideration of this problem has in each instance raised a number of obstacles apparently insurmountable at the time. First is the cost; second is the matter of schedules changing so rapidly; then there is the problem of the information concerning two competing stations being given in an unbiased manner. A possible solution was contained in the suggestion that the Association bear the expense of the field work incident to the accumulation of desired data, and that the A.A.A.A. might possibly bear the expense of tabulation and distribution of the data to its members.

At any rate, the problem is very far reaching, and the commercial committee recommends that the committee for the coming year give it careful consideration.

Before signing off, we should like to take this opportunity to thank the members of the commercial committee who have been so helpful in their cooperation with the chairman during the past year. And on behalf of the entire committee, we wish to acknowledge the valuable assistance and co-operation we have had from our president, Mr. Hedges, from Mr. Baker and the

New York office, and from the American Association of Advertising Agencies.

(Signed) H. K. CARPENTER.

DEBATE GREETINGS RECOMMENDATIONS

(Continued from page 13)

knowledge by their broker, a lower rate than the card rate.

CHAIRMAN HEDGES: May I answer your question? This means exactly what it says—"strict adherence"—and if any station has a time broker doing that, he should fire that time broker.

The motion was put to vote and was carried.

Service Charge for Transcriptions

CHAIRMAN HEDGES: I am ready now for a discussion of the motion that the placing of a service charge for the handling of electrical transcriptions to compensate the station for the service necessary in rehearsing and handling, be recommended.

E. H. GAMMONS (WCCO): May I ask if this charge is because of the tremendous amount of labor and expense involved in handling the electrical transcriptions or to make up the 15 per cent we are supposed to pay the broker?

H. K. CARPENTER: I can only speak personally. I am in favor of making that charge because of the labor necessary, and the time involved.

E. H. GAMMONS: It always seemed to me that an electrically transcribed program was the cheapest and easiest program we have to handle, while in discussing the 15 per cent talent commission, there wasn't much discussion of all the work the station does along that line. On the other hand, some stations have rates that take care of the 15 per cent. I don't imagine they are very much worried.

FRED A. PALMER (WAIU): Putting on an electrically transcribed program is a standard piece of work. I would like to ask Mr. Carpenter what would be a standard charge to make.

H. K. CARPENTER: It depends on the

salaries of the people who have to do that work; on how conscientious you are in going over that transcription, running it two or three or four times so you can run it better, and also on how much care you take in unpacking, re-packing and addressing it, and in many instances paying the mailing charge.

MISS JUDITH WALLER (WMAQ): In Chicago we have to hire a union musician to play that record, which means an extra charge for us. That is why we should charge a fee for handling an electrical transcription, disregarding the service we have to render in putting it on.

SEDLEY BROWN: I remember last year I was billed for that musician separately. They didn't overlook that. (Laughter.) Mr. Carpenter, do I understand you to say it costs more to put on an electrically transcribed program than an original program?

H. K. CARPENTER: No.

SEDLEY BROWN: Then, why in God's name charge more!

H. K. CARPENTER: I said a service charge.

SEDLEY BROWN: The same sort of a service charge you would make for a program that involves a production man, an announcer, a technical man and a studio for several hours' rehearsal?

H. K. CARPENTER: It is the same situation that Mr. Eastman brought up. We hire talent by the week and sell it for a single performance. That is what we are doing here.

HOWARD S. MEIGHAN (J. Walter Thompson Company, New York City): Mr. Cormier and I are going to put in a steady line wire arguing this subject between Newark and New York. He believes he should make a 5 per cent surcharge and I don't.

My argument is this: In making an electrically transcribed program, we assume all the worry, an intangible thing, but nevertheless ever present in the possibility of that program selling goods. Transcriptions make it possible for us to use that station in Oskaloosa that we

« *Announcing!* »

WIBW

Effective December 1st, 1930, was granted an increase in **NIGHT TIME POWER** by the Federal Radio Commission. This assures more dominant coverage than ever for the advertiser.

1000 WATTS

DAY AND NIGHT

580 KILOCYCLES—516.9 METERS

The CAPPER PUBLICATIONS—TOPEKA

would never use otherwise. The fact that we are not using your orchestra in putting on the transcription has nothing to do with it because we wouldn't use it any way. The electrical transcription gives us an opportunity to use your station which we would never do otherwise if we were not there to direct your program. That is our argument and we have used well over 5,000 electrical transcriptions.

Now, Miss Waller and Chicago have a definite problem. If you have that extra cost, there is no question but that we will have to take it off your hands, but that is a unique case so far. It is the only one I know of, although it is possible union musicians, or musical unions, will come to the point where they will insist the same be done elsewhere.

As far as the labor and time is concerned in putting on an electrically transcribed program, I disagree. The agency is assuming the responsibility. We take care of the production, the hiring of the talent, even the balancing before the microphones, and if we pay for it there, why should we pay you for it? All we are asking you to do is furnish somebody who is a good automobile mechanic—who knows how to run a phonograph. He should be a little more expert, maybe, but it requires no intelligence to time an electrically transcribed program.

We save you the trouble of having an announcer, a control man, a production man, the rehearsing of the talent and the worry of wondering whether that program is going to sell the goods. We now take that worry off your hands. Now I will let Mr. Cormier bounce back. (Laughter.)

A. A. CORMIER (WOR): If broadcasting stations were to use automobile mechanics to reproduce programs, you would have no broadcasting stations.

Our station, for one, has placed in charge of our recording department the assistant to our chief engineer and his first assistant, and those two gentlemen are devoting more of their time to recorded programs than they are to the human conduct of our business. Further, our advertising rates are based not only on time charges but on the cost of rendering service in all of its branches. This includes not only talent but those profits on talent, which we do not get because the human programs have been replaced by mechanical operation, but which must be included in our calculations when computing income. For that reason the recorded program is a more expensive program to us, because we are more particular and we are better organized for it.

CHAIRMAN HEDGES: I might say that this is not a discussion against the electrical transcriptions. I am sure the agencies would still use them even though they were charged an extra 5 per cent.

SEDLEY BROWN: It would be more difficult to sell a client if charged that way.

E. G. OPIE: I think we have a somewhat definite relation with the argument regarding the talent commission. There, the station produces the program and

offers the service of its complete staff, with all the necessary details that go into putting on a program. The same argument is a boomerang in this case. Here, the agency takes over the responsibility of producing that program on records and certainly nobody will say that the cost of putting that recording on compares with putting on the human program. I don't see that the station has any reason not to give the straight rates without tacking on any additional service charge.

L. E. ORE (WLBW): In most cases we have had to install equipment which we would not otherwise need. And, when the representative of the agency says they would not use our stations, I want to reply that they are receiving a

definite value or they would not put their program on there. They will not place advertising with us if they don't get value received.

Another thing, we have had the experience of having the records sent to us express collect and then having them object when we sent them back express collect. They expect us to pay the freight both ways.

CHAIRMAN HEDGES: With the Electrical Research Products organization charging \$100 a year for the use of the equipment and this investment useless unless used with electrical transcriptions, that, in my estimation, is a strong argument.

L. E. ORE: It is \$135 a year.

P. W. MORENCY (WTIC): On a

Clothes don't make the man, but

Markets Make the Station

Yes, and stations make the market nowadays!

Within WHK's normal service area in Cleveland and North-eastern Ohio are more than a score of industrial cities and thousands of rich farms: 3,500,000 people, a large percentage of them workers earning \$600,000,000 annually.

Among sponsors who gain direct and intimate access to half a million radio homes by using WHK's ultra-modern facilities are these Representative Companies:

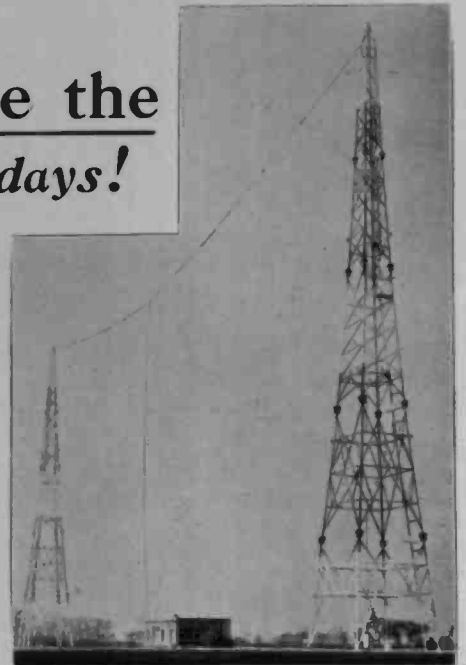
National

Plymouth Motor Corp.
Gruen Watchmakers
Guild
National Refining Co.
Cleveland - Cliffs Iron
Co.
Pennsylvania Refining
Co.

Bay State Fishing Co.
U. S. Industrial
Alcohol
Davis Baking Powder
Co.
Liberty Foundries Co.
Pequot Mills

Local

Pocahontas Oil Corp.
Kibler-Clothing
Clothes
May Co., Ohio's Largest
Store
Motor Rim Mfrs. Assn.
Guardian Fidelity
Corp.
Distillata Co.



Unique sectionalized towers that put extra "punch" behind WHK broadcasts.



Operated by

RADIO AIR SERVICE CORP.

Standard Bank Bldg.

Cleveland, Sixth City

Member of the Columbia Broadcasting System

It Pays to

WHEN you want Electrical Transcription Programs that really produce—it *pays to pay for Quality.*

Prices vary on recorded programs of 78 R. P. M. or 33 R. P. M. And as these prices vary, so the methods of recording and pressing vary. A highly skilled workman is paid the very highest wage, because he can do the job better and quicker than a workman of lesser skill. Yet it is true economy to employ the expert, because he gives you the most for your money.

The greater the need for precision and exactness, all the greater the economy in securing the highest skill to do the job 100% right. It is economic insurance.

The reproduction of SOUND, one of the most delicate inventions of modern science, must not be compromised. Fidelity to the original is not only essential, but imperative. And this fidelity can only be had through the skill of the master workman.

In preparing Electrical Transcriptions, this is all important. A successful radio program is just as much dependent upon perfect mechanics as it is upon the artist's talent.

Radio Broadcasters

New York City

113 West 42nd St.

Bryant 1452

Pay For Quality!

Radio Broadcasters of America, authorized representatives for R. C. A. Victor Electrical Transcriptions,

remind you that the group of engineers who have given to radio nearly all its major developments, has been concentrated in the R. C. A. Victor laboratories under unified direction and control. No other engineering group, equal in talent or number and devoted solely to radio products, exists in the world today. Thus, Advertisers and Agencies may with assurance look to R. C. A. Victor **ELECTRICAL TRANSCRIPTIONS** as a new standard for transcribed broadcasts. Programs are prepared on 78 or 33-1/3 R. P. M. transcriptions.

A Complete Broadcasting Service

Radio plans, talent, production, recording, station time, distribution of programs, checking by field reporters as program is broadcast, and but **ONE** billing, whether your presentation is an individual station or an international group of stations.

of America, Inc.

Cincinnati, Ohio **Cleveland, Ohio**

Enquirer Bldg., --- Parkway 4543

1510 Standard Bank Bldg.

three-year contract! May I make this one point? A station does not make a service charge if it adds a surtax for recorded programs, but where we produce locally for a client, we include at least 15 per cent to cover production. I have had to appoint one man and an assistant to run over our programs and cut them.

The motion was put to a vote and was carried.

Announcing a greater **KYA**

San Francisco's
Newest and Most Modern
Radio Station

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

Programs of outstanding interest.

Electrically transcribed advertising programs solicited.

*Send for Rates
and Schedules*

Pacific Broadcasting Corp.

Prospect 3456
988 Market St.

San Francisco, Cal.

Brad Sutton Takes the Wheel with National Radio Advertising

BRAD SUTTON, known to millions as "Old Forty Fathom," has joined National Radio Advertising, Inc., as Director of Dramatic Programs. He will be remembered for his part in such radio shows as Socony Land, Great Northern, Physical Culture, Universal Safety Series, Eveready, Collier's and Radio Guild.

Brad Sutton is now engaged in directing a series of dramatic programs bringing to radio listeners such famous authors as Ellis Parker Butler, Rex Beach, Albert Payson Terhune and more than a score of others whose stories have, for many years, delighted Americans readers of magazines and books.

WTAQ Joins Columbia System

RADIO station WTAQ, owned and operated by the Gillette Rubber Company of Eau Claire, Wisconsin, is now a full fledged member of the Columbia Broadcasting System. It is the 76th station to join this mighty international network.

WTAQ broadcast its first program on October 12, 1922, and has been in continuous operation since that time. The station power is 1000 watts, on a frequency of 1330 kilocycles.

Western Electric equipment is used throughout. It is crystal controlled and has 100 per cent modulation. The transmitter is located 5 miles from Eau Claire and the main studios are in the Hotel Eau Claire using remote control line to feed all programs to the transmitter. The station will be in continuous operation from 7 a. m. until 11 p. m. daily. The principal part of its time will be devoted to Columbia Chain features.

Gingham Girl Appoints Pawley

THE Pawley Company, Inc., has been appointed to direct the advertising for the Gingham Girl Company of America, Cambridge, Mass., manufacturer of Gingham Girl candy. Broadcasting, newspapers and posters will be used.

Television Inventors Claim Great Improvements

TWO recent items in the news indicate that television sets may be in every home a great deal sooner than most of us expected. One is the announcement of Philo T. Farnsworth, 24-year old technical head of Television Laboratories, San Francisco, that he has invented a tube with which he can transmit television images of 300 lines on a band of 10 kilocycles, a tremendous advance over the 40 to 60 line images now being broadcast on bands of 100 kilocycles by other experimenters.

The second comes from Paris, where R. Barthelemy, well known wireless inventor, is reported to have produced unblurred colored figures, whose features were clear enough to permit easy recognition.

"If these things can be done," say the more conservative engineers (if anyone even slightly connected with television may be said to be conservative), "then television in the home is at hand. But you've got to show us."

Columbia Experiments with Synchronization

THE Federal Radio Commission has granted special authority to three Columbia stations to synchronize on the same channel to discover whether they could broadcast without deviation or interference. The stations are WABC, New York; WHK, Cleveland, and WKBW, Buffalo. For the tests they will each use 5,000 watts on the 860 kilocycle channel.

Martha Atwell Joins Sound Studios

SOUND STUDIOS of New York, Inc., announce the addition to their staff of Miss Martha Atwell, continuity writer, program creator and stage director. Miss Atwell has had wide experience in theatrical work, as a singer, actress, teacher and scenario writer.

Amazing Popularity!

The reason why more National Advertisers choose K M B C, and get results.
Evidence—Thousands of people pack the world's largest bus terminal to see "Ozie" and "George"—two K M B C "Happy Hollow" characters, depart for Africa.
Midland Broadcasting Co., Pickwick Hotel, Kansas City, Mo!

RADIO?

NEWSPAPERS?

MAGAZINES?

Which has the Greatest Appeal?

You, Mr. Advertiser and Advertising Agency, indirectly give to the public its reading through your advertisements in newspapers and magazines. The Radio advertiser directly gives to the public its entertainment. Advertising has its greatest appeal if it reaches the prospect in the most receptive frame of mind. Which does the public prefer,—reading or entertainment?

When you consider the preference of the public and the cost per thousand circulation, you will add Radio advertising.

McElhiney & Associates, Inc., are one of the oldest special representatives in Radio advertising, and during that time have worked out successful campaigns for all branches of merchandising, general publicity and direct mail pulling campaigns.

As Special Representatives of the leading Radio Stations of the country, we are at your service.

McElhiney & Associates, Inc.

Special Representatives in Radio Advertising

2090 Railway Exchange Building

St. Louis, Missouri

Central 4910

Chicago, Ill.

716 Carbide & Carbon Bldg.,
230 No. Michigan Avenue,
Central 7370.

Kansas City, Missouri

216-17 Pioneer Trust Bldg.,
1016 Baltimore Avenue,
Victor 9542

Los Angeles, Cal.

5360 Melrose Avenue,
Granite 4141

San Francisco, Cal.

865 Mission Street
Garfield 7941

SPOT BROADCASTING

(Continued from page 18)

unfair condition that will prevent the proper development of spot broadcasting as a business, both from the station and agency point of view. Jobbed hours also enter into the picture; likewise the buying on the part of the broker of a 52-time contract with the hope that he can get four 13-time advertisers and quote each one the 52-time rate.

There seems to be several methods of cutting rates that are all simply dodges to beat the established rate card of the station which wishes to maintain its rates. Any number of subterfuges may develop. I confess I am familiar with only a few—my broadcasting business isn't as big as I would like to have it. But the opportunity for trouble is so great that I think it well worth while to call it to your attention.

On the other hand, what useful purpose does the time broker serve? I have no axes to grind concerning any group or individual, but as

far as I can see the only possible function that a time broker can perform is the one that already belongs to the agent and for which the agent receives his 15 per cent differential. It must be obvious that he cannot perform a service for the advertiser that compares in effectiveness with that of the agent. The time broker is interested only in selling a program and enhancing his commissions through the number of stations that he can serve as broker. The advertising agent, on the other hand, must serve his client by co-ordinating spot broadcasting with the other aspects of advertising that may enter into the client's campaign. His other functions in the creating of sales and advertising plans must be kept in mind always so that spot broadcasting may be attuned to the merchandising efforts of his client. In no other way can the maximum returns from a broadcasting investment be gained by the advertiser. Now, it may be argued that the advertising agent is far from perfect in his knowledge and concept of broadcasting. That is quite true. It is even true of the time broker. And the advertising agent, if only by the mere virtue of his advertising technique and operating set-up, must of necessity gain his knowledge and appreciation of broadcasting much more rapidly than any other party concerned.

In theory, at least, this development is accepted; in practice it is on its way and making vigorous headway. After all, if this be true, the question then becomes one of the capacity of the advertising

agent. How are we to separate the sheep from the goats? The agents themselves have accomplished no little in making this distinction, but the broadcasters can perform an even greater service in this respect, because the control of agency recognition is theirs, and if the broadcasters as an association develop a working concept of what are the factors that enter into agency recognition, they will perform a service that is fully as valuable to the legitimate agent as it is to themselves. I am a firm believer of rigorous qualifications for agency recognition by broadcasters, because this will go a long way toward eliminating the incompetent agent and the would-be time broker who seeks to pose as an advertising agent.

I believe, then, that the agent's needs are very largely the broadcaster's needs from the viewpoint of both economy and effective selling of broadcasting time. Standard methods of defining coverage, station equipment and advertising facilities will result in a quicker acceptance of broadcasting virtues; they will create a background against which the agent can operate to develop his ingenuity in making use of the manifold aspects of broadcasting; they will tend to develop spot broadcasting in its true perspective towards the client and help tremendously in working out some of the vexatious difficulties that are so costly at the present time. Better still, they will work for more efficient use of spot broadcasting in the future, and I am free to say that I think the advertising

KWCR

CEDAR RAPIDS, IOWA

A Popular Station in a Populous Area

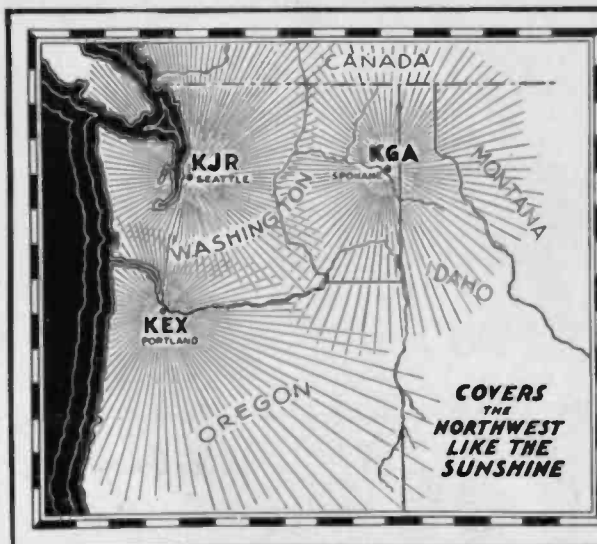
Over 20 National Advertisers

In one of the richest agricultural and industrial centers, K W C R will serve you profitably either for announcement, disc (33 1/2 or 78 R.P.M.) or sponsored programs. Evidence of pulling power without obligation on request.

CEDAR RAPIDS BROADCASTING CORP.

CEDAR RAPIDS, IOWA

Established over 8 years



NORTHWEST'S MOST POPULAR CHAIN

KJR — **KEX** — **KGA**

SEATTLE
970 KCS.

PORTLAND
1180 KCS.

SPOKANE
1470 KCS.

POWER

INTENSIVE COVERAGE

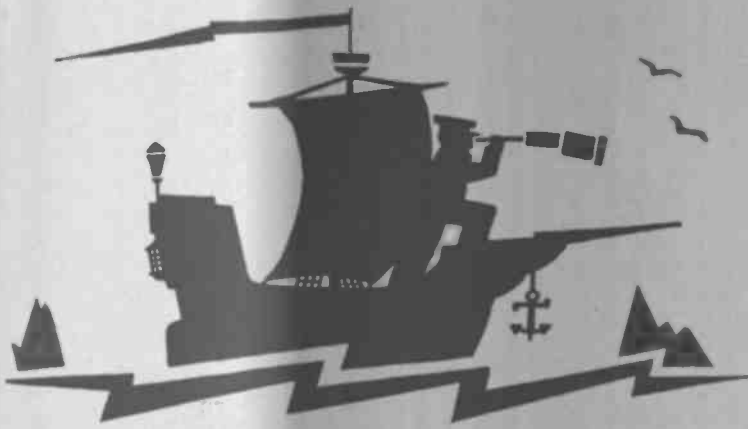
5000 WATTS

REPRESENTATIVES

McELHINEY & ASSOCIATES
SCOTT HOWE BOWEN, INC.

NORTHWEST BROADCASTING SYSTEM, INC.

GENERAL OFFICES, HOME SAVINGS BUILDING, SEATTLE.



CHARTED SEAS

WHILE for some advertisers, the ether waves may as yet be an untried medium, this station can cite the impressive experience of a large number of its clients who have included radio in their regular advertising appropriations. Ideas can be tested on WTIC without investing in an enormous advertising expenditure. The "copy" is important and the facilities of our experienced program and production departments are at your service.

WTIC covers a most productive, important territory, city and rural, and enables a national advertiser to try a radio campaign for a reasonable sum. If you are interested in charting a profitable course for increased sales send for our really interesting booklet.



THE TRAVELERS BROADCASTING SERVICE CORP.

WTIC

**HARTFORD
CONN.**

possibilities of spot broadcasting haven't gotten beneath the surface yet.

Standardized rates will insure confidence, fair play and profit for the broadcaster and advertiser alike. A standardized method of representation will work economies for the broadcaster, help the agent immeasurably in his development work of spot broadcasting, eliminate costly evils that are starting to grow, and prevent vicious practices in the future. I think I speak for every member of the A. A. A. when I say, "Speed the day when we are working under a standard code of practices that are satisfactory alike to advertiser and broadcaster."

P. W. MORENCY: I would like to ask Mr. Kynett if in his experience in the advertising business he thinks the ultimate solution of representation for broadcasting stations will work out on the same basis approximately as newspaper representation.

H. H. KYNETT: The trend seems to be that way. My objection, based purely on my own experience, is that there has been a tendency to confuse production of talent with the selling of time.

The whole issue that exists right now, particularly from the agent's point of view, is that the agent isn't sufficiently trained yet. I say it of myself. Now, when somebody says, "Kansas City Star," or this or that paper, it produces an instant reaction against which I am going to discuss matters with that representative. But if somebody mentions some of the coast stations or KMBC in Kansas City, at best I have to think for quite some time to locate a picture in my own mind. Your time broker doesn't need any picture. But your representative can build a picture for you and does if he has your station definitely in mind and what it has to sell. He represents the station. If I have the option of a station in Kansas City, we will say, then I don't see what good the time broker does me, because all I do is ask him to do some of my work. If I can't do that work and the time broker can do that work, I have no business to get the reward.

The unfortunate thing as it stands right now—and I really don't think it is so unfortunate—is the fact that with few exceptions, the advertising agent has not yet educated himself to the point where he knows definitely, and I think direct station representation is the one way to build that for him. I haven't the faintest idea what it should cost; I haven't the faintest idea how far any given representation should go with lists but I am convinced you can't represent a group of stations and do them justice any more than I can represent half a dozen clients in the Bible business and do them justice. Some one is going to get the best.

JOHN BENSON: I would like to say a word about the cost of representation in the newspaper field. As Mr. Kynett mentioned, we are going rapidly in that direction. Representation is in inverse ratio to the strength and importance of

the publication. The rank and file of the papers pay 15 per cent, the stronger papers 10 per cent and the leading papers 2, 3 and 4 per cent. So, it is something that you can't legislate about. It is a private arrangement between the principal and selling agent. But, if we follow the experience in the newspaper field, we are going to have commissions ranging from 2 to 15 per cent.

Newspaper Readers Want Complete Radio Programs, New York Journal Finds

THOSE newspaper publishers who have been debating the wisdom of printing radio programs for fear that by so doing they might be giving aid to a rival advertising medium may now be sure that their readers consider these programs an important part of the day's news. At least that is the conclusion of the *New York Evening Journal*, according to a report in *Editor & Publisher*, which reads as follows:

"Acting on the response of readers to a recent coupon questionnaire, the *New York Evening Journal* is publishing detailed radio programs, including musical numbers in full. The radio page is made over three times a day to make last-minute corrections and give complete coverage on programs.

"Tom Brooks, radio editor of the *Journal*, recently arranged to run a small coupon, one column by two inches deep, for which a reader who enclosed 10 cents would receive a radio log book. The reader was requested to check whether or not detailed programs were desired. More than 14,000 coupons were returned in the first three days, a majority of readers requesting complete programs. The coupon was published for five days. Log books autographed by radio stars were given to the first 200 who sent in coupons."

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



MEXICO!

...Manufacturers have here a ready market right at hand, easily developed and supervised, eager to furnish an outlet in times of over production or depression.

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

XEW - XET - XES

5,000 watts RCA
100% modulated

500 watts

500 watts
100% modulated

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

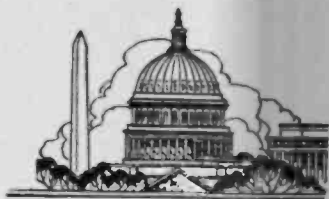
Representatives: Western McElhinney and Associates

Eastern Scott Howe Bowen, Inc.

Mexico Wendell Cox
RCA-Victor Agency, Tampico

PERSONALITY PLUS!

at
WOL



Industry, integrity, personality and persevering policy have made WOL grow from one to seventeen employees in three years, the finest and most complete and expensively equipped station of its size in the United States. As this is written WOL numbers among its daily advertisers the following:

United Realty, Inc.
My-T-Fine Corporation
Greyhound Management
Friendly Five Shoe Co.
Phlico Hour
Borden Sales Co., New York

McCormick & Co., Baltimore
Jend Drug Co. of Baltimore
Louis Gold Co.
Edison General Electrical
Appliance Co. of New York

Y M C A
Standard Brands, Inc. of
New York
Washburn Crosby Co., Inc.
A. & P. Tea Co.

WOL's staff including:—

Directors of
Programs
Continuity
Advertising
Engineering &
Business Dep'ts
with their
assistants.

The daily tuning range of this station includes Washington, its suburbs and the city of Baltimore and gives this area every entertainment, news and educational feature that makes for good broadcasting.

WOL is the only local independent station in the capital of the nation and enjoys full public confidence. It is the official mouthpiece and is broadcasting weekly programs for the Veterans of Foreign Wars, Community Chest, Better Business Bureau, Federation of Federal Employees, American Red Cross, and the Tuberculosis Association of this city.

The Census Bureau tells us there are 105,000 radio sets in the District of Columbia.

Advertisers cannot afford to leave the Capital of the Nation off of their schedule. One rate to everybody. Electrical Transcriptions 78 or 33 $\frac{1}{3}$ R. P. M. Western Electric transmitter, turntable and crystal control, 100% modulation. Limited number of desirable hours now available. Program reservations one week in advance, day or night. "Spot announcements that are heard." Sworn affidavit of broadcast.

Full information promptly furnished on request.

*Investigate
this unusual
broadcast
opportunity
today!*

WOL ~ Washington, D. C.
AMERICAN BROADCASTING COMPANY
ANNAPOLIS HOTEL, WASHINGTON, D. C.

Station Salutes Agencies

STATION WNAC in Boston, key station of the Yankee Network in England, recently set up a precedent in radio with the introduction of a series of programs dedicated to the recognized Advertising Agencies of New England, and titled the "Yankee Network Salute to Advertising." The underlying purpose of the broadcasts, which will be spread over a number of weeks, is to stimulate and promote business generally, through acquainting the public with the various angles of advertising agency accomplishments for the constructive betterment of the community.

K C R C

1370 KILOCYCLES
ENID - OKLAHOMA

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

THE GOLD SPOT OF THE SOUTH

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

First-Class Sound Reproduction
Equipment—33⅓ and 78 R.P.M.

Owned and Operated by

CHAMPLIN REFINING CO.

Assets more than ten million
H. A. Kyler, Managing Director of
Broadcasting

New Advertising Manager at KPSN

ROBERT L. BELLEM has been appointed advertising manager of KPSN, Pasadena, California. Mr. Bellem is also classified advertising manager of the *Pasadena Star News*, owner and operator of the station.

Cigar Band on WLW

KING EDWARD'S Cigar Band, bursting out with an intentional pun, broadcast over WLW, Cincinnati, every Saturday from 11:00 p. m. until midnight. The program is sponsored by John H. Swisher & Son, Inc., Jacksonville, Fla., maker of King Edward 5c Cigars.

WACO Joins C. B. S.

A NEW Texas outlet for Columbia programs is WACO, Waco, Texas, the only station whose call letters spell the name of its location. Operating on 1240 kilocycles with 1000 watts, WACO broadcast its first chain programs on December 15.

Lime and Lye on Air

RADIO and direct mail advertising are planned for Chieftain Chlorinated Lime, King Pin Lye and other products of the Sinclair Manufacturing Company, Toledo, by the Sun Advertising Company of that city, recently placed in charge of the Sinclair advertising.

DISCUSS DOUBLE COMMISSIONS AND NEWSPAPERS

(Continued from page 26)

is getting. If anybody here has any suggestions for me, I will certainly appreciate them.

DR. HALLEY (KMBC): The *Kansas City Star* has the most concentrated coverage of any newspaper in its area. I don't mean that facetiously. That makes our problem very much more difficult. You spoke of the other newspaper. It is virtually useless.

PAUL J. MILLER (KQV): One thing, speaking of the newspaper, that should have come up some time ago in discussing coverage, audience, etc., and that is the attitude of the agencies or the National Association of Broadcasters on the results of radio polls as conducted by certain newspapers, their value to the agencies in determining particular stations in particular locations.

H. H. KYNETT: I presume this: The opinion varies in various agencies. I don't get very much excited about them myself.

H. S. MEIGHAN: You believe one until you find some other survey proving exactly the opposite, then you begin to doubt them, then you don't bother about them, and then you begin to get sore.

EDWARD E. BISHOP (WGH): To revert back to the newspapers and publication of schedules: in the southern section of Virginia we found the newspapers were reluctant to mention trade names and at the same time voiced their opposition to publishing the schedules at all. We put up the proposition we were willing to pay for the space used if we could use the name of the advertiser. We found the newspapers much more willing to print the schedules and leave the names out than to have us pay for the schedules and be forced to publish the trade names.

W. S. WILSON: Weren't your advertisers somewhat reluctant to have the programs listed without the trade names?

EDWARD E. BISHOP: They have never insisted. We would have been willing to pay the regular listing price for the privilege of listing the advertiser's name merely as an advantage to us.

H. D. FETZER: I am wondering how you can list a series of programs of the average type successfully without having advertising tie-ups, and have anything that anybody can follow intimately.

CHAIRMAN HEDGES: Since you address the question to me, I am able to answer as a newspaper man, forgetting for a moment I am a broadcaster. The obligation of the newspaper, as we view it, the obligation of the *Chicago Daily News*, is to provide as much information as possible in the least amount of space.

If we were going to refer to a certain train that left a certain station, we wouldn't be ambiguous about it in a news story. We would say, "The Twentieth Century," which, despite its commercial tag, is the way we would refer to the train. We wouldn't be able to list the Atwater Kent hour any other way because it has built a definite type of pro-

KJBS

SAN FRANCISCO

In the Heart of
Northern
California's
1,500,000
Population

50.1% of the population of Northern California live within the 25 mile radius of San Francisco.

61.5% of the population of Northern California live within the 50 mile radius of San Francisco.

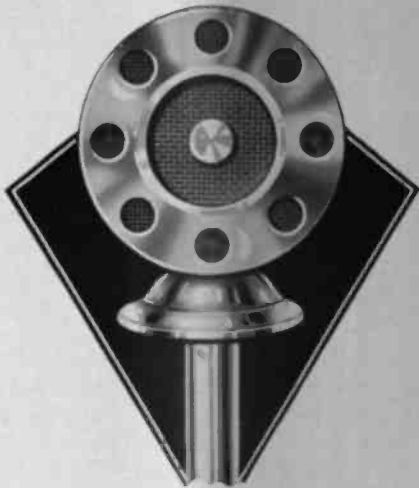


KJBS is located in San Francisco, in the center of this Concentrated Metropolitan Area

1380 Bush Street

OR dway 4141

Absolutely Right, Mr. Aylesworth!



*Careful preparation
of that which goes
through the
Microphone
including spot
announcements
sponsored programs
and Electrical
Transcriptions
by Columbia*

In the earlier days of transcriptions most of the recordings prepared for broadcasting were nothing more nor less than phonograph records — they deserved no better title.

Today the term “Electrical Transcription” means more than a phonograph record; the phrase “electrical transcription by Columbia” means more than just an “electrical transcription.” When to this is added, “released through A. T. Sears & Son, Inc.” the utmost in quality and service is attained.

As station representatives we have been instrumental in placing many thousands of dollars in broadcast advertising over radio stations. We have done this without disturbing the relationship between agencies and their clients, either financially or otherwise.

Primarily we are radio station representatives. However, at the same time we render a service to advertisers and agencies which can be carried on only through the maintenance of an organization with a highly specialized personnel.

*We invite you to ask
for further information.*



A. T. SEARS & SON, INC.

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

520 North Michigan Avenue, CHICAGO

Cleveland: C. A. THOMPSON, 850 Euclid Avenue

gram. It means something to the listener.

On the other hand, when the Standard Oil Company sponsored the broadcast of the Chicago Symphony Orchestra, it meant more to the listeners to have it listed as the Chicago Symphony Orchestra. That is a matter that is up to the discretion of the editors, what they deem to be best for the listeners. I always take the position when there is a kick from the advertiser on the method of listing programs that I am giving him a distinct advantage when I give a better identification on that program, because, as a matter of fact, we are building an audience for him.

We have a great many sponsors of programs who desire to use 50 or 65 lines or quarter page ads to call attention to their programs. We repeatedly urge advertisers coming on the station to use other methods of merchandising their programs, to use other advertising media and, of course, being connected with the *Chicago Daily News*, we point out the superior advantages of that particular newspaper. (Laughter.)

DR. HALLEY: You do not charge for listings?

CHAIRMAN HEDGES: Our news columns are not for sale.

DR. HALLEY: All stations?

CHAIRMAN HEDGES: Yes.

E. L. TYSON (WWJ): We are the only newspaper-station in Detroit. We carry all the programs of the other stations from three o'clock in the afternoon until midnight, including a high light box, two columns wide and five or six inches deep, depending on what are the outstanding programs, not particularly on our station, but on either of the other two larger stations and we find, like you do, Mr. Hedges, that we get quite a bit of space advertising calling attention to that program. That is all listed free. We have a two- or three-page spread on Sunday, showing pictures and so forth. It hasn't hurt us any.

L. E. ORE: I think that is one thing that the advertising agencies can give

some thought to also. I think some of them are confronted with the same problems we are: that the newspapers, if there is any commercial credit, won't publish it at all, so that we have often had programs listed for only six hours, when as a matter of fact, we are on 16 hours a day. There are certain programs that probably could not be easily titled, but others, like Joe and Vi, can be readily listed by the newspaper and without violating their established policy.

DR. LEVY: In Philadelphia, the leading morning newspaper and the evening newspaper for three months tried the elimination of trade names but they went back to it. That is over a year ago. Ever since then they have been publishing the trade names.

H. D. FITZER: We tried the same thing. We tried eliminating the trade names and found we couldn't do it, so we started charging for it. It just seems to me that a station's time, that radio, should have a certain value for itself. It seems to me that an Atwater Kent listing, irrespective of its entertainment value, is Atwater Kent—is commercial. Now, I realize, too, that there are many points where this couldn't be done due to certain competitive elements, even though the newspaper might desire it.

EDWIN M. SPENCE (WPG): Does the *Kansas City Star* put a stop to local stock quotations and local sporting events?

MR. FITZER: No.

CHAIRMAN HEDGES: How do you list U. S. Steel?

I think this is a question we could argue around in circles. The unfortunate part is we haven't time to. After all is said and done, the newspapers are going to make up their minds how to conduct their news and advertising policies, what they think is the best thing for the circulation of their newspaper and the finances of their paper.

THE Le Boeuf Fountain Pen Company of Springfield, Mass., is sponsoring a series of fifteen-minute musical programs over radio station KDKA, Pittsburgh.

News Syndicate Enters Radio

KING FEATURES SYNDICATE, an organization supplying cartoons, columns and feature articles to newspapers, is now making electrically transcribed programs for broadcasting, using its cartoonists and writers as talent. A series of talks by Arthur Brisbane is expected to be one of the first releases.

Westinghouse Pioneer Programs

AS A CHANGE from the familiar "Salutes," the Westinghouse Electric & Manufacturing Company recently introduced a new type of program, the "Pioneer," which takes its name from the pioneering electrical achievements of this company. The "Salutes" will be continued with an occasional "Pioneer" broadcast by way of variation.

Milling Company to Broadcast

BBROADCASTING and newspaper space will carry the advertising of the Sperry-Gerard Milling Company, Brighton, N. Y. Lyddon, Hanford & Kimball, Inc., of Rochester, is the agency in charge.

Business Men Petition for Studio

ON the petition of the business men of Alameda, Calif., who desired to broadcast their own programs from their own city, station KROW, Oakland, has opened a new studio in Alameda. This same station has also added a studio in Richmond, Calif., in order to serve the business and civic interests of Contra Costa County, the leading manufacturing county of the West Coast.

Food on WABC

RADIO community singing is a feature of Miss My-T-Fine's broadcast each Saturday morning over station WABC, New York. This program of song and chatter, especially arranged for kiddies, is sponsored by the My-T-Fine Corporation, New York, distributor of My-T-Fine food products, and seeks to be informative as well as entertaining.

RADIO

R
E
S
U
L
T
S

No. 4

WHO?

In April, 1929, a maker of wrist watches contracted for \$50,000 worth of evening time signals. In eight months' time, the appropriation rose to \$300,000, warranted by the increase in business, due solely to radio broadcasting. He is now spending \$400,000 on the signals on a large list of stations. Of course, dealer cooperation has been tremendous.

The complete story may be secured from

SCOTT HOWE BOWEN, Inc.

Radio Station Representatives
Chrysler Building, New York City

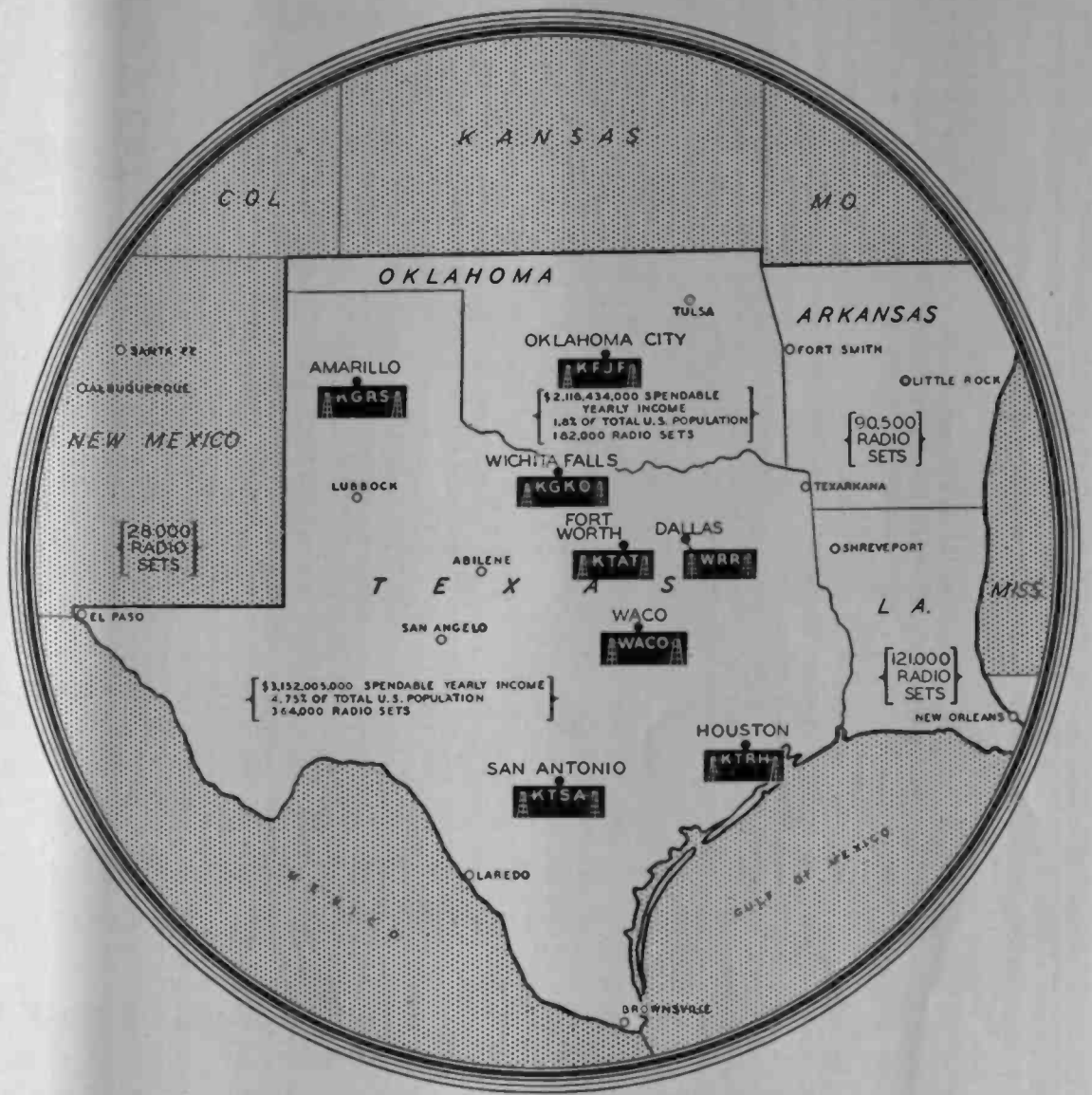
Chicago

Philadelphia

Detroit

Boston

Dallas



Serving the Great Southwest «

Stations:

Oklahoma City
 Fort Worth San Antonio
 Wichita Falls
 Waco

Associated Stations:

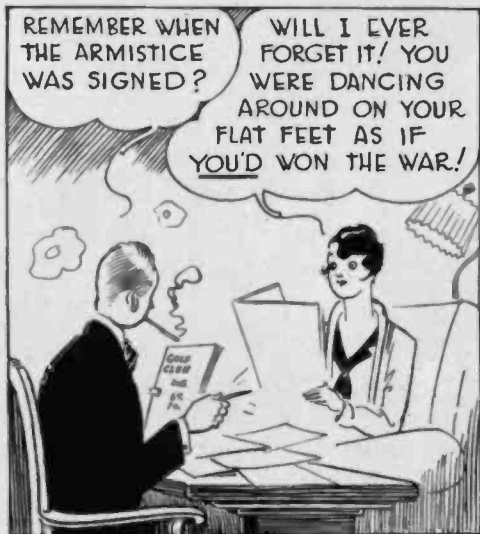
Amarillo
 Houston
 Dallas

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

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

We have prepared a book giving authoritative data on broadcasting in the territory we serve for the use of advertisers and agencies. Write for it.

SOUTHWEST BROADCASTING COMPANY
 AVIATION BUILDING FORT WORTH, TEXAS



"The New Comedy"

ADAM

HERE'S the program for that client who insists on "SOMETHING DIFFERENT"—a feature which will interest ALL THE FAMILY, week in and week out— a feature which guarantees capacity air audiences and insures maximum results for sponsors.

"The Married Life of Adam and Eve" is based on the original and tremendously successful domestic comedy skits of the air from the pen of Ralph Rogers. Originally broadcast more than three years ago, these skits won capacity audiences almost over night and held them, not for months, but for years—a thoroughly "tested feature!"

Adam and Eve Brown, of Eden, U. S. A., are the exact duplicates of thousands of married couples everywhere. Their trials and tribulations vividly reflect, over the radio, those humorous situations which have made married life a "front page story" ever since the days of the original "Adam and Eve".

Recorded by—

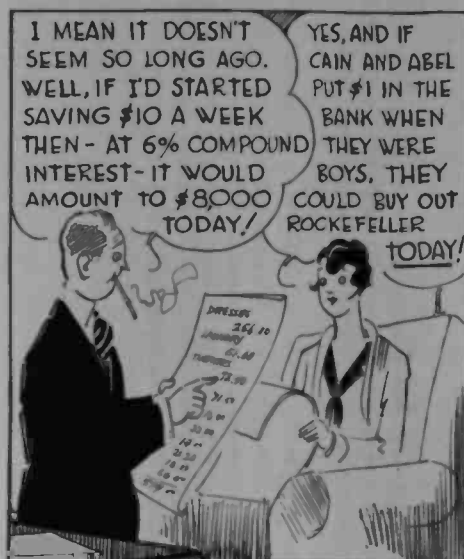
SOUND STUDIOS OF NEW YORK, INC.

50 West 57th Street, New York
2111 Woodward Avenue, Detroit

Little Building, Boston
345 Adelaide Street, West, Toronto

Feature of the Air"

AND EVE



"THE Married Life of Adam and Eve" is a 15-minute program, available three times a week. Electrically transcribed by SOUND STUDIOS OF NEW YORK --- recording licensee of the Western Electric Sound System.

Here's what a few "test stations" say of the studio broadcasts: WEEL, Boston, Mass. (After three years): "By far one of the most popular talking features on the air locally." WGY, Schenectady, N. Y.: "We believe it is one of the best features on the air." KNX, Hollywood, California. (After three years): "A hit for three years and still going strong."

Only one station in each city will be permitted to broadcast this feature --- be sure it's YOUR station in YOUR city! Write or wire at once for exclusive rights or sample recordings. *Sample Program, \$3.50 Delivered.*

Presented by—

WORLD BROADCASTING SYSTEM, INC.

Fuller Building, New York
2111 Woodward Avenue, Detroit

Little Building, Boston
345 Adelaide Street, West, Toronto

CONVENTION ROSTER

(Continued from page 6)

Chicago; John F. Royal, WTAM, Cleveland; M. J. Rubin, WJAY, Cleveland; Howard Ruggles, World Broadcasting System, New York; F. M. Russell, WRC, Washington.

Gen. Chas. McK. Saltzman, Federal Radio Commission, Washington; D. B. Seaman, Bureau of Broadcasting, Chicago; Henry Selinger, WGN, Chicago; Dudley Shaw, KFJF, Oklahoma City; Harry Shaw, WMT, Waterloo, Iowa; Leo Sheehan, WHLL, Battle Creek, Mich.; John Shepard, 3rd, WNAC, Boston; Allen Simmons, WADC, Akron; Monroe Smith, Jr., U. S. Gypsum Co., Chicago; J. Kelley Smith, WBBM, Chicago; Sereno E. Smith, WCAH, Columbus, Ohio; Vernon E. Smith, WREN, Lawrence, Kans.; W. W. Smith, WTAM, Cleveland; Glenn Snyder, WLS, Chicago; Edwin M. Spence, WPG, Atlantic City; Burt Squire, General Motors Co., Detroit; G. W. Stamm, BROADCAST ADVERTISING, Chicago; Orson Stiles, WOW, Omaha; John Storey, WTAG, Worcester, Mass.; R. V. O. Swartwout, WCAO, Baltimore.

Sol Taishoff, Consolidated Press Association, Washington; Clifford Taylor, WBEN, Buffalo; John D. Thomas, WCBD, Zion, Ill.; C. R. Tighe, *Radio Digest*, New York; Geo. W. Trendle, WXYZ, Detroit; J. G. Tritsch, WSEN, Columbus; Edgar Twamley, WOC-WHO, Davenport-Des Moines; E. L. Tyson, WWJ, Detroit.

Owen F. Uridge, WXYZ, Detroit.

R. C. Vance, RCA Victor, Inc., Downers Grove, Ill.; Marie Vandergritt, WAIU, Columbus.

Judith Waller, WMAQ, Chicago; Ralph Warden, *Cleveland News*, Cleveland; W. H. West, KMOX, St. Louis; W. P. Williamson, Jr., WKBN, Youngstown, Ohio; Willard S. Wilson, WDEL, Wilmington; E. A. Wooten, WMBC, Detroit; H. B. Wooten, WREC, Memphis; Jos. F. Wright, WILL, Urbana, Ill.

E. W. Young, Radio Broadcasters of America, Chicago.

Geo. H. Zimmerman, WCAH, Columbus.

Radio Campaign for Baking Powder

DAVIS Baking Powder, made by the R. B. Davis Company of Hoboken, N. J., will be advertised with a broadcast campaign under the direction of Redfield-Coupe, Inc., New York. Programs will feature the Davis Mystery Chef.

R. B. A. Open Cleveland Office

THE first of the year will see the opening of a Cleveland office of Radio Broadcasters of America, Inc., in the Standard Bank building. Hall White-lock, formerly connected with the commercial department of station WHK, Cleveland, will be in charge of the new office, which will serve the territory between Rochester and Fort Wayne.



A visible --- invisible audience!

12,243 WLS listeners paid twenty-five cents each to see the WLS National Barn Dance at the Chicago Livestock Amphitheatre, Saturday, November 15. Proceeds were donated to charity. The Amphitheatre was packed one hour before the broadcast and it was estimated that 6,000 were turned away. Thousands stood up for four hours to see their favorite WLS radio artists.

That's actual listener interest!

Such listener interest secured a mail response of 410,375 letters in 1929 and 511,080 letters in eleven months of 1930, insuring a profitable return for the advertiser—

Using daily broadcasts a breakfast cereal advertiser, requiring a package top with each response, received 26,390 letters in 12 weeks. 1,129 entrants, from a single fifteen minute contest held in the early afternoon, were secured by a washing machine account.

A candy account received 2,414 letters in a single day while a flour account has received a steady stream of letters for twenty-two months from their 2 fifteen minute broadcasts a week.

Increased sales and inquiries at lower cost have been consistently secured from WLS programs. Complete experience stories of accounts are available. An experienced radio advertising staff is at your service to develop program ideas and profitable radio campaigns.

WHAT ABOUT WOMEN?

Most everyone at the N. A. B. Convention agreed that women are the keynote when it comes to purchases but few actually knew of the woman's listening habits, program preferences and whether she was directly influenced to purchase products advertised on the air.

More than 600 women assisted WLS in securing definite answers to these and other questions of importance to radio advertisers appealing to women. Findings of this important survey are now available.

RADIO STATION **WLS**

"The Voice of Agriculture"

Agricultural Broadcasting Company

BURRIDGE D. BUTLER, President

1230 W. Washington Blvd.

Chicago, Illinois

Telephone HAYmarket 7500

Station Organizes Day and Night Sale Teams

THE commercial department of KGER has been divided into two groups, according to General Manager William V. Ray, with William M. Ayres heading the daylight hour time salesmen and Faraon Moss supervising the men on the night crew. In friendly spirit, the two sales crews chalk up their records at the close of each thirty days, when cash and merchandise prizes are awarded to the high men on each team and also to the team showing the larger number of accounts, greatest gain, new sponsors, and so forth.

WDAY

FARGO, N. D.

is in the center of the famous Red River valley of the North—perhaps the richest farming territory in the world.

It is the ONLY station in Montana, North Dakota, western Minnesota and northern South Dakota with network affiliation; it is the most powerful station in this area; it is the only station with a schedule running 17 hours or more per day.

It is the station for you to use if you want real coverage in a rich farming area.

WDAY, INC.

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

The Radio Department of every ADVERTISING AGENCY

should subscribe to the
Heinl Radio Business Letter

Insurance Building
Washington, D. C.

SEND FOR SAMPLE COPIES

NBC Advertisers Renew for 1931

THE renewal, on a fifty-two week basis, of ten national radio advertising accounts has been announced by D. S. Tuthill, general sales manager of the National Broadcasting Company. Most of the renewals announced were effective as of the 1st of January, 1931, and, added to those made at earlier dates, assure the radio listener the same high quality of programs he enjoyed during the present year, the announcement said.

"In addition, these renewals are just one of the most emphatic 'No's!' of the national advertiser to any sort of business depression talk," Mr. Tuthill said.

The national advertisers mentioned in the announcement are: the Colgate-Palmolive-Peet Company, sponsor of the Palmolive Hour; the Cities Service Company, subsidiary of Henry L. Dougherty & Company and sponsor of the Cities Service Hour; the Chesebrough Manufacturing Company, sponsor of the Thompkins Corners Real Folks; Standard Brands, Inc., sponsor of the Chase and Sanborn Choral Orchestra; the Iodent Chemical Company, which presents the Iodent Big Brother Club; the H. J. Heinz Company; the Bristol-Myers Company; the Standard Oil Company of New York; the Procter & Gamble Company, and the manufacturers of Fleischmann's Yeast, also Standard Brands, Inc.

The announcement also pointed out that the RCA Radiotron Company has renewed its contract for a year and will present a radio program twice each week.

Joins Blackman Agency

EMILY K. SHEETS has become a member of the radio department of the Blackman Company, Inc., New York agency.

Business Is Booming for KROW

RADIO station KROW, Oakland, Calif., reports the signing of a new contract with Wade W. Forrester for one and one-half hours daily during the next year. The contract amounts to more than \$28,000 for station time and in addition this sponsor spends \$300 weekly for talent. With this new contract Mr. Forrester goes into his third year on KROW.

Other new advertisers on this station include the Louise Marie Beauty Products Company, taking a spot during the Women's Hour; the Peter E. McLaughlin Company, sponsoring a Sunday afternoon program with the Venetian Quartette; the Or-Min-Vita Company, using a fifteen-minute morning program; and the First Christian Church of Oakland, sponsoring a half hour musical program each Thursday evening, inviting attendance at its Sunday services.

The La Vida Mineral Water Company, the Fox West Coast Theatres, and the Watch Tower have renewed their contracts with KROW, and RKO has selected this station for its San Francisco Bay outlet.

World Broadcasting System Opens Boston Office

SUPPLEMENTING their staffs in New York and Detroit, the World Broadcasting System and Sound Studios have opened an office in the Little Building in Boston. Ralph Rogers, author of "Mr. and Mrs.," "The Big Family," and other radio features, is in charge of this office.

Bank Sponsors Polish Hour

APPEALING to Chicago's 700,000 Poles, the National Republic Bank-corporation of that city is sponsoring a Polish program every Sunday morning over station WJJD.

Adds Radio Department

McCONNELL & FERGUSON, LTD., advertising agency in London, Ont., has added a radio department to its organization, in charge of T. H. Hull.

Collier's Points with Pride

"WE PRIDE ourselves on the fact that we were the first publication to use radio," Thomas A. Beck, president of *Collier's Weekly* and vice-president of the Crowell Publishing Company, told the Cleveland Advertising Club recently.

WGR Joins CBS Network

ON NOVEMBER 15, WGR, Buffalo's oldest radio station, became a member of the Columbia System. As station WKBW of Buffalo is also associated with that network, this new affiliation gives to the Buffalo audience the complete Columbia service. Both of these stations are operated by the Buffalo Broadcasting Corporation.

\$50,000 Campaign for Pickles

ACCORDING to a recent announcement by the advertising committee of the National Pickle Packers Association, \$50,000 has been appropriated to advertise the improved pickle products which this association's research has produced. Time on the Radio Household Institute, owned and operated by Young & Rubicam, over an NBC network, will be used, as well as business papers.

Granite Hose on WLW

EACH Tuesday evening from 11 until midnight the Granite Hour is broadcast from station WLW, Cincinnati, under the sponsorship of the William Brown Company of Philadelphia, manufacturer of Granite Hosiery for women. The programs, which are mainly musical, are directed to women and are announced by an announcer whose voice carries a strong emotional appeal.

Bakery Account to Ayer

THE Purity Bakeries Corporation, Chicago, Grennan's cakes and Taystee bread, has appointed N. W. Ayer & Son, Inc., as advertising counsel.

Broadcast Advertising

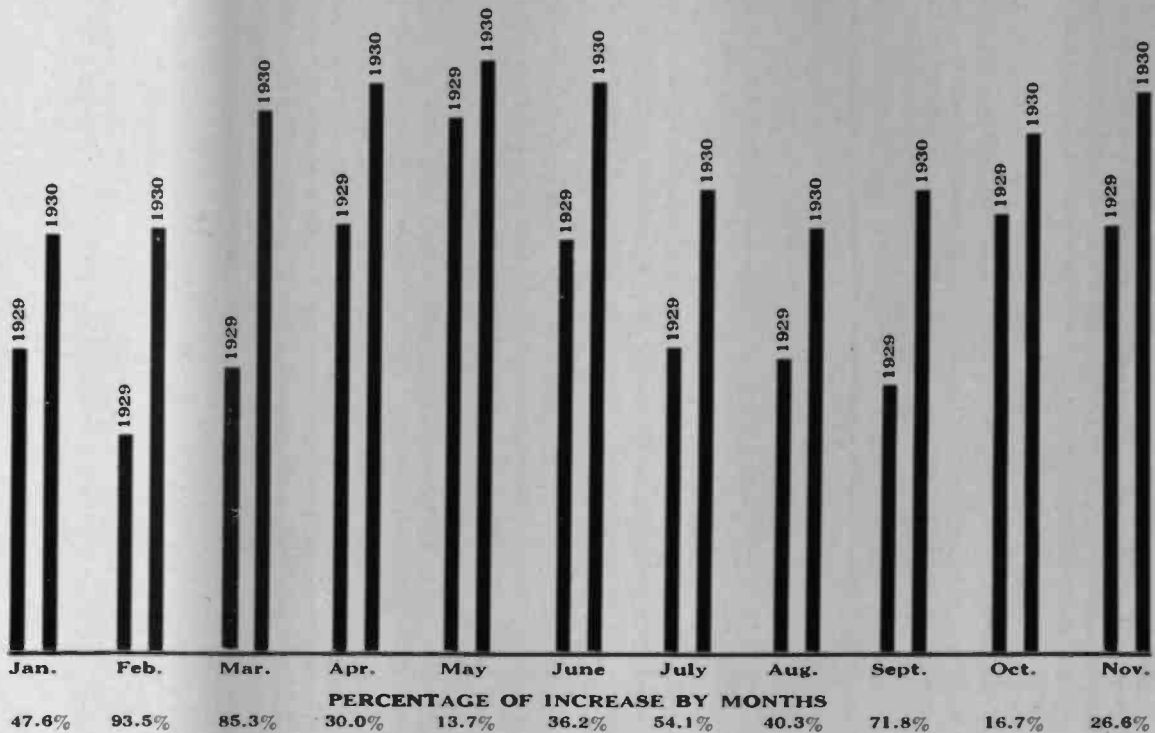
MONTH-BY-MONTH GAIN

In Commercial Broadcasting Over

WBBM 1929 - 1930

January to November

Showing **46.8%** Gain Over
FIRST ELEVEN MONTHS 1929



**25,000
Watts**

WBBM

**389.4 Meters
Clear Channel**

410 North Michigan Avenue, Chicago

C. B. S. Merges Seven Concert Bureaus

A MERGER of seven concert bureaus into a new organization to be known as the Columbia Concerts Corporation, has been announced by the Columbia Broadcasting System.

The merged bureaus include Judson, Inc., Metropolitan Music Bureau, Wolfsohn Musical Bureau, Evans & Slater, Haensal & Jones, Community Concerts Corporation and Judson Radio Program Corporation. A long list of well known concert and grand opera stars are also under contract to the new organization, which will begin operations the first of the year.

HEAR
Axel Christensen
 MASTER MIRTH MAKER AND
 PIANIST ON TWO
W B B M (C. B. S.)
 SUSTAINING
 PROGRAMS
 THURS. 12:47 AND FRI. 12:35 P. M.
AVAILABLE FOR
 COMMERCIAL PROGRAMS OR
 RECORDING.
ADDRESS
 AXEL CHRISTENSEN,
 717 KIMBALL BLDG., CHICAGO.

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

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Radio Outline Maps

These maps indicate every city in the United States in which there is a commercial radio station. By writing* the call letters of stations together with circles outlining approximate coverage, advertising agencies and station representatives can present suggested spot broadcast campaigns to clients with utmost clarity. The maps are also useful in keeping a visual record of completed campaigns.

Radio outline maps are printed on bond paper, permitting the use of

ink without smudging. They are 9x16 inches--the size of a double page spread in "Broadcast Advertising."

Printed on the backs of the maps is a complete list of commercial stations in the country of 100 watts power or more, arranged alphabetically by states and cities. The power of each station and the frequency in kilocycles is clearly indicated.

Price \$5.00 a hundred. Discounts on larger quantities. Sample map for the asking provided request is made on your business letterhead.

*A stock rubber stamp with letters of the alphabet is available at stamp dealers

Broadcast Advertising

440 South Dearborn Street, Chicago, Illinois

"The Blossomhurst Gazette"

Makes Its Bow

"THE Blossomhurst Gazette," a real newspaper from a town whose only existence is on the air, has just been published by the Graybar Electric Company and is being sent to all listeners to the weekly "Mr. and Mrs." broadcasts over the Columbia network who write in for it.

This direct mail follow-up serves a double purpose for Graybar. It is first of all an excellent check on listener interest in the program, as it is generally recognized that the same percentage of any radio audience will write in. But it is also an advertising medium, carrying in its display columns several advertisements for Graybar products as Christmas gifts. The news columns of the Gazette, of course, are devoted to the doings of Joe and Vi and their friends and neighbors in Blossomhurst.

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.

ANNOUNCER WANTED

Wanted—Experienced announcer for 1000-watt Mid-West station. Prefer man who can either sing or play some musical instrument and who also can write continuity. Address Box 1202, % Broadcast Advertising.

RADIO EXECUTIVE Wanted

An established organization of station representatives with a number of national accounts on the air seeks the services of a manager for its most successful branch office. In addition to being a good executive this man should have an all-around knowledge of radio and know how to sell.

Members of our organization have been informed that this ad is being published. Correspondence will be treated in strictest confidence.

Address Box 1201

BROADCAST ADVERTISING

440 South Dearborn St.,
Chicago

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Southwest Broadcasting Company Publishes Brochure

ADVERTISERS and agencies who are aiming at the market made up of Texas and adjacent territory will be interested in the imposing brochure just published by the Southwest Broadcasting Company, a regional chain of eight stations. This 36-page book analyzes the district covered by each station and offers many examples of what broadcast advertising has accomplished for its users. The rate cards for all member stations are combined in a booklet, which is inserted in the back cover.

WGAR Joins N. B. C. Chain

RADIO station WGAR, new Cleveland station, operating with 500 watts power nights and 1,000 watts days on a frequency of 1450 kilocycles, went on the air this month as an associated station of the National Broadcasting Company.

WGAR is a consolidation of WFJC, Akron, and WCSO, Springfield, Ohio. John F. Patt is vice-president and manager and Steve Cisler, for three years with WLS, Chicago, is his assistant.

Cook's Tours on Air for Fifth Year

DESCRIPTIVE talks on various foreign lands, accompanied by music characteristic of each country, will be given by Malcolm La Prade, as Cook's Travelogues are broadcast for the fifth consecutive year over an NBC-WJZ network. The new winter series is heard every Sunday evening, beginning December 7, and is sponsored by Thos. Cook & Son, New York travel agency.

Jeweler Sponsors Dance Music on WABC

ANOTHER half-hour of dance music was added to the program of WABC, New York, from 11 to 11:30 P. M., each Tuesday and Friday. The program, known as Herbert's Diamond Entertainers, is sponsored by Herbert's Jewelry Store, New York.

New Shoe Campaign

THE Klau-Van Pietersom-Dunlap-Younggreen agency of Milwaukee has been appointed to direct the new national advertising campaign for the Freeman Shoe Corporation, Beloit, Wis. Broadcasting, national magazines and trade papers will be used, starting early in 1931. The Freeman Company is among the largest manufacturers of shoes retailing at \$5 and \$6.

Petroleum Company Broadcasts Twice Nightly on KMOX

ABOUT six weeks ago the Phillips Petroleum Company, Bartlesville, Okla., maker of Phillip's 66, Phillip's Benzo-Gas and aviation oils, went on the air with a program of dance music, broadcast every evening at 6 o'clock over KMOX, St. Louis. In this short time so popular has the program become, and so many requests for more of the Phillips Flyers, as the orchestra is known, that now a second program at 10:30 goes on the air nightly. This is said to be the only sponsored program to appear twice every night over the same station. The advertising of the Phillips Company is handled by the William H. Rankin Company, Inc., Chicago.

Selling Programs Sells Sets

A FEW weeks ago the Radio Manufacturers Association sent a bulletin to more than 2,000 jobbers of radio receivers, presenting a plan to stimulate pre-Christmas buying. The idea, simply, is to emphasize in their advertising the big broadcasting programs of the chains and local stations—to sell the public on what they really buy in a radio set: entertainment, music, education and culture.

Already a large response from jobbers and dealers and—what is more important—a perceptible increase in sales have resulted.

Join Hirshon Company

MISS Dorothy Lewis and Mrs. Anne Williams, both formerly connected with station WOR, Newark, have joined the Arthur Hirshon Company, Inc., New York advertising agency, as members of the radio department.

Overalls Use Radio

RADIO, business papers and direct mail are the media chosen by M. Glen Miller, Chicago, to carry the advertising for the Wayne Overall Company of Fort Wayne, Ind.

Potatoes on Air

RADIO and newspapers in New York City will be used in the advertising of Kahnspotato, Inc., Pocatello, Idaho, which account is now handled by the Charles C. Green Advertising Agency, New York.

Agency Adds Radio Department

THOMAS WARNER, former musical director of radio station WCKY, Covington, Ky., has been put in charge of the newly formed radio department of the Keclor & Stites Company, Cincinnati agency.