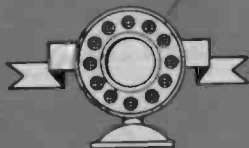


Broadcast Advertising

*An Independent Magazine Devoted to Advertising by
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JANUARY FEATURES

**The Advertising Agency and Broadcasting
A Newspaper Advertises Its Advertisers
with Radio**

**Surveys Pertaining to Broadcasting
A Defense of Transcriptions**

**Telephone Survey Measures Listener
Interest**

**Continuity, the Cinderella of Radio
How the Van Heusen Program Was
Merchandised**

**It Takes a Personality to Put Over Your
Program and Product**

Random Thoughts on Radio

Mixing Sand and Gravel with Radio

Radio Campaign Establishes Buffalo Garage

January, 1931

Information?

For accurate
concrete information
on any phase of
spot broadcasting,
consult
THE BUREAU OF BROADCASTING--
“The National Broadcast Authority.”

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Dean Hodgdon, General Manager

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Superior 7323

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Pennsylvania 2375

WRITE OR PHONE

We supply
CONTINUITY—TRANSCRIPTION MACHINES—DISCS
33-1/3 R.P.M. 33-1/3 R.P.M. and 78 R.P.M.

“--a Prosperous and
Happy New Year from--
KSTP”

10,000 WATTS

Full Time
Schedule
19 Hours
Daily



Ye Merry Men of KSTP greet the advent of the New Year appropriately with an enthusiastic salute of melody to the hundreds of thousands of radio listeners in the Twin Cities and adjacent Northwest who favor this and the scores of other outstanding KSTP entertainment features.

KSTP first of all broadcasts for the benefit of the radio listeners—entertainment and service features keeping pace with the changing seasons and reflecting the highlights of the most interesting and important happenings of the day. That is why KSTP is best for the advertiser also—the advertising dollar assuring more listeners, over 70% of the Twin Cities and adjacent Northwest radio audience—the largest concentrated market with the greatest buying power in this territory. The heaviest continuous schedule of the biggest local and national features, including both NBC networks, opens this rich market to the aggressive merchandiser. For details of KSTP advertising service wire, phone or write the Commercial Manager.

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

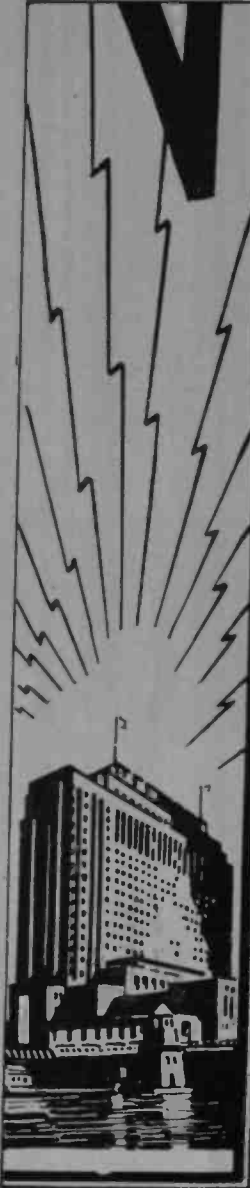
◆
STUDIOS:
Hotel Radisson
Minneapolis

—
St. Paul Hotel
St. Paul
◆

**NORTHWEST'S
LEADING RADIO STATION**



RESULTS



CARSON PIRIE SCOTT & CO.

366 WEST ADAMS STREET
CHICAGO

January 12, 1931

Mr. William S. Hedges, President
Station WMAQ
Daily News Building
Chicago, Illinois

Dear Mr. Hedges:

Enclosed are contracts covering our spring and early summer broadcasting schedule, consisting of 82 broadcasts over your station.

I do not know how we could more effectively express our appreciation of the wonderful results brought during our late 1930 period, which were accomplished through one station alone - WMAQ.

As you know, the Bobolink quota we had set for the first of the year during the period of broadcasting, was exceeded by more than 100%. The E-Z Underwear, Mandalay Underwear and Staydown Shirt broadcasts, brought not only splendid results, but aroused among our own people, salesforce and merchants, an enthusiasm that would have been hard to gain through any other means.

The hearty cooperation of every member of the staff of WMAQ was worth a great deal of money to us. I might mention that the work of Pratt and Sherman was especially helpful.

Yours very truly

CARSON PIRIE SCOTT & CO.

R. J. Thain
Advertising Manager

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

JANUARY, 1931

Number 10

The ADVERTISING AGENCY and BROADCASTING

Rates, Representatives, and Recognition

*Are Discussed by John Benson**

President AMERICAN ASSOCIATION OF ADVERTISING AGENCIES

I HAVE heard station managers say that this convention would have a decisive and far reaching effect upon radio broadcasting, especially in its commercial relations. It has been making quick progress as an advertising medium and like all new and fast moving industries has developed confusion and some waste. Especially is this true in the selling end, in rates and in regard to advertising agents.

The advertising agency has become deeply interested in spot broadcasting. We realize its growing place "on the air." We see it developing as a medium comparable to the press, whereas network radio is more like the magazines. We were slow to take it in. Our first love was lavished on the chains. They were organized; they had nationwide facilities at our command. In chain broadcasting the agencies have done an outstanding job meeting the needs of a novel field with skill and resourcefulness which built another major medium for working. For a

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



John Benson

few years there were many difficulties in the spot broadcasting field. Talent and coverage problems bristled from coast to coast. You broadcasters naturally sought some other approach to our clients. That is what gave the broker his chance. He interested advertisers in "spot" broadcasting. Sometimes he had a constructive idea to offer and some information to impart. As a pioneer he is entitled to credit; that is, when he did a real job.

Many others have arisen who are not in that class, brokers who have no real technique nor advertising ideas. They offer to split with us the generous commission obtained from the stations, to secure our cooperation and influence with clients. It is a very fascinating offer they make: "You take your 15 per cent agency commission and we'll do all the work." They make a big point of that. I have had them sit in my office in New York and after reciting their facilities look very significantly at me with these words: "Of course, you always get your fifteen." When I ask them if they think that is fair to the medium and to our clients to give us an unearned split, they seem surprised and amazed. Doubtless this is hard on those brokers who do render service well worth their share of the commission, and let us have the velvet, but it is nevertheless an uneconomic system. Fifteen per cent is not enough to pay for selling the job and then servicing it besides, and it is too much to pay for mere selling.

The special with ideas and experience to offer and the program bureau equipped to help agencies or

advertisers do a spot job, have a place in this business. They render the medium a service. And they will continue to do so as long as advertising agencies fail to perform. But selling the medium and servicing its users are separate functions . . . they don't go together. Neither should a selling agent or solicitor represent competing stations. That is unsound. The advertising agency can do so, just as it deals with competing papers and other media employed. But it does not sell—it serves, and by serving the client does the most effective promotion possible, through creating a market for your time. It does so by making the broadcasting win.

Stations need representation, to promote the medium as a whole and to sell time for the stations. We can not do that. But that representation should be organized as it is in the newspaper field with specials promoting groups of stations which do not compete. Such specials might be paid either by commission or on a salary basis, the total expense being pooled by the stations included. They should perform, in my opinion, a purely selling function and be relieved of the burden of serving advertisers; that belongs to us. In this way there need be no duplication of effort.

The program bureau is frankly organized for service to the client and should not be in the selling business. It should never receive a double commission for doing both jobs; it should never pay the agency 15 per cent. That should be done by the station itself. If the program bureau does the job, it should receive compensation. If the agent does it, he should be recognized. If the agency employs the bureau to help it produce a broadcast, then the agency should pay for such service just as it now pays for art work on the outside. That pay might equal the full 15 per cent; it might be less, or it might be more.

Undoubtedly the program bureau, well equipped, can be of service to advertisers whose agency is not equipped for radio, and to agencies which need outside help. It might properly compete with us for the job, but not on a double commission basis. Our relations are going to be cooperative I feel sure. Agencies not equipped to do a full job

stunt - -

PAGING a man in Chicago over a radio station in Texas at one o'clock on a Sunday morning sounds hard, but it can be done. In fact, it was done, on January 4, 1931. Manager Jack Bryan of station KTAT, Fort Worth, wanted to talk to his general sales manager, Arthur E. Biard, then in Chicago. Unable to complete a long-distance telephone call, Mr. Bryan turned to the microphone, asked any Chicago listeners to notify Mr. Biard, at the Congress Hotel. Within a few minutes Biard was talking over the long-distance lines to Bryan, who thanked listener-assistants by broadcasting the conversation.

will be glad to seek the assistance of persons who can help.

Leading broadcasters tell me that with a limited amount of time open the selling problem is not as acute as the service need; that the advertising agency relation is becoming more and more vital to radio. Its popularity is so dependent upon the kind of programs put on and its value as a medium so dependent upon advertising results. The station which keeps up on these two counts will have no selling problem; the station which does not will soon be out of luck.

On this account I believe the trend will be towards centering service in the advertising agency. It has the creative bent, intimate relations with the client and his problem, and a broad knowledge of advertising. You cannot safely divorce those three functions in the conduct of radio; they belong together just as much as in other fields.

IN ORDER to clarify this prediction, may I say a word about the advertising agency, its relationship to client and medium, what it does for either and what it does with the agency commission?

In the first place, what does the advertising agency do for its clients? Most people think it writes copy, makes pictures, produces plates and selects media, which of course it does, but these all-important steps support its much larger job of being responsible for the success of the advertising. The technique of advertising is well known outside

of agency circles. The unique value we contribute is advertising and market judgment based upon an intimate experience of methods and results gained in a variety of business, for the first part, and for the second, an original and distinctive approach to dealer and consumer.

In other words, we bring to the advertiser's problem an outside point of view from an inside angle. That gives us a professional character. The advertising agent is an intimate counsellor, who knows the plans of his client and cannot reveal them to a competitor nor permit them to influence his thinking for a competitor, without the consent of both. Without such a confidential relationship there could be no professional service. There would be merely technique. Without such a gathering together of all the threads of a campaign into one hand, advertising would lack the cohesiveness so necessary to its success. That contribution is made by the advertising agent.

In order to do a good job, the agency may be called upon to do things which are not strictly advertising, things, however, which make or break the advertising itself. Sometimes a trademark or a patent or a copyright must be secured before it is safe to spend money in promoting an article; sometimes an infringement case must be argued before the Federal Trade Commission; sometimes the product needs redesigning, or trade discounts need revising; distribution is out of line and new dealers must be sought. Sometimes the selling forces need revamping or redirecting. There are many such jobs which no agency should be requested to do but does do because it is best fitted or most available. This flexibility of agency service requires a breadth of talent in the staff available whether utilized or not.

In thus broadly and intimately serving the advertiser, the agency also best serves the medium, by making the advertising pay. A successful advertiser is the medium's best friend. When he wins, everybody wins, and when he loses, everybody loses, the publisher included. The advertising agency is thus an effective sales force for the publisher, not through active selling effort, but in a much more substantial way, through making a steady

market for his space. This it does by making campaigns successful. Not only is the agency a sales factor for the publisher or station; it is an integral part of his manufacturing process; it converts his raw material white space and circulation or radio time, into the only finished product any advertiser can afford to buy; namely, advertising influence.

It would improve our relations with publishers and radio stations if they would look upon us in this light and feel that they were paying us a commission to support a skilled and organized service, rather than for sending them an order.

The demands of commerce and the competitive effort of the agencies to meet them have developed a quality and quantity of service which was undreamed of a few years ago and would be financially impossible to render if it were not for the large units of appropriation available and the uniform and assured compensation brought about by the agency commission system.

The advertising agency is not a business to invest in. It is a business to work in. There is little reward in it for any but the talented, those who have an advertising sense and the training and experience necessary to develop that sense. Copy writers, art editors and contact men may be exceedingly well paid for talent which is nearly always short of demand, but after high wages have been paid to the professional staff and the heavy overhead involved in a readiness to serve, the net profit for stockholders is meager indeed. The average net in our group of better than average agencies is but 2½ per cent. In other words, it takes a round million of billing to earn \$25,000. That is not enough for the risks and responsibility involved. We are indeed in a business of high wages and low profits.

The A. A. A. A. has made some studies of agency overhead and profits among its members. The gross averages about 14.5 per cent, so that we spend all of 12 per cent in serving clients and conducting our business. Some agencies do better and others do worse. And in analyzing how the 12 per cent is spent, we find that a very small part of it, usually less than 2 per cent, goes for self-promotion, rent and other items not directly related to

Here's a Novel Tie-Up

IF one direct mail follow-up to a radio program is a good thing, then two follow-ups should be twice as good. So reasoned the Seaver Brinkman Company, Cleveland advertising agency, and then proceeded to test their logic for the Canfield Oil Company, of that city, producer of Wm. Penn Motor Oil and three kinds of gasoline. The program is one of dance music, made up of numbers requested by listeners.

"Here at our agency," writes Carl A. Brinkman, president, "we are of the firm belief that every letter of criticism, compliment or request is of real value to our clients, for to sit down and write a letter to a radio advertiser takes considerable physical and mental effort. When a listener has gone to the trouble of doing this much we feel that he is conscious of the goods we are advertising.

"In radio, the same as in publication advertising, the request or coupon is the go-between stage of the sale. Many advertisers claim that some types of listeners and readers are what is known as "coupon" fans. We admit that this may be true, but nevertheless feel that most of these folks do use our products, and if this is true it leads them a step further toward a sale."

When a request is received for a selection to be played by the Canfielders, the writer is sent by return mail a letter thanking him for his interest and assuring him that his request will be included in the earliest possible program.

serving clients. The breakdown of overhead shows quite some variation among our different members, but those which spend excessively for self-promotion make little or no profit. This shows how the client gets his due.

Broadcasting stations are asking us whom to recognize and grant an agency commission. I hope the foregoing statement about agency functions and relations will help answer that question. It is unsafe to grant commissions to anybody with a piece of business to place. He may be entirely unfit to do a radio



HELLO EVERYBODY

Here's your old friend, Bud Yocom, and the Canfielders. We want to tell you that we are going to do the request you recently asked for on

Now here's a request from Bud himself, will you do it for him?

The next time you need gas drive in and fill up your tank with Canzol and your crank case with Wm. Penn.

THE CANFIELDERS WITH BUD YOCOM

- WTAM -

But requests pour in much faster than the orchestra can fulfill them. And oftentimes, when the number is finally played, the person who asked for it is not at home or not listening in and so misses it. So a post card was prepared which is mailed out to each person making a request a week or so in advance, telling him that he will hear his selection on such and such a date.

These cards not only insure an audience for every program, as each one whose piece is to be played tells all of his friends to listen in, but they, in themselves, have created considerable good will and not a few sales.

job; he may know nothing about advertising. He may have no organized staff, or any experience, or any money to finance his operations and assure payment of your bills. Recognizing such people is bad for the medium, bad for the advertiser and bad for the station. All suffer in the end.

In the publication field, agency recognition is not all that it should be. But some efficiency standards are applied. The publisher's bodies have recognition committees which require of the applicant some de-

(Continued on page 44)

The Herald and Examiner

Advertises Its Advertisers with Radio

“LADIES and gentlemen—your regular nightly feature—State Street Tomorrow! State Street—Street of Values—Six blocks of the world’s finest products brought to your front door. A nightly greeting in melody—and tomorrow morning, in fact every week-day morning, State Street’s leading merchants greet you through the pages of your *Chicago Herald and Examiner*.”

This typical announcement, spoken through a background of the theme song, “State Street Tomorrow,” introduces each evening one of the most unusual programs in radio—a period sponsored by a newspaper to call attention to its advertising pages. Many papers have taken time on the air to broadcast “news flashes” and have found it a profitable promotional activity. Commercial concerns have likewise derived profit from broadcast advertising. Why not combine the two for mutual advantage? This is exactly what was done. And this is how it happened.

Shortly after January 1, 1930, the advertising manager of one of the large department stores on State Street, Chicago, called on Homer Hogan, general manager of radio station KYW. He had an idea that a daily radio program for his store would be a good advertising plan, not a daytime program of sales announcements, but an evening period, a sort of institutional program with music and perhaps one or two items of interest to shoppers about the next day’s specials.



Maurice Wetzel

Mr. Hogan believed that something could be worked out and told the KYW program department to prepare some sample continuities. But, before very much had been done, another store heard of the plan and wanted a similar program for itself. Then came a third application. And a fourth.

This changed the situation. KYW is a Westinghouse station and a strong NBC outlet, giving most of its evening time to chain programs. Furthermore, it is leased by the *Chicago Herald and Examiner* as a promotional factor, and as that newspaper carries advertising from all of the stores who wanted time on the air, it did not wish to accept contracts from any one store and turn down the others.

At length it was suggested that a program of this sort might be sponsored by all of the stores jointly. This brought forth the additional thought: Why not also use it to build circulation for the paper?

Then came more conferences, more discussions, and finally this plan. Knowing that each store would advertise each week-day in the *Herald and Examiner*, the paper offered to itself put on a twenty-minute broadcast each night over KYW, telling people to read the advertisements of these merchants in the next day’s paper.

This appealed both to the stores and to the newspaper. A strict station policy prohibits any mention of price at any time, but on such a program a merchant could briefly announce a sale and tell his listeners that full particulars could be read in the morning *Herald and Examiner*. The paper was sure of an ad a day from each store and could build circulation by assuring listeners that the ads of each store would appear every day.

Programs were written, rehearsed, put on before audiences of station, store and newspaper executives, criticized, changed, O. K.’d, and finally, at 10:10 p. m. on March 31, 1930, the first State Street Tomorrow program went on the air, sponsored by the *Herald and Examiner* and dedicated to the leading State Street stores.

It was well spotted on the station’s schedule. Immediately preceding was the period of “news flashes” from the early edition of

"tomorrow's *Herald and Examiner*." Then the theme song announced what might be called "advertising flashes."

At the offset, two types of programs were decided upon. One was a purely musical program built around a central idea, such as music about the "moon," songs by a particular composer, "happy" songs, etc. Merchandising in this kind of program was limited to a single announcement such as the following, taken from a "sea" program.

Orchestra—BY THE SEA—(Special arrangement from old song).

(Note to announcer—*Begin next paragraph so that words "By the sea, by the sea. Oh, how happy we'll be" fit in with music.*)

"Speaking of songs of the sea—do you remember this one? 'By the sea, by the sea'—almost twenty years ago—'Oh how happy we'll be'—and how happy you'll be tomorrow morning—and every week-day morning, if you will find the advertisements of The Davis Company, The Fair, Marshall Field & Company, The Hub (Henry C. Lytton & Sons), Mandel Brothers, Baskin, The Boston Store and Carson Pirie Scott & Company in your *Herald and Examiner*. Plan your State Street shopping from these advertisements for convenience and profit."

The second type of program was made up of announcements about the advertisements of each store, interspersed with orchestra numbers. These programs were alternated daily. The store names were listed alphabetically and rotated daily.

"FRANKLY an experiment, this period was closely watched by everyone concerned," said Maurice Wetzel, manager of KYW's production department and in charge of this program, "and it gave us a good deal of work trying to put over the idea that, whatever you want, you can get it on State Street—Tomorrow! without offending the listeners with too much sales talk. Our musical visits to other countries (a series that lasted nearly two months) did this particularly well, we thought, but it was not until several thousand listeners responded to our offer to send them copies of the theme song that we were sure we were on the right track."



One of the billboards used as a tie-up for the broadcasts

The stores were evidently convinced as well, for the program has been continued without interruption since its beginning and is about to be renewed for another year.

"We in the program department have particularly enjoyed this feature," Mr. Wetzel continued, "as it gives us a chance to work out original programs without having them censored until they are cut and dried. We are not held down and are free to experiment. One night, I remember, we left out the orchestra almost completely and put on a dramatized love story which ended in an embrace so violent that a priceless vase was knocked from its table and broken. As the heroine began to cry the hero stopped her tears with the assurance that it was no serious matter as 'You can easily get another one just like it.' 'Where?' she gasped. 'On State Street—Tomorrow.'"

"And from the fan mail, we believe that the public enjoys the spontaneity, the freshness that reminds one of the early days of radio, when programs were put on by the artists themselves and not checked and double checked until today most broadcasts seem to be cut from the same pattern."

When Mr. Wetzel speaks of the early days of radio, he knows, for he has been with KYW since the night in 1922 when he put on the first sponsored program in Chicago over that station—which was then the city's only one.

There are two other factors which help to give this program its popularity. One is the fact that Mr. Wetzel announces as well as writes the continuities, which gives him an opportunity to make any last minute

adjustments as he goes along, if need be. The other is the specially arranged and specially written music of Carleton Colby, who on one occasion fitted a full alphabet of girls' names, with a tune for each, into the allotted twenty minutes.

The manager of the *Herald and Examiner's* promotional department, Mr. E. J. Lewinski, who handled the commercial announcements of the programs, told the writer that while the results in direct sales can not be measured every one of the stores concerned feels that the programs are valuable.

"As far as the *Herald and Examiner* is concerned," he continued, "we felt at the beginning of this series that advertising is real news to many people, and that if they knew they could always find the advertisements of these stores in each day's paper, our circulation would increase. The results have more than justified our belief."

Adding to the effectiveness of the programs is a billboard campaign which urges passersby to "Read the advertisements of The Fair every day in the Chicago *Herald and Examiner*," each store being featured in a certain number of posters.

For a month or so preceding the recent holidays, all of the programs were merchandising. While these were of general interest at a time when every listener had Christmas shopping constantly on his mind, it was felt that on the whole they are out of place on an evening broadcast, and as this is being written, a new arrangement goes into effect that henceforth all programs will be institutional, with only the barest mention of the bargains to be found on State Street—Tomorrow.

SURVEYS

Pertaining to Broadcasting

*Are Discussed by Miss Pauline Arnold**

ARNOLD RESEARCH SERVICE, New York



Pauline Arnold

I HAD a speech all written, but I am not going to read it. I have heard so many points of view since coming here that I realize as an outsider I am not in position to say you ought to do this and oughtn't do that, but had best limit my remarks to certain things you should do if you can see they fit into your own programs.

My work has been market and research work, field investigations, analysis of markets of various kinds, determination of popularity of programs and stations from both the station's and advertiser's point of view. We work with manufacturers and advertising agencies in the determination of all kinds of markets, as well as evaluating their use of radio, and are now extending our type of research service to the radio stations. We are adding this to the things we have usually done, because we have done much of that sort of work for publications, and we feel that you are having to meet many of the same problems the pub-

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

lications have. From our contact with the manufacturer and the advertising agency, we feel we understand pretty well the sort of thing they want to know in buying station time.

We have also got the idea, in our various contacts, that radio still seems to a good many people something like pulling rabbits out of a hat. There have been times when nobody knew what was going to become of his money when put into a program. To a certain extent that seems to be passing. The attitude of the advertiser, the man who spends the money, is that he wants to know a lot about what he is going to get for his money. It seems to me there is a need that we, or some organization of our type, should fill, in helping to determine some of those facts which you will be asked for.

There is one type of thing that we have been proposing to do, and that is to carry out a study of the daytime audience. Mr. Benson mentioned some survey work which has been done and is giving a very valuable picture. We are proposing that there is another method of attack which is of interest to the advertising agency, to the manufacturer buying time and to the broadcaster in helping to sell it.

We have been proposing a study of the daytime audience, which has a little different point of view than some of you have considered. We feel that to reach the woman listener you must know more about her than you sometimes do. We have built up our plan on the basis of wanting to know what she is doing, what kind of woman she is, how she differs in different parts of the country and in the different sized communities—and for each one of you, what she is in your individual com-

munity—and when she can best be reached by different kinds of programs. When she is doing her housework, does she want a program of entertainment or a program of instruction? Is it best to reach her with an orchestra program to help her through the drudgery of keeping house, or is that the time to put on a program of what to cook for dinner or how to raise the baby? I am quite sure we don't know and I do not believe that you know all the answers. We feel you ought to know more about how to reach your different types of audience, at different times of the day, with different types of program, and what program will best reach the woman who is a potential market for a certain product.

For that reason we think this particular study we are proposing is one that won't go out of style in a few months. To get that knowledge we have to get also a great deal of information about stations and programs. We propose to do it in such a way that will make it applicable to each section of the country, to the trading area in the immediate vicinity of the large city and to the less thickly populated section. This would be a sectional study, so that not only would you have a national picture, but the local ones as well.

Large numbers of women must be interviewed, at least 100,000 calls will be made and probably half of these would be the radio owners we want to study. When I talked to several men at the meeting of the Association of National Advertisers, one of them said, "Wouldn't it be wonderful to know all about 50,000 women!"

All of this would be on the daytime audience and not on programs

(Continued on page 26)

A DEFENSE OF TRANSCRIPTIONS'

A Reply to Mr. Aylesworth's Attack

By J. R. Spadea

BUREAU OF BROADCASTING, INC.

WHAT is the matter with electrical transcriptions? A great many things—if one would believe Mr. Aylesworth. And yet, after listening to his address, one came away with the conclusion that the real matter is that the transcriptions are too good and that Mr. Aylesworth's organization is worried about it. The matter is that such important chain stations as KYW, WENR, WLW, KSTP and WOAI are accepting and broadcasting recorded programs. And what is more, they are cutting out chain programs to do it.

Electrical transcriptions, in most cases, present programs that compare favorably with any that are produced directly over the air from the best stations in the country. Imagine how this type of broadcast has grown in the past six months. The progress is amazing. Now that such advertisers as Chrysler, Chevrolet, Philco, McAleer, Tasty Yeast and other nationally known firms have begun using electrical transcriptions, other advertisers will inevitably fall into line.

Why should such advertisers use electrical transcriptions in preference to the chains? They evidently have something in mind. They want a thorough merchandizing job done, therefore, they select spot stations to do their job in a big way, covering every nook and corner of this country with recorded programs and winning closer dealer co-operation and consumer acceptance.

The reasons for their choice may be briefly listed as follows:

1. The time element. A major difficulty that must always be faced by the sponsor of a network program is the fact that this country operates on four different time schedules, which means that a program produced in New York at 7:30 in the evening reaches Pacific Coast listeners at 4:30 in the afternoon. And a program reaching Los Angeles at 7:30 p. m. would be heard

in New York at 11:30 p. m., when most of the sets have been shut off for the night. A few sponsors broadcast each program twice, once for the east and once for the west, but this procedure is too expensive for most advertisers. Transcriptions may be put on at any time desired at any station without reference to any other station.

2. Recorded programs eliminate waste circulation as they are placed in only those cities where the advertiser has distribution for his product. An advertiser buying a network must take all of the cities on that hook-up whether he has distribution in them or not.

3. A greater listening audience is assured the user of recordings as he is able to choose his own stations. This is not true for the user of the chains. Wire and overhead charges make it impossible for the networks to pay the full rate to their members, with the result that other programs are usually given preference. An advertiser expecting his program to be broadcast by a town's leading station may find it placed

90%--

NINETY per cent of the broadcasting stations in the United States are now using electrically transcribed programs, said Hal M. Ayres, president of Continental Broadcasting Corporation, Hollywood, on his return from a country-wide inspection trip recently.

"Only a year ago," Mr. Ayres said, "the majority of stations, especially in the East, were not equipped with the apparatus necessary to broadcast electrical transcriptions. But within the last twelve months turntables have been installed to such an extent that today some 90 per cent of the stations are broadcasting transcriptions."

over some other station with a much smaller following, while the station he hoped to get is occupied with a transcription paying the full rate.

4. Another plus for spot broadcasting is the fact that complete territorial coverage may be obtained while the chains have much more difficulty in attaining certain stations for intensive coverage. For example, KFYZ at Bismarck, North Dakota, is one of the stations which an advertiser needs to get his propaganda into the northwest states of Montana and Wyoming, as well as North Dakota. It is impossible for the chains to connect this station because they have no direct telephone connections to this point, thus losing a good market area.

5. By enabling him to place his broadcasts in those territories where he has dealers, use of recordings gives the advertiser an opportunity to co-operate more closely with these dealers and to build a more effective organization. Through his broadcasts and the associated dealer ties he finds an easy path to consumer acceptance of his product.

6. The advertiser using transcriptions has a wide choice of territory, cities and stations.

7. He also has latitude in selection of dates—is not confined to any one hour or one day, allowing for keyed or progressive air programs and permitting territorial follow-ups by sales managers and crews.

8. Multiple reception is made possible by staggering records on alternate nights.

9. Disc programs sent to stations in advance, and their receipt acknowledged, guarantee the artists' appearance on the date and hour announced as advertised in newspapers, avoiding occasional embarrassment caused by illness of singers, musicians or lecturers, making it necessary to cancel or alter programs.

10. Transcriptions are always on

(Continued on page 48)

TELEPHONE SURVEY MEASURES RADIO LISTENER INTEREST

Izzard Agency Checks Acceptance of Carnation Programs

ADVERTISERS on the air are often curious as to the amount of interest their programs are evoking and yet do not wish to coupon their broadcasts nor to conduct elaborate surveys. For such as these, who do not demand an absolute count of listeners but are satisfied with straws to show which way the wind is blowing, the investigation made by The Izzard Company of Seattle for the Carnation Milk Products Company offers a pattern worth studying.

In the late summer of 1930 the Carnation Company made its radio debut over station KGW, Portland. Two programs each week are presented, a period of classical music on Tuesday evening and one of popular music on Thursday. As this was the company's first experience with radio, its officials were anxious to learn at the earliest possible time whether or not the public was accepting their programs. At the time of this investigation they had been on the air less than two months.

The method was simple. A dozen trained telephone girls, experienced in this work, were employed to call up as many people as possible during the Carnation broadcasts and ask the following questions:

This is station KGW calling. We are trying to make a check on some of our radio programs and would appreciate very much a little help from you.

May we ask:

1—Have you been listening to the Carnation Melodists now on the air?
Yes. (Ask 5) No. (Ask 2)

2—Are you listening to some other program?
Yes. (Ask 4) No. (Ask 3)

3—Have you a radio in your home?
Yes. (Ask 4) No. (End)

4—Do you ever listen to the Carnation Melodists?
Yes. (Ask 5) No. (End)

5—About how regularly do you listen to this feature?

(Ask 6)

6—Which type of program do you prefer, the popular music given tonight or the classical programs given every Tuesday night?
Popular. Classical

Names were taken from the lower right-hand corner of the telephone directory on the first night and from the upper right-hand corner on the second. Analysis showed that the percentage of calls to each exchange closely approximated the percentage of the city's telephones in that exchange.

The results, which are summarized below, were gratifying to the Carnation Company, as they show that nearly 75 per cent of the listeners and more than half of the families owning receivers had heard its pro-

grams. Copies of a complete report of this survey, giving the full details and including many charts, may be obtained from station KGW, Portland.

SUMMARY

Carnation Radio Program Survey

Thursday, September 11, 1930—

Number of calls made.....	213	
Calls completed	151	71.0%
Homes equipped with radio.....	120	79.5%
Sets in operation.....	99	82.5% of radios
Sets listening on Carnation program	73	73.8% of listeners

Of homes equipped with radios 60.8% were listening to the Carnation Program

Those not listening who had heard program.....	21
Those listening who had NOT heard program.....	17

Type of music liked.....	Popular	29	33.3%
	Classical	30	34.5%
	Both	28	32.2%

Tuesday, September 16, 1930—

Number of calls made.....	251	
Calls completed	179	71.3%
Homes equipped with radio.....	141	78.8%
Sets in operation.....	95	67.3% of radios
Sets listening on Carnation program	71	74.8% of listeners

Of homes equipped with radios 50.3% were listening to the Carnation Program

Those not listening who had heard program.....	42
Those listening who had NOT heard program.....	28

Type of music liked.....	Popular	54	48.6%
	Classical	30	27.1%
	Both	27	24.3%

Total Figures for Both Nights—

Number of calls made.....	464	
Calls completed	330	71.0%
Homes equipped with radio.....	261	79.1%
Sets in operation.....	194	74.3% of radios
Sets listening on Carnation program	144	74.2% of listeners

Of homes equipped with radios 55.2% were listening to the Carnation Program

Those not listening who had heard program.....	63
Those listening who had NOT heard program.....	45

Type of music liked.....	Popular	81	41.3%
	Classical	60	30.6%
	Both	55	28.1%

Paint Group Sponsors Whiteman Broadcasts

UNDER the title, "Paul Whiteman's Paint Men," a new series of broadcasts by the "King of Jazz" and his orchestra will go on the air late this month as a regular weekly feature over an NBC network of about 40 stations. The programs are sponsored by the Allied Quality Paint Group, consisting of six paint manufacturers. The individual members are: the Acme White Lead and Color Works, Detroit; Rogers, Detroit; John Lucas & Company, Inc., Philadelphia; the Lowe Brothers Company, Dayton; the Martin-Seymour Company, Chicago, and the Sherwin-Williams Company of Cleveland. The programs are under the supervision of Henri, Hurst & McDonald, Inc., Chicago agency in charge of the Allied Quality Paint Group advertising.

The Cinderella of Broadcasting,

CONTINUITY,

Is Paging the Fairy Prince

Says Showalter Lynch

KGW, Portland, Oregon

I REMEMBER Cinderella (as who doesn't), but the thing that stuck most vividly in my mind since childhood was the fact that, while Cinderella did most of the work around the place, she hid her light under a coal-scuttle, so to speak, and got darn little credit. But, as this was a fairy-tale, the prince came along and everything ended happily, with Cinderella and her man in a clinch for the final fade-out.

We are still busily writing the first chapters of our modern fairy-tale of radio, and, at this writing, Continuity, broadcasting's Cinderella, is still being rather woefully neglected.

The impression seems to be prevalent around most radio stations that clients are buying time on the air for the purpose of becoming public benefactors by presenting violin recitals, or dance bands, or blues singers as gratis entertainment for the radio audience. Why any business man in his right senses should do this remains unexplained, for in the final analysis, there can be only one reason for buying radio time, and that reason is to sell more goods.

The tendency at present is to focus attention almost entirely on the selection of the talent. But while it is of vital importance to have entertainment that will hold an audience, the entertainment features, themselves, are but a means to an end. No matter how good they may be, neither violin recitals, dance bands, nor blues singers will sell your product. These are merely the means of attracting and holding the attention of prospective customers. Between fanfares and in the midst of the applause, our Cinderella,

the continuity, must go unobtrusively about her work of bringing in the shekels that make all this grand-standing possible.

In the broadest sense, the term "continuity" takes into consideration not only the spoken words between musical numbers, but the basic plan behind the program itself. This plan is necessary, for we have reached a stage in broadcasting which calls for complete co-ordination between selling and entertainment features. In these days, too, the interest attached to almost any radio program is dependent upon the effectiveness of the basic idea, the framework upon which selling and entertainment are built. It is of this basic idea that I speak when I refer to "continuity."

It must be apparent to even the most casual radio listener that there is a good deal of duplication on the air today. The following quotation from Orrin E. Dunlap's book, "Advertising by Radio," published in 1929, will illustrate what I mean: "The maestro of one of the most costly hours on the air recently said, 'What we want is new ideas. Radio is going stale. We want something new and original.'" And how much worse the situation is today with several hundred stations in this country operating on full schedules and with thousands of new recruits to the ranks of radio advertisers.

We have advanced mechanically; our equipment is better and our technique is much improved. But have our creative faculties kept pace with the development of other phases of broadcasting?

I think not. In the majority of cases, the responsibility of creating a program falls upon a program di-



Showalter Lynch

rector who is, usually, a musician. Naturally, he thinks in terms of violin recitals, dance bands and blues singers, more or less to the exclusion of any commercial considerations. As a result, when we are ready to launch our program on the air, with its high-powered musical attractions, our poor little Continuity has to sneak aboard somewhere as a stowaway—and even then there is a tendency to kick her off entirely.

I am not criticizing our program directors. The great majority of them are fine, competent and conscientious men. What I am pointing out is that there is but one side of the picture. "So," as A. J. Kendrick said in a recent issue of "Broadcast Advertising," "we find a preponderance of music in the sponsored programs of the air, with a consequent overlooking of the important factor, continuity."

Neither am I advocating loading our programs up with commercialism. I am fully cognizant of the

(Continued on page 30)

How the VAN HEUSEN Program Was Merchandised

Carefully Planned Publicity Aroused Enthusiasm and Produced Sales

Says Lester L. Leverich

REDFIELD-COUBE, INC.

“YOU certainly look snappy in that Van Heusen.”

For over two years, this familiar theme song has announced to millions of Van Heusen “fans” all over the country the arrival of another Van Heusen program. And all during this time the sales voice of radio has magnified and intensified the power of all other forms of Van Heusen advertising.

The first Van Heusen program series was broadcast over the basic network of the Columbia Broadcasting System only. Stations were added from time to time as the sales results became more and more apparent. Today the Van Heusen program is heard weekly in territories containing over 70 per cent of the country's total population, and 83 per cent of the country's receiving sets.

While there is no definite way to check the results of Phillips-Jones radio advertising, we do know definitely that Van Todd and Van Reed, the two new spring collar styles introduced in newspapers and magazines and backed by radio, show sizeable sales increases over preceding styles introduced without the benefit of radio.

About two years ago Phillips-Jones presented the Van Heusen Collarite shirt to the trade and the consuming public. Collarite, a new product in a highly competitive field, was heralded by an advertising campaign in which radio played an unusually heavy part. Collarite was an instantaneous success. Its popularity swept the country. In two short years it has risen to a triumphant supremacy, a supremacy in which radio has played an important part.

In our preliminary discussions regarding Van Heusen broadcast advertising we thought a great deal about what the program was to be christened. Perhaps some of those who read this article may think that the name of a radio program is an unimportant detail, but this is not so. It is highly important from a publicity standpoint.

Many names were suggested—such as “Van Heusen Varieties,” “Van Heusen Vanities,” etc. These names were all rejected since they were not publicity-proof. The newspapers might easily shorten such names to a mere “Varieties” or

“Vanities” and let it go at that. Then, where would Van Heusen be?

After much discussion we decided to call it the Van Heusen program, since it was hardly likely that this would be shortened to the curt word “program.” The wisdom behind the choice of this name has been proven time and time again.

Although most men insist upon buying their own collars and shirts, the fact that the women in the family wield tremendous influence is not to be denied. The man may do the actual buying, but, in a great percentage of cases, the woman tells him when to buy and what to buy.

The woman wants *her* man to be well-dressed and to *keep* well-dressed. So she keeps an eager eye on his wardrobe. Usually she knows when old items should be replaced with new ones, even before he does. With these facts in mind, it was decided that the program to be put on the air for Van Heusen must appeal to women as well as men.

Since all available statistics seemed to indicate that dance music and up-to-date songs met with more universal approval than other forms of radio entertainment, Phillips-Jones selected a snappy, rhythmic dance band, and augmented the program by adding a tenor soloist and a female blues singer—the former because of the strong feminine following an artist of this type is bound to secure, the latter for her “man” appeal.

Our choice of a program has proven to be a wise one. Among listeners, in the trade and in the hard-boiled music publishing fraternity, the Van Heusen orchestra is

(Continued on page 36)

cbs figures--

A FEW statistics, gleaned from Columbia's review of 1930:

CBS began the year with 43 stations in 38 cities. It now has 77 stations in 71 cities, which it admits make it the largest chain in the world.

The wires of this network were increased from 4,882 miles to 12,528 miles.

4,600 hours of musical programs and 1,900 hours of voice programs originated at WABC, Columbia key station, during 1930.

Programs of popular (including dance) music decreased by a fourth; semi-classical music fell off nearly three-quarters; but classical music trebled in quantity. At the beginning of the year classical music took up only one-sixth as much time on the air as popular music; today it occupies nearly two-thirds as much.

Dramas and dialogues increased about 50 per cent, although the total time used for voice programs remained practically constant.

It takes a Personality *to Put Over* *your Program and Product*

Says E. H. Sanders

Advertising Manager, SHELL OIL COMPANY

EXECUTING what is said to be the largest radio contract ever consummated on the Pacific Coast, the Shell Oil Company recently extended its Happytime broadcast for another year at a time cost of \$100,000, using NBC's Pacific Coast network.

In continuing this feature, the Shell Company definitely dispelled the doubt, expressed by skeptics, that Hugh Barrett Dobbs, director of the program, could justify the large salary guaranteed him in the three-year contract signed a year ago. For "Dobbsie" is another of the high-salaried "personalities" whose popularity has withstood the ravages of time and the moods of vacillating audiences, according to E. H. Sanders, advertising and sales promotion manager for Shell, who negotiated the contract.

Commenting on the new contract, Mr. Sanders said:

"Americans appreciate personality and individualism. Newspapers discovered this years ago and are now featuring columnists and by-line writers more than ever before—and are reaping circulation gains. Movie theaters for years sought some method of enlivening their programs—of giving the program a personal touch. Then the stage presentation was evolved and the master of ceremonies introduced to the motion picture fans.

"After a few years of skepticism, radio program sponsors are beginning at last to recognize the program personality as the greatest force developed since the introduc-



E. H. Sanders

tion of radio merchandising. Just as thousands of newspaper readers turn to Arthur Brisbane, Will Rogers, or the local columnists before digesting the rest of the day's news, radio fans are coming to seek out program personalities. They are the headliners of the theater of the air.

"The influence of these radio personalities on the opinions, personal likes and dislikes and buying habits of their audiences has been demonstrated repeatedly during the last two years.

"Rudy Vallee popularized slow-tempo orchestration and 'crooning.'

The Maine 'Stein Song' which enjoyed such wide popularity was practically unknown until he started 'plugging' it regularly on the Fleischmann Sunshine program.

"Walter Damrosch, Phil Cook and a half-dozen others have a very definite following. The sponsors of Amos 'n' Andy voluntarily paid the two world famous entertainers a handsome bonus, in addition to their contract salaries, and have just renewed their contract for a number of years. Increased sales of their product were attributed, in a large measure, to the radio program.

"In our own case we have ample evidence of the pulling power of our programs, particularly the Shell Happytime Program. When Shell brought out the new natural gas product, Shellane, Dobbs mentioned the new product five times on as many programs. Nine hundred and ninety-one inquiries were received within the 13-day period dating from the first announcement. Within three hours of the first announcement, we had made the first of a number of direct sales resulting from the announcements.

"On another occasion, Dobbs read the will of Charles Lowensberry, the man who willed the moonlight to lovers among other things. Reprints were offered listeners and more than 12,000 written requests were received.

"Dobbs is our company's best salesman. He gets his message before thousands of potential buyers daily whereas the crack salesman is

(Continued on page 28)

Random Thoughts on Radio

Advertising, Announcers *and* Other Aspects of Broadcasting Are Discussed

By H. C. Goodwin*

President, H. C. GOODWIN, INC., Rochester, N. Y.

AS listeners you may have anything over the radio that your ears desire, from hot songs to hymns, classical music, semi-classical music and music that has no class at all. You can hear a favorite soloist or a chorus of a hundred voices—ensembles from the overworked trio of violin, cello and piano, to a massed band of a thousand instruments. What you get depends entirely on your dispositions and reactions and what action you take after hearing the program. In any event, you get what is coming to you and nothing more—sometimes less.

The radio, so far as entertainment is concerned, threatens to be controlled by a letter-writing minority that tells what it likes and dislikes, while a possibly silent majority refuses to get off its dignity long enough to get off a letter to the station, whence come programs that are praised and panned in silence. That is why you get so much jazz. People who like jazz write and say so. Those who like so-called better music don't write. Stations put on more jazz music than some of you may like for the same reason that the makers of the cigarette that's toasted by the sponsors and roasted by competitors pay thousands of dollars each week so that you can hear fifty musicians play music that most likely causes some of you to switch the dial for a symphony in *Q* flat or *Z* minor—or move your chairs in closer.

Every program pleases somebody and displeases somebody else. When

*Condensed from a talk before the Rochester Advertising Club, November 10, 1930.

Goodwinisms--

THE prize boob of the radio world is the advertiser who thinks he can please all of the people all of the time.

The radio world is filled with people who would rather be different than happy.

A program without atmosphere is one without power.

Publication advertising guarantees a free press; radio advertising guarantees free entertainment.

Radio entertainment is controlled by a letter writing minority.

the young husband tunes in on the prize fight the young wife threatens to go back to mother. The next night the young wife becomes so interested in the crooning of falsetto tenor that she forgets to get supper, makes her husband jealous and a divorce lawyer happy.

The prize boob of the radio world is the advertiser who thinks he can build a program that will please all of the people all of the time, when as a matter of fact, he is more than getting his money's worth if he can get half of the people to listen to his program, no matter how good it is, half of the time.

Running him a close second is the listener who can't understand why anybody likes what he doesn't like. The other day I met a man who said he never heard Amos and Andy, hoped he never would and refused to allow any of his family to use Pepsodent just to get even. The radio world is filled with people who would rather be different than happy.

It is my habit to discuss radio with people on any and every occasion. There is nothing I like better than start the ball rolling at the dinner, which precedes the weekly bridge battle. This is where you get real opinions. Some of them tell you Bach is the greatest announcer in the world, while from across the table comes the answer that he reminds one of an undertaker every time he speaks. Some don't like Kelvin Keech, while others praise him. Some insist that Thorgensen's booming exposition of the merits of Lucky Strikes is the finest thing on the air, while as many say they tune out when he is speaking.

As to my own opinion on announcers, don't waste your money trying to get an announcer that pleases everybody, as it can't be done. Rather spend your money to get an announcer that seems to fit in with your type of program. Bach is the man who fits in the Enna Jettick programs. His voice goes well with the Enna Jettick melodies broadcast on Sunday evenings and his introduction of the songs on the Enna Jettick Song Bird programs on Tuesday nights is an integral part of the program. The voice of any other announcer, unless it be the possible exception of Jimmy Wallington or George Hicks, would clash. Therefore, it is good business to have Bach on these programs, even though some people may refuse to tune in because Bach is announcer. On the other hand, many tune in because Bach does announce, simply because his voice and diction fit.

A program without atmosphere is

Broadcast Advertising

without power to attract and hold an audience.

Stations cannot afford to compete in the excellence of their sustaining programs without funds coming from advertising revenue. Advertisers can afford to compete and thereby improve all radio entertainment, making it possible for the stations to give better sustaining programs. Without the revenue commercial programs yield, you would soon be paying a tax to have programs furnished by the government. When that day comes you will have Republican music and propaganda when the Republicans are in; Democratic music and propaganda when the Democrats are in and no music at all should the Socialists or Communists get in—just propaganda.

Publication advertising in America guarantees you a free press; radio advertising will guarantee you free radio entertainment without political flavor.

Advertisers are eager to please you. There are enough people in America today who prefer the so-called classical music to music without class to make it profitable for some advertiser to spend as much to supply you with good music as Pepsi-sodent pays to supply you with laughs every night at seven o'clock, and that is more than a million dollars a year. But the advertisers don't know this. You, as listeners, fail to tell them.

Again I say that you listeners can have any kind of music that you want. You can also have drama, tragedy or comedy over the radio. If you will only say so in sufficient numbers you can get a college education over the air.

Now what I want to drive home is the fact that radio advertising, as a general rule, can no more stand by itself and ignore other forms of advertising than can advertising in newspapers, magazines, direct-by-mail or billboards stand alone. I believe I am safe in saying that nine out of ten commercial radio programs that fail, fail because of the idea fostered by the commercial managers of some stations and by some foolish advertising agencies that going on the air is all that is necessary to fill the store or to set the factory running over time.

The same laws of advertising ap-

(Continued on page 40)

Program Is Too Successful, Paralyzes Phone Service

By Earle J. Gluck

General Manager, WBT

THE Carolina Minstrels, inaugurated as a studio sustaining feature and later sold as a commercially sponsored program to the Carolina Baking Company, of Charlotte, N. C., by Radio Station WBT, located in that city, had a novel experience recently.

Although intermittent letters expressing approval of the Minstrels continually flowed to the station, officials of the baking concern were not fully satisfied that the program was tuned in by great numbers of listeners.

A test was decided upon between the baking company and the radio station. It was agreed that an announcement be made during the broadcast, offering a loaf of the bread baked by the sponsor to each listener telephoning to the studios that the program was being heard and enjoyed.

Spontaneously with the announcement the switchboard lights at the studio exchange started to blaze. But for a short time only, when the calls stopped short. Puzzled expressions began to appear on faces of those prepared to answer all telephone messages, until a few minutes later when the telephone company's manager called up to ask that no such announcement be repeated, as the entire telephone exchange was blocked. The dial system is used in Charlotte, and those technically acquainted will understand the report that, with all selectors in use and with each dialing essentially the same number, traffic was completely stalled.

A congenial letter from the district manager of the telephone company received at the radio station the following day confirmed the exchange manager's statement. The text is reproduced herewith.

Dear Mr. Gluck:

The program of the Carolina Baking Company given last evening was one which, judging from the amount of telephone calls, was listened to by thousands of people. In fact the number of calls for telephones at your studio was so great it resulted in completely



Earle J. Gluck

tying up all of the equipment in the central office.

A condition of this kind is a serious one to the general public of Charlotte, inasmuch as emergency calls for doctors, ambulances, fire department and other urgent personal and business calls cannot be completed due to the tremendous amount of equipment tied up on the special calls occasioned by your program. In the interest of the telephone service of the city, we wish, therefore, to request that you cooperate with us in avoiding these congestions in our central office by not accepting programs which involve the abnormal use of the telephone.

Realizing your public-spiritedness, we feel sure that you will see the reason for our request.

With kindest personal regards, I am,

Yours very truly,

(Signed) JAMES NORTHEY,
District Manager, Southern Bell
Telephone & Telegraph Co.

Needless to say, the program sponsors of this feature, at least, have no doubt about listener interest in their broadcast advertising.

Barbasol Broadcasts

A NEW weekly program over the CBS chain is sponsored by the Barbasol Company, Indianapolis, maker of Barbasol shaving cream. Designed for a masculine audience, the program is laid in Barbasol Ben's Barber Shop and the talent includes an old-style barber shop quartet and an orchestra. Erwin, Wasey & Company, New York, directs the Barbasol advertising.

RADIO IS A PERMANENT ADVERTISING MEDIUM

Majority of Broadcast Advertisers Use Air Regularly, Questionnaire Shows

BRROADCASTING is firmly established as a permanent advertising medium. If anyone has heretofore doubted this fact, his doubts should be dispelled by the returns of a questionnaire in which the majority of the broadcast advertisers who replied stated that they have adopted broadcasting as a permanent medium for their advertising.

The questionnaire was sent out by Hugh E. Agnew, secretary-treasurer of the National Association of Teachers of Marketing and Advertising, to 240 broadcast advertisers (chain), and 101 replies were received. The questions and a tabulation of the answers follow, with a condensation of some of the comments.

1. "Have you adopted broadcasting as a permanent medium for your advertising?"

Yes—53. No—40. No answer—2. Not as yet—4.

2. "Have you discontinued broadcast advertising? Why?"

Yes—52; no—45. Reasons: did not pay—16; seasonal—12; to vary advertising attack—1; no answer—4; too costly—2; job needed other media—2; not adapted to project—2; not enough distribution—2; change of program—4; stations discontinued that did not produce—1; program completed—1; resulted in objective—1; budget—3; not proper program to be productive—1; newspapers more effective—1.

3. "Have you undertaken to follow up the letters received from radio listeners to determine their value as purchasers of your product? What did you conclude?"

Yes—44. No—49. No answer—8.

Comments on this question ranged from "Good" to "Not so good" and from "Excellent leads," "Sales resulted," and "Sales in 50 per cent of the cases," to "Not much from direct sales angle—prestige and general publicity O. K.," "95 per cent were not prospects. They wanted something for nothing or wanted a piece played" and "For us radio was a total failure. Majority curiosity seekers—child-

ren. Only small percentage of writers interested in product." One advertiser reported 7,000 requests in two months; another 500,000 in a year. One advertiser seems to sum up all of the comments in his own, "Not much different from people answering any other form of advertising."

4. "Has the money you devote to radio advertising been taken from appropriations formerly devoted to other media?"

Yes—35. No—48. Partly added appropriation—14. No answer—4.

5. "In what medium has the appropriation been most reduced to provide your broadcasting expenditure?"

(a) Magazines—22; (b) Newspapers—28; (c) Outdoor—12; (d) Direct Mail—7; (e) Other—8.

"Is radio expenditure an added appropriation?"

Yes—38. No—6. Partially new—51. No answer—6.

The differences in the answers to questions 4 and 5 are caused by some advertisers not answering all questions and by others who qualified their answers by replying on both sides.

6. "Please indicate by check what you consider the most important functions of radio advertising."

Builds good will—85; enthruses dealer—51; sells goods—40; develops tie-up advertising—21; general publicity—2; develops product name acceptance—2; enthruses salesmen—3; creates reader interest in printed advertising—1; territorial publicity—1.

7. "Do you find dealers interested in buying newspaper space to tie up to your radio program?"

Yes—12. Little—3. No—70. No answer—17.

The comments on this question are as varied as might be expected. One advertiser finds "Good co-operation"; another says "Not profitable for our dealers" and the other comments quoted in the report fall between these two.

8. "Do you devote space in newspaper or other media to selling your radio programs?"

Yes—54. Yes at the beginning of each series—6. A small amount—3. No—36. No answer—2.

One advertiser wrote: "We have not tied up our radio advertising with any of our other advertising because in the past it has been our desire to make all prod-

ucts stand on their own feet, believing that consumers were more interested in the products themselves than in the company that manufactured them. Now, however, we are slowly working into the institutional idea and probably in time our radio broadcasting will be more for the company as a whole than for individual products."

9. "Do you use any radio advertising to call attention to your other advertising?"

Yes—23. Occasionally—5. No—65. No answer—8.

10. "Do you use chain broadcasting or recorded broadcasting?"

The list of advertisers were all chain broadcasters. Five companies used both records and chain and two companies comment, "We will use records when we resume."

Summing it all up, one discovers that broadcasting has had its successes and its failures; that some dealers co-operate better than others; that other media are used to call attention to broadcasting more often than the reverse; that some of the money spent for broadcasting was appropriated for that purpose and some diverted from appropriations for other media; that broadcast advertising is used to build good will, arouse dealer enthusiasm and sell goods; that while some campaigns have been discontinued for one reason or another, excluding seasonal accounts, the majority of advertisers using radio have stayed on the air consistently and continuously—in a phrase, one discovers that broadcast advertising is much like all other kinds and has been allotted a permanent, definite place in the advertising schedules of the majority of its users.

Zimmerman Appointed by WCAH

RADIO station WCAH, Columbus, Ohio, has appointed George Zimmerman manager and program director to succeed Soreno Smith who has taken a similar position with WHK, Cleveland.

Broadcast Advertising

Mixing Sand and Gravel with Radio Produces Concrete Sales

By C. W. Cramm
HAROLD HALSELL COMPANY, Oklahoma City

THAT Aladdin's lamp, radio, has again been rubbed to produce a merchandising miracle. And this time with such a supposedly drab theme as builder's concrete. Still another miracle was Mr. C. H. Makins, president of the Makins Sand & Gravel Company, who had the vision and good judgment to see the possibilities for his organization in radio.

A representative of this agency was talking advertising with Mr. Makins in Oklahoma City early last year. The Makins organization had never thought of radio for its business, feeling that it was all right for products and services of universal use, bought every day by nearly everyone. But this business, that of concrete, with no brand, no consumer angle at all—well, it seemed too far removed from public interest ever to make it a radio matter. However, we told Mr. Makins that whereas his concrete directly concerned only the construction companies it was also true that, from the housewife in the home to the man in the office, everyone was more or less interested in construction. Some time, sooner or later, all of us pay for some sort of construction or are some way interested in building. Therefore, for him radio had big possibilities.

We took the position that the Makins story could be put on the air in an interesting and convincing manner, regardless of the fact that all previous and customary thought of the natural merchandising contacts of such a business were to the contrary. It was also decided that the big Paris Transit Mixers, which



C. H. Makins

carry the revolving, cylindrical mixing devices, and which accurately gauge the exact amount of sand, gravel, water and cement going into each mixing of concrete en route to construction, would not be called just concrete mixers—we would call them "Makins' Mixers"—in other words, trade-mark the trucks. The further fact that the big mixers on the trucks were painted yellow enabled us to call them "Makin' Big Yellow Mixers."

So, with this premise, a radio campaign was constructed, using one station in Oklahoma City, WKY. This station had ample coverage for the Makins' territory. A good orchestra and singers were engaged, the orchestra being named "Makins' Melody Mixers."

The programs are made up of popular music, with the advertising limited to brief sponsor's announcements at the beginning and middle of the broadcast, and a 100-word sales talk at the conclusion. These talks stressed the scientific accuracy and uniform quality of concrete made with the Makins process.

From the start the broadcasts were successful, not only from the standpoint of entertainment, but, too, the actual educational messages to the radio audience on the necessity of better concrete in all construction met with a ready and gratifying response. When the radio audience learned that here was a concrete ready-mixed which made a smoother, stronger mix than the previous, old hand-mixing methods, they reacted favorably at once.

One of the best appeals was telling people that if they wanted more information about quality concrete for any construction they had in mind they could phone the Makins' Oklahoma City office. A great many calls came in and these were referred to construction companies who were already patrons of the Makins Company, or who could be made patrons by giving them these leads for business. Of course, the Makins organization would not do any of the actual construction work, but its radio advertising did noticeably create new concrete business which was turned to various contractors and construction companies.

Another unusual feature was the fact that there was some misinformation abroad concerning the ownership of the Makins Company. One

(Continued on page 34)

Novel Radio Campaign Puts Over Buffalo Garage

Says Robert K. Doran

UNIQUE for the unique—four short words tell the story of the almost phenomenal success of the Buffalo City Hall Garage, one of western New York's largest, and certainly most unusually operated public garages.

Six months ago, had you asked Joseph Migliore, owner and manager, what he thought of radio broadcasting, you would have been probably told that he thought it was a patent medicine. Today, if you asked the same question, you would be offered a cigar, a comfortable chair, and the answer to your query would be, "I think it's great!" Joseph Migliore has learned.

City Hall Garage owes its high place in garage circles today primarily to its broadcasting activities. The garage itself is essentially different. Courtesy cars carry customers to and from their offices in the downtown area. Gasoline and oil are sold at reduced rates; special monthly concessions for lubrication, washing and parking are other service features. This difference in management demanded different advertising. Radio did the trick, but, how and why radio was chosen constitutes an interesting story.

August 26 of last year was opening day at City Hall Garage. Mr. Migliore and his associates arrived early, prepared for their first big day. Here was a beautiful new cream brick garage, 62 by 315 feet, with seven entrances and an outdoor and indoor space for 700 cars. Twelve gasoline pumps patiently waited to supply thirsty gas tanks; attendants stood in readiness to administer to customers' wants. Yet when the day was over, there had been a grand total of three cars doing business with the garage. How come?

Believe it or not, the management had opened without a single line of advertising, publicity, or what have you? The equipment was there, the service was the best, the opera-

applications--

MORE than one new broadcasting station a day would go on the air if the Federal Radio Commission granted all applications, it was revealed when the statistics compiled by Assistant Chief Engineer V. Ford Greaves were made public. From January 1 to December 12, 1930:

385 applications for new stations were received.

1,616 applications concerning broadcasting in some way were received.

201 requests were granted, the others being denied or pending.

tion policy unique, but what is service, or policy, or management if no one knows about it. The need, therefore, for some intensive as well as different type of advertising was immediate. The medium must be different and the treatment spectacular, for business must be brought and in a hurry. The building was up, and the costs were going on.

Realizing that prompt advertising and plenty of it was necessary, Migliore carefully chose his field and then, low and behold, went out of town to advertise a Buffalo institution. Strange? Not at all.

An advertising expert might have suggested the use of some Buffalo station, as they later did when Migliore caught the attention of all Buffalo. But Migliore consulted no expert. He knew, however, the tremendous national following enjoyed by Amos n' Andy. He knew how many of his own acquaintances were listening to the "check 'n' double check" artists, and if radio were to be his advertising medium, he wanted something like the Pepsodent Co. and he wanted it in a hurry.

Buffalonians listen to Amos n' Andy nightly over station CKGW

at Toronto, 125 miles away as the station hook ups do not include any Buffalo connection. If therefore he could somehow tie in at Toronto with Amos n' Andy time, he would be certain of reaching the homes and ears of the largest possible Buffalo radio audience, and his garage would receive a tremendous amount of advertising through this unique tie-in.

The novel hook up, the remote broadcasting of a Buffalo product was intriguing, and arrangements were made to tie in two minutes before the Pepsodent program arrived each evening. The first two weeks the announcement was made each night; the following two, Monday, Wednesday, and Fridays; and now each Monday just before Bill Hay begins his "Amos 'n' Andy in person," CKGW announces to the audience that Buffalo's newest garage is ready to serve them.

Buffalonians hearing of this garage in their homes, coming from across the lake, wondered just what kind of an enterprise was located in the heart of the city. A few of the more hearty and inquisitive souls investigated—all were interested, for, as this advertising was different, the garage must be different. They came wondering, and left for their offices in one of Migliore's free courtesy cars.

Station CKGW received numerous letters asking what it was all about. People driving from Toronto to Buffalo invariably parked at City Hall Garage and before the month was over the 3 cars a day had grown into over 100. Gasoline sales increased to 1200 gallons daily.

Curiosity, effectively aroused through broadcasting, gave the new organization its start. Radio has proved itself again, and Buffalo's unique garage is growing every day—pushed up and up through the cumulative use of its unique advertising scheme.

“EXPENSIVE ? CERTAINLY NOT”



“How about the cost of broadcast advertising?” asked the manufacturer. “Couldn’t we use other media more extensively at less expense?”

“As a matter of fact,” replied the Westinghouse Radio Stations representative, “it is possible to do a thoroughly good radio job for very much less than it costs to secure national coverage in space.

“Only a few of the very largest broadcast advertisers are spending over \$500,000 for what they consider complete radio coverage, as against several millions for publication space. If these firms figured it took more to do a thorough job they would spend it, for they are not the sort to do things by halves. But as a matter of fact, they are able to add their radio costs to the general appropriation without sacrifice of other media.

“And look at the advantage of radio. No competition for attention. More listeners per set than readers per copy of a publication. Radio reaches the family as a group, holds the attention longer, and invites discussion that identifies your program with your name and product.

“These advantages are magnified when you use the Westinghouse stations, for we cover the richest, most responsive, and most thickly populated area in the United States. And it is really surprising how little it costs to cover the cream of your market this way.

. . .

This advertisement is one of the series covering a number of questions commonly brought up in a discussion of broadcast advertising. If you wish further information on any such questions, write to the nearest commercial office. Westinghouse operates the pioneer broadcasting service of the world, and is equipped to render complete assistance to advertisers, including the origination of merchandising ideas and the securing of suitable program talent.



WESTINGHOUSE • RADIO • STATIONS

WBZ-WBZA

Pittsburgh, Hotel William Penn
Boston, Statler Building

January, 1931

KDKA

COMMERCIAL OFFICES

Chicago, 1012 Wrigley Building

KYW-KFKX

Springfield, Hotel Kimball
New York, 50 East 42nd Street

Airing Our Views

NOW that 1930 has passed into history, but before it gets too far away to remember, let's stop to take a look at what it did for broadcasting besides bring it a tenth birthday.

First of all, it is pleasant to see that the year was a profitable one both for broadcasters and for broadcast advertisers. In this time of general depression advertising over the air proved its worth time and time again. The Davey Tree Expert Company, to cite but one case, attributed a 20 per cent sales increase solely to its broadcasting activities. Many concerns who had used radio in a tentative, experimental way were convinced of its actual results and gave it a definite place in their advertising appropriations. More than \$25,000,000 was spent for time only over the coast-to-coast networks, and it is estimated that considerably more than that amount was invested in spot and local broadcast campaigns.

Much of the spot business can be directly attributed to the production of first class electrical transcriptions. Many advertisers had been sold on the idea of using recorded programs, but were afraid of them because the quality of some of the earlier records left much to be desired. In 1930, however, new processes of manufacture resulted in the production of transcribed programs that will hold their own for quality alongside of any chain production.

Probably the outstanding technical event of the year, and certainly the one that will most affect the broadcasting set-up, was the perfection of synchronization. Synchronization means that two or more stations can broadcast the same programs on the same wave length without interference. For the present, this will probably not change things to any great extent, but eventually it will mean a number of cross-country networks, each operating on a single wave length, with one key station where the programs will be produced, and as many "booster" stations as are necessary to carry those programs to a nation-wide audience. Stations now affiliated with the

chains will either become automatic "boosters" with no individual identities, or independent stations with all of their time available for spot and local programs. The fact that heavy wire costs and overhead prevent the networks from paying member stations their full rates, with the result that the programs of advertisers who do pay the full rates are given preference of station time, is doing much to hasten the day of the synchronized chain.

Television also made rapid progress during 1930 and a number of experimental stations were licensed and put into operation. At present, however, the Federal Radio Commission feels that this visual type of broadcasting is not in shape to become commercial, so that the many conjectures as to its advertising possibilities must remain merely conjectures. Trans-Atlantic broadcasts, which had previously been attempted with more hope than confidence, were developed to a point where they can now be successfully completed nine times out of ten.

Another outstanding trend of the past year was the development of the regional chains, hook-ups of groups of local stations to serve a particular territory. While several of these smaller networks have been in operation for some time, it was only during 1930 that the idea really took hold. Today, the regional chain is doing a very creditable job for the manufacturer with regional coverage.

* * *

HARKING back to the programs of the year and rehearing them in our mind's ear, we note a general tendency away from lengthy programs at infrequent intervals and towards shorter periods used daily or every other day. The cause, of course, was the tremendous popularity of Amos 'n' Andy, which other advertisers naturally wished to achieve. This famous team is also probably responsible for the rapid increase of serial dramatic skits.

Much too much time was given over to programs of stereotyped dance music. A large proportion of

advertisers can always be expected to follow the path of least resistance and do what every one else is doing, whether it fits their needs or not. The pretty-pretty girls, used without any thought of appropriateness, in printed advertising, become jazz bands on the air, all of them playing—in 1930—"The Stein Song."

That is not to say that pretty girls or jazz music have no place in advertising. As eloquent proof that they have a very definite place, we need only mention McClelland Barclay's Fisher Body drawings and the Cliquot Club Eskimos.

An encouraging sign was the large number of programs that had definitely been planned to fit the products of their sponsors. Many of these fell far short of their aim, but some few scored notable successes. The aforementioned Davey Tree program, for example, was built with the single idea of pleasing the middle aged man who is settled enough to want a home with spacious grounds which would need landscaping, and who is wealthy enough to afford it. And, as the sales showed, it evidently hit its mark.

After all, broadcasting is only ten years old and broadcast advertising only half of that. Small wonder that experimenting, and lots of it, is still needed. The wonder is rather that any medium has been able, in such short time, to accomplish so much.

New Advertisers at KROW

AMONG the new commercial accounts to broadcast over KROW, Oakland, California, is the Charles H. J. Truman Company of that city, which sponsors a Sunday morning program of old-time songs. Other new advertisers include the Oakland Laundry and Peerless Stages, who also sponsor Sunday programs.

General Mills Renews

BETTY CROCKER'S advice to housewives will continue to be heard on Wednesday and Friday mornings through a renewal of contract between General Mills, Inc., and NBC. The program will soon begin its sixth year on the air.

The Old Ladies of Business

As she edged her way through the crowded main aisle of the Boston Store, you could see weariness in every curve of her bent body—aching feet in every wrinkle of her old, worn face. She moved toward the escalator—but stopped in anxiety. A small knot of people collected behind her, waiting. Then, with fear and consternation showing plainly in her faded eyes, she stepped aside and half limped to the stairs to painfully climb the flight to the second floor. Prejudice or inherent fear of all things new made her use her own strength and laborious efforts in preference to the more efficient medium.

Business has its old ladies, too. In the past they have feared typewriters, adding machines, carbon paper or comptometers. Today, some of them are afraid of radio. Others having proof of chain broadcasts forced upon them are now afraid of electrical transcriptions. And this fear is costing them money every day.

McElhiney & Associates, Inc., have helped clients reduce their inquiry cost from \$4.02 to 25c. For the past five years our clients have been provided with experienced counsel on not only station selection but program type, preparation and merchandising. One client, through us, was shown how he could add 400 good dealers to his books—*before a dime had been spent in broadcasting*. In many instances, we have helped radio stations sell accounts—to mutual advantage.

Whether advertiser, agency or station,—write us your problem. Perhaps we can help you.

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

912 Pioneer Trust Bldg.,
1016 Baltimore Avenue,
Harrison 4956

Los Angeles, Cal.

5360 Melrose Avenue,
Granite 4141

San Francisco, Cal.

865 Mission Street
Garfield 7941



Self Censorship for Radio Is Urged by Commission Attorney

IF broadcasters would copy the motion picture men and set up their own censorship board, one of the most troublesome problems of the Federal Radio Commission would be greatly simplified, said Arthur W. Scharfeld, attorney of the Commission, in a recent review of the legal aspects of radio censorship.

Pointing out the necessity for some sort of regulation to prevent the broadcasting of improper advertising, Mr. Scharfeld said that the Commission is entrusted with complete control over broadcasting and should be able to protect the public from program abuses as well as from physical interference with good reception. "But," he continued, "to permit flexible generalizations to develop into immutable rules . . . seems dangerously close to the line of censorship. . . . Broadcasters might well take their cue

from this situation in a similar industry [the movies]."

The full text of Mr. Scharfeld's remarks follows:

THE struggle of the Federal Radio Commission to develop a rational system of considering station programs has been marked at every turn by fundamental conflicts between the conception of censorship as idealized by lovers of free speech and the theory that the standard of public interest, convenience, and necessity, must include some elements of program control. The Radio Act of 1927 furnishes ammunition for either view. Section 29, of course, lends its support to those opposing any form of program evaluation, while on the other hand the legislative standard appeals to others as qualifying the rights afforded under section 29. Which of these views will ultimately be the victor it is still impossible to foretell. However, the first intimations are that the rigid, artificial limitations professed by adherents of free speech have begun to crumble under the onslaught of sound principles of public policy.

The present conception of the Commission's jurisdiction over programs is in the main ephemeral. Doubtless it may assert authority to prevent obscene, indecent, or profane language from being used in radio communication but its power over other program material is scarcely so acknowledged. The difficulty lies in determining where censorship begins and where regulation ends.

There are no signposts for the Commission's guidance other than the all-pervading standard of public interest, convenience, and necessity. This in itself is a model of indefiniteness. Judicial construction of a similar standard in the field of public utility law has made the public welfare a primary consideration and the Commission has adopted the same construction with reference to the licensing and operation of broadcasting stations.

Thus far there has been no administrative interference with the type or class of program service offered by individual broadcasters other than to compare the service of stations competing for the same facilities. The Court of Appeals has already upheld this latter procedure in several cases where it was called upon to determine the relative merits of appellant and respondent stations.

The Commission, as licensing authority, is entrusted with complete control over broadcasting. If it can exercise jurisdiction to protect listeners from various sorts of physical interference in radio reception it assuredly should be able to protect them from influences

of a more dangerous kind perpetrated through the radio medium.

Control for one purpose and not for the other is not in harmony with the avowed intention of Congress to regulate radio communication for the best interests of the many. It thus becomes imperative for the Commission to be guided by a station's past program record and where particular practices have been indulged, inimical to the public welfare, they must be considered relevant in applying the standard.

Last year an imposing array of complaints came before the Commission protesting against the use of station facilities for advertising various products or activities of a nature detrimental to the general public. In several flagrant cases the Commission took disciplinary action, one of which is now pending before the Court of Appeals for determination. Doubtless there are numerous other stations which should be censured for improper use of the privileges allotted them but this can only take place through the slow and painstaking process of administrative scrutiny. In this way the line eventually may be drawn between objectionable practices such as dissemination of propaganda or fraudulent advertising, and that material which is acceptable as a means of developing a proper program.

The widespread and unthinking reliance of the public on broadcast advertising as a guide for purchases of every nature creates a potentiality for abuse upon which advertisers have not been slow to realize. Established remedies which cover the ordinary situation of false or misleading advertising have been but slight deterrents to fraudulent practices over the radio. Persuasive evidence that the evils exist is afforded by the continuing galaxy of complaints covering every conceivable subject matter.

Clearly the Commission can not set itself up as an arbiter of morals or entertainment but where the products advertised have been proved harmful to the public before a competent tribunal it would seem that there is a prima facie case upon which the Commission might assume jurisdiction. For instance, if, after a state has declared an issue of securities under the ban of its blue-sky law, a broadcaster persists in advertising such securities, the Commission would be permitting a manifest fraud upon the public by failing to take cognizance of the nature of such broadcasts.

Advertising of this type is devised to create a demand for a particular product and is not intended to impart information or intelligence to the listener. There is no general public demand or need for the transmission of such matter and a limitation imposed upon advertising, particularly that which is fraudulent or misleading, may be easily distinguished from the broadcasting of news or facts which the public needs and in which it has a very vital interest. On this score there has been no exercise of censorship but

**We don't claim
the World--
BUT**

WPTF

at Raleigh,

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

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

1000 Watts

Western Electric Radio
and Reproducing Equipment

merely a determination of what constitutes one element of the legislative standard.

An additional statutory weapon which may be leveled at broadcasters may be found in section 15 of the Radio Act which provides that "in any proceedings brought to enforce or to review findings and orders of the Federal Trade Commission or other governmental agency in respect of any matters as to which said Commission or other governmental agency is by law authorized to act, any licensee shall be found guilty of the violation of the provisions of such laws or any of them, the court, in addition to the penalties, imposed by said laws, may adjudge, order, and/or decree that the license of such licensee shall, as of the date the decree or judgment becomes finally effective or as of such other date as the said decree shall fix, be revoked and that all rights under such license shall thereupon cease."

In other words violation of the provisions of the Trade Commission Act subjects a radio station licensee to revocation proceedings in addition to penalties otherwise provided. If a "cease and desist" order is issued against the advertiser or manufacturer of a particular product and the station knowingly accepts such advertising as would violate the order, it is aiding and participating in the violation and so liable to have its license revoked on

dry--

BARRED by law from broadcasting their advertising over the radio stations of their own country, Canadian brewers and distillers hit on the happy scheme of buying time on station WMBC, Detroit, which enjoys a large audience on the northern side of the border. So WMBC asked the Federal Radio Commission if such programs would be in violation of the 18th Amendment. The answer was "Yes."

action instituted by the Federal Trade Commission. Of course, if the station unwittingly participated in the fraudulent and false representations which were broadcast, then no guilt or responsibility can be imputed to it. Good faith, however, may be shown by the amount of supervision exercised over its programs.

Policy may at times play a large part in shaping the permissible extent and amount of program advertising, but to permit flexible generalizations to crystallize into immutable rules, in a situation where practical arguments may be readily advanced on either side,

seems not only unwise but dangerously close to the line of censorship.

This question might well be simplified by organized effort on the part of broadcasters. They are the ones most vitally interested and, it would seem, the logical ones to prevent improper advertising and other practices. Some headway along this line has been made by groups of broadcasters in several cities, but there has been no comprehensive national effort to formulate and abide by a code of advertising standards.

The motion picture industry is an outstanding example of a case where such a plan has been put into operation and found satisfactory. The National Board of Review of Motion Pictures, which is a private organization sponsored by the industry, probably exercises the most powerful organized form of censorship in the country today.

There is no question but that the motion picture interests have shown a distinct preference for regulation by the National Board of Review as against any form of official government control. Moreover, the public has voiced no general disapproval of this system which entrusts such authority to an extra-legal agency. Broadcasters might well take their cue from this situation in a similar industry. At least, it would tend to simplify one of the Commission's problems.

**K
T
L
C**

Station popularity makes possible RESULTS!

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

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

Put Your Account on a Popular Station

K now T exas L argest C ity

The Houston, Texas station

Where:

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

HOUSTON BROADCASTING CO., Inc.
Houston, Texas

HOW IT

HERE'S what happens when Radio Broadcasters of America are called in by you, or your client, to place an account on the air:

When the advertiser calls, we inquire who their agency is, for we feel that radio, to produce the best, must be coordinated with what has preceded and what is to follow in other media.

Should the call come from the agency, a report on the product is made out showing the purpose of the broadcast in relation to that product; established distribution; potential distribution; competition; advertising and the sales promotion being done or proposed; method of merchandising and the sales policy.

From this report the idea for the presentation of this client is evolved. The idea and outline is presented to the continuity department, who develop a continuity, which is then turned over to the merchandising department for rechecking to see that it is in keeping with the report from the agency, after which it is rewritten and an appointment made with the agency for a round-table discussion of the presentation.

When the continuity is OK'd by the agency, it is put in production and on dress rehearsal the agency contact man and radio executive may attend to make any final criticisms or corrections. A copy of the continuity is sent to the agency for their files. The program is produced on the air, or is recorded, and a report given to the agency thereafter on each station as to the time of starting, nature of presenta-

Radio Broadcasters

RADIO STATION SPEC

New York City

113 West 42nd St. --- Bryant 1452

Cincinnati

Enquirer Bldg.

S DONE

tion, manner in which program was handled by station announcer and a complete report on each program.

In addition to the development of the continuity and the production and recording of the program, Radio Broadcasters of America cooperates with the agency in the merchandising of this program through the dealer organization and through the sales organization of the client.

The strategically located offices of Radio Broadcasters of America and their field organization give to the agency a contact service in the field, as well as insuring the proper servicing of their program through the various stations carrying the broadcast,—an important function in spot broadcasting.

WHAT THEY SAY ABOUT US

“We feel that your methods are just what the advertisers and stations need in order that the programs be handled properly.”

“Certainly appreciate the capable manner in which every detail of the campaign was handled.”

“It is indeed a pleasure to handle programs through Radio Broadcasters of America.”

“Am taking this opportunity to compliment you both on the quality of the programs and the cooperation rendered.”

“We feel that an expression of appreciation is due you for the very splendid manner in which you have taken care of accounts. . . . More like you would mean fewer headaches and greater profits.”

of America, Inc.

AL REPRESENTATIVES

Ohio
Parkway 4543

Cleveland, Ohio
1510 Standard Bank Bldg. --- Cherry 0184

SURVEYS ABOUT BROADCASTING

(Continued from page 8)

or the use of stations except as it contributed to our basic idea of helping you to know how to help your advertiser to get his program across. Since we have been working on daytime programs, we have experimented enough to know that there is a very great deal of difference in the daytime and the evening. Daytime is much more intangible. Reaching your daytime audience is lots more of a trick.

We have tried experimenting to find out what a woman's program is. It is a different but not impossible thing to determine. We shall have to find out when she is down in the cellar doing the laundry and in no mood to listen to your kind of a program, or whether she takes the radio to the laundry with her.

I think this study will have two particular points of interest to you people. One is that it will give a picture of your individual community. It will help you merchandise your own station and plan your advertising in a way that will get some results, so that you can not only say, "Here this audience is," but also how best to reach it; so you can repeat your successes instead of calling them "lucky breaks." It would give you some basic information to carry out your plans.

I don't know how much of a point it is to you that the agencies and the manufacturers have been extremely interested in this plan. As I said, I sat down with the men of

the A. N. A. convention last week, an enthusiastic meeting of the largest advertisers, and they said, "That is what we have always wanted to know. We have always wondered why such-and-such a thing happened. What you are doing will tell us how to make it happen again." I don't feel you want a picture presented by the manufacturer; you want one to use for your local sales as well.

That is not the only type of thing we can do. Mr. Kynett mentioned certain information the agencies would like to have. I know first hand, many of the questions the manufacturers are asking. As was mentioned by Mr. Benson, some of the desired information has not yet been defined. The coverage study and the station popularity, and all the other necessary information about a station can not be picked out of the blue. No matter how many questionnaires are filled out by the stations, and you have been complaining of their frequency, you have to have some basis for putting down that information.

Very interesting developments have been made, some of which we think we have contributed to, in determining how to make such promotional studies, such personal interview studies, analyses of your market, of your station preference, and coverage studies that may be useful in presenting the information which it has been indicated here a number of times today, is going to be a necessary part of your new methods of merchandising and selling radio.

Amos 'n' Andy Announce New Antiseptic

PEPSODENT ANTISEPTIC, new product of the Pepsodent Company, Chicago, was first announced to the public during the daily Amos 'n' Andy radio program on Saturday, January 10. This new antiseptic is said to ban bad breath for a longer time than any other antiseptic and also to kill disease germs more rapidly.

Until March 1 only radio will be used to advertise this antiseptic. At that time a publication campaign will be commenced. Interest among druggists has been aroused by the presentation of \$1.75 worth of Pepsodent Antiseptic to each dealer without charge. Samples have also been distributed among doctors and dentists. In all, about 500,000 free bottles have been issued.

The campaign is in the hands of Lord & Thomas and Logan, who also are in charge of the toothpaste advertising.

Pequot Launches Radio Campaign

THIRTY of the country's most famous women appear as guest speakers on the program series recently launched by the Pequot Mills of Salem, Mass. The programs are electrically transcribed by the Stanley Recording Company of New York, under the direction of Homman, Tarcher & Sheldon, Inc., New York agency in charge of the Pequot account.

Blackstone Cigars Now on NBC

THE Blackstone Plantation program, featuring Frank Crumit and Julia Sanderson under the sponsorship of Waitt & Bond, Inc., Newark, N. J., maker of Blackstone cigars, is now on the air over NBC network. This program was formerly a Columbia feature.

Salada Tea on Air

A NEW weekly NBC musical program, "The Salada Salon Orchestra," is being broadcast under the sponsorship of the Salada Tea Company of Boston.

In a Newspaper it's Circulation

IN RADIO IT'S

AUDIENCE

with apologies to Chesterfield

The recent Price-Waterhouse survey in Wichita shows KFH to have almost 3 times as many listeners as the next nearest station. This verifies our contention:

No Radio Campaign Can Guarantee Coverage in The Rich Wichita Territory Unless KFH is used.

Station Particulars on Request

RADIO STATION KFH, WICHITA, KANSAS



From the Capital
of the Nation



STATION POPULARITY vs. HIGH POWER

New York American,
December 8, 1930, page 6.

13,173 TO 742 ONE-SIDED POLL IN RADIO TRIAL

Thousands of Jurors Suspect
Night Club Dancer, Others
Point to 'Hawk' and Spalucci

By **BANDOLPH McNALLY.**

"Not guilty!"

By a verdict so overwhelming as to be almost unanimous, the greatest jury ever to sit in a murder trial in America yesterday refused to send the beautiful and charming society girl, Vivienne Ware, to the electric chair, for the killing of Damon Fenwick, her fiance.

Nearly 14,000 jurymen and jurywomen who listened in on the sensational radio trial, under auspices of the New York American and the National Broadcasting Company, sent in their findings. The poll of this huge jury was:

Not Guilty	13,173
Guilty	742

Washington Herald,
December 7, 1930, page 6-B.

Two Hearst Newspapers
New York American and
Washington Herald
simultaneously broadcast

"THE TRIAL OF VIVIENNE WARE"

each using local talent
identical broadcast, same script

New York City station—
30,000 watts, clear channel

Washington station—(WOL)
100 watts, local channel

Public were asked to write verdict to
the newspaper in their city who
counted and read all letters.

The result—

Total letters—

Washington (WOL) - - -	16,728
New York City - - - - -	13,915

Excess of local station returns.. 2,813

'RADIO TRIAL' WINS PRAISES OF THOUSANDS

16,728 Listeners Sent Verdicts in First Broadcast of a Court Drama; WOL Lauded

Judge Robert E. Mattingly, Attorneys Raymond Neudecker and James O'Shea, others of the cast which played in "The Trial of Vivienne Ware," Station WOL, over which it was broadcast, and The Washington Herald, can bow themselves dizzy this morning.

Never, in the history of The Washington Herald has a feature such as the radio fictional murder trial drawn such response from readers and listeners. Or such applause, for, according to many of the 16,728 letters, 14,674 giving verdicts of not guilty, and 2,054 giving verdicts of guilty, the broadcast was "educational, instructive, brilliant, clever, and fascinating," so pardon us while we brag a little.

Without fear of contradiction, this was the greatest letter pull of any individual feature broadcast on any station, any time, anywhere, for a non-chain or single broadcast.

It's listening audience you want—we have it and reasonable rates

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

PERSONALITY IS NEEDED TO PUT OVER A PROGRAM

(Continued from page 13)

proud of a 14-call day. But getting a hearing is only half the battle with the radio personality. Once he is 'in' he must prove entertaining and compelling or a twist of the dial will put an end to his audience, just as the slam of the door ends the call of the door-kicker who has no personality. It is in keeping his listeners interested that Dobbs excels. Not only does he interest them in his program, but he has the faculty of interesting them in the product he is talking about.

"Dobbsie's audience is appreciative. This has been demonstrated time and again. Not having heard the program themselves, a majority of the managers of our 900 stations in the eleven western states can tell, within two hours after a program is over, just what product Dobbs

talked about that morning. Why? Because within that short period of time the radio listeners have started to execute the thought Dobbs left with them and call for one of our specialty products or for a trial tank of gasoline.

"This then, is the real pulling power of radio. It is actually possible to pull the prospects into our outlets and the program personality is responsible. We recently checked and compared the results obtained from a full page magazine advertisement reaching 250,000 people and the one-time mention of the same product by Dobbs, who requested listeners to send in for a descriptive booklet. Thirty-two times as many inquiries resulted from the radio mention of the product as from the magazine advertisement.

"The policy of the company is against placing a premium on any of its products. In order that we might check the status of the Dobbs program, we recently had Dobbs mention Aunt Jenima Pancake Flour. His announcement, made only once, called for the mailing in of the top flap of a flour carton. On the first day we received 700 flaps, the second brought 900 and the flow kept up steadily for two weeks. On the fourteenth day the flaps were still coming in at the rate of 35 a day.

"The Shell Happytime Program issues from time to time a little booklet called Shell Echoes which contains news of the broadcast, selected fan mail, and other material of interest to regular listeners.

We are never able to anticipate the demand for that booklet. We printed 600,000 copies of the last number, to be distributed through the Shell stations only on request, and within 10 days the issue was completely exhausted.

"These results simply evidence the high standard of the program. Dobbs is admittedly a superb entertainer. More than a million letters attest that. Thousands of shut-ins, in addition to the regular home audience, await the morning program eagerly every day."

Bobby Jones Talks for Listerine

QUICK to take advantage of the champion's retirement from amateur golf, the Lambert Pharmacal Company, St. Louis, manufacturer of Listerine, has engaged Bobby Jones to give a series of 26 weekly golf talks over an NBC network. The talks will last 15 minutes and will combine instruction and anecdote.

Grigsby-Grunow Uses Transcriptions

WITH the exception of a fifteen-minute period each Monday morning during the CBS Radio Home Makers Hour, all network advertising of the Grigsby-Grunow Company, Chicago manufacturer of Majestic radios and refrigerators, has been discontinued. Half-hour electrical transcriptions, the Majestic Mysterious Musical Monarch programs, are being placed on more than 50 stations, according to a recent announcement by Ray S. Erlandson, director of broadcasting.

This change is especially interesting because Grigsby-Grunow in 1930 set a new high mark for the number of hours broadcast by a single concern, all of the programs going out over a Columbia network. The new programs are products of Record-O-Cast, Chicago.

KFJB

in Central Iowa's Trading Center
MARSHALLTOWN

Consistently serving more than
50% of

Iowa's Major Cities

including

DES MOINES	WATERLOO
MASON CITY	FORT DODGE
CEDAR RAPIDS	

10-Hour Daily Schedule 250 Watts
Write for Folder



MEXICO!

... These stations, with an internal coverage, with millions of listeners in Mexico, the United States and Cuba, will carry your Message at rates that are both attractive and advantageous. Write for details.

... The entire listening public, an audience of educated people of high purchasing power, is thoroughly covered by these 1931 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 McElhiney and Associates

Eastern Scott Howe Bowen, Inc.

Mexico Wendell Cox
RCA-Victor Agency, Tampico

RADIO STATION REPRESENTATION!

OUR service to advertisers and advertising agencies comprehends all phases of essential co-operation in the development of successful radio campaigns and the allocation of desirable station time.

We serve each radio station we represent as an active, integral part of its own organization. This service from the stations we represent is a valuable economical and helpful service to those advertisers and advertising agencies who are seeking to make the most effective and profitable use of radio broadcast advertising.

As you turn the leaves of the Standard Rate and Data Service you will find us listed by many important stations as their representatives. The Standard Rate & Data Service includes such listings only when so instructed by the stations themselves.

This company was the first one in the East to function as direct representatives of radio stations. We have been responsible for the development and placing of a major share of all "Spot" broadcasting by National Advertisers. This long and successful experience is a strong assurance of the validity and usefulness of our service.

A 'phone call, telegram or letter to any of our offices will bring prompt response.

*Radio
Station
Representatives*

SCOTT HOWE BOWEN, Inc.

CHRYSLER BUILDING, NEW YORK

CHICAGO PHILADELPHIA DETROIT DALLAS
180 N. Michigan Ave. 1615 Integrity Bldg. 1106 Fisher Bldg. Baker Hotel

CONTINUITY

(Continued from page 11)

value of creating good will, although it does seem to me that the theory of good will is in many respects similar to the old idea about "fair-weather" friends. The New York correspondent, Mr. O. O. McIntyre, speaks of Broadway spenders who entertain large circles of friends during their palmy days and points out the fact that as soon as the entertainment stops, these same "friends" fade away like Villon's "snows of yesteryear." Our pampered good-will friends are often like that, and it seems to me that a sponsor can risk offending a few of these in order to tell listeners who he is and what he is selling. Radio has progressed to a point today where the worthwhile members of the audience will accept a certain amount of advertising without taking mortal offense.

Well, let it pass. The point I am

trying to make is that the creation of a good continuity is a man-sized job, worthy of the best minds in this or any other business, and that our future progress is dependent to a large extent on the amount of distinction we can get into our radio programs. Like the movie folk we must come to the realization that a cast of star performers is not necessarily a guarantee of a good show.

IN creating a radio continuity, there are a number of things to consider. Radio's chief asset, not shared by other medium, is the opportunity for an intimate sincerity. Don't pussy-foot. Radio listeners rightfully have a tendency to resent advertising that sneaks up and pounces on them when they have been led to expect something else.

Don't overlook the rare opportunity radio gives you to use an emotional appeal. Count Hermann Keyserling says that we Americans are the most emotional race on earth because we are largely influenced by our women! Whatever the reason, the average American seems to respond most readily to entertainment spread with a thick, gooey coating of sentiment. I recently served as one of the judges in a continuity contest and second-money went to a yarn in which the principal character was a little child, and in a hospital at that! Regular Tiny-Tim stuff, but the judges liked it because it got them on a weak side—they had children of their own! The saying, "A little child shall lead them" is no idle fancy when applied to radio.

If you doubt me, think over in

your own mind how many of the outstanding radio programs of today are based almost solely on sentiment. Amos 'n' Andy, Seth Parker, Shell Happytime, Memory Lane, to name just a few, and in another field of entertainment—Al Jolson has been packing 'em in for years with his "Mammy" and his "Sonny Boy."

I like to say that good continuities are written by ear. By this I mean that the continuity writer should be able to hear his program in his "mind's ear" in just the same way that the visualizer in an advertising agency can draw a "rough" from which he can tell exactly how the printed advertisement will look. The continuity man should develop this sense so that he comes to know more or less by instinct when there should be music, how much copy the program will carry and so forth. Call it a sense of showmanship, if you like.

There is, in fact, a direct parallel between the preparation of printed advertisements and radio continuities. The component parts of an advertisement are the copy, the artwork, and the trademark or signature. The relation between these elements is the layout. The copy in a radio continuity, just the same as in an advertisement, is the sales talk; the entertainment corresponds to the artwork, or attention-getter; and we also have our auditory trademarks in radio, our theme and signature songs. The pattern in which these appear is our continuity, or our layout.

The same fundamental rules ap-

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

"There's GOLD in them hills!"

Cincinnati's famous seven hills—
and their rich environs—com-
prise a "million-market" for YOUR
product. For thorough coverage
of this concentrated buying-power
... for surefire pulling power ...
use the station they listen to—

WKRC

Cincinnati, O.

"the only Columbia Station in the rich Ohio Valley"

ply both to radio and to printed advertising. Just as the judicious use of white space is one of the most important considerations in designing an advertisement, so, too, is it necessary to leave plenty of breathing space in a radio program. It seems odd that the man who would under no circumstances fill his advertisements to the margins with type, will in his effort to get his money's worth from a radio program, load it to the guards with advertising copy.

If you are the kind of an advertiser who feels that a painting by McClelland Barclay or Russell Patterson is essential to the success of your printed advertisement, then hire the very best radio talent you can find and pay the price. It amounts to the same thing because artists, whether graphic or audible, have one main function in advertising, to attract and hold attention while you get your sales message across.

A few more fundamentals: Don't overstrain yourself. The public in general is adverse to extreme novelty. What they want is the old thing presented in an interesting new way.

Not startling, nerve-wracking originality. There is nothing original about a blackface act, for instance, yet Amos and Andy are doing well. The principles underlying the success of the Shell Happytime are as old as a Mississippi campmeeting. But both of these programs have struck the richest vein of popular fancy, not because they are new and strikingly original, but rather because they are the tried and true stuff, served up in a new dish.

If you are going to be funny, it is better to give them what Walter Winchell calls "belly-laughs." It is easy to be too subtle in a radio program. In dramatic sequences keep the number in the cast down to four or five main characters. As a rule, the more complicated the plot, the fewer characters there should be. Chapter plays or continued stories can be used successfully, but each chapter should tell a complete incident. Keep your style informal and vigorous and your sentences short and clear.

Well, how about it? Don't you think our gal, Continuity, deserves a little more attention? Has the Fairy Prince shown up yet?

Central Broadcasting Company Appoints Maland Sales Manager

J. O. MALAND of Chicago has been appointed sales manager of the Central Broadcasting Company, according to announcement made recently by Dr. Frank W. Elliott, vice-president and general manager of the Central Broadcasting Company, which owns and operates WOC, Davenport, and WHO, Des Moines.

Mr. Maland was sales manager of the Columbia Broadcasting System farm network until January 1. He is one of the pioneers in radio, beginning as the first radio dealer in northern Iowa and southern Minnesota in 1922. Later he acted as farm program director of station WLAG (now station WCCO, Minneapolis), and as commercial manager of WLS, Chicago.

He has also served as president of the Northwest Radio Trade Association and director of the Federated Radio Trades Association, preceded by many years of advertising agency and publication experience.

National Biscuit Company on Home Makers' Club

THE National Biscuit Company, New York, has gone on the air with a series of food talks, given each Monday and Thursday morning as a part of the Radio Home Makers' Club, over the Columbia chain.

"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
DAVENPORT

CENTRAL BROADCASTING CO.
FRANK W. ELLIOTT, V. P. and Gen. Mgr.
Owning and Operating Iowa Radio Stations
Administrative Offices: Davenport, Iowa

WHO
DES MOINES

A NEW FEATURE



DEACON BROWN AND HIS PEACEMAKERS at the Hall of Injustice

Comedy "Nigger Blues" Spirituals Jazz Pathos. Here is the most entertainment in fifteen minutes you ever heard!

Deacon Brown's sermons on Prohibition, Face Lifting, "Avigation", "Two Timers" and other timely topics, are classics in comedy and homely wisdom.

And when the Peacemakers are thrown out of the Hall of Injustice for failure to pay their rent and have to take to the road you will certainly want to follow them!

TWENTY-SIX PROGRAMS NOW READY--MORE BEING RECORDED

A NEW SERVICE

Continental Broadcasting Corporation now has a sufficiently large and varied library of radio programs by electrical transcriptions to offer a regular contract program service to radio stations.

Unquestionably the "wax chain" offers the large majority of radio stations a quality of talent and variety of entertainment that is not available to them by any other means—with live talent, telephone chain services, or phonograph records—a variety and quality of program that is essential in building and holding local audiences—and in securing and serving local advertisers.

An hour, or half-hour a day of Continental transcriptions can now be secured at a figure comparable with the most ordinary talent costs—frequently it is less—and it will prove to be one of your major attractions, both to your audience and your advertisers.

Only one station in each community can secure this service — and the direct merchandising help that goes with it.

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



SAND AND GRAVEL AND RADIO PRODUCE CONCRETE RESULTS

(Continued from page 17)

of the early broadcasts cleared up this situation and Mr. Makins is responsible for the following statement in substantially these words: "If my radio campaign did nothing more than clear up the point of the ownership of my company, it would have been worth all that it cost this year." He and his associates in the business are now ardent believers in the power of radio advertising.

At a little later date it is contemplated that the programs will tell something about the romance of the sand and gravel industry and not so much stress will be placed on the Makins Big Yellow Mixers, which have certainly been popularized in the ten months that the Makins Company has used radio.

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 $\frac{1}{3}$ 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

KGER Gives Reasons for Growth of Broadcasting as Advertising Medium

IN A RECENTLY published brochure, KGER, Long Beach, Calif., cites the following reasons "why broadcast advertising is growing at a more rapid rate than any other medium in the history of advertising:

"It registers its mental impressions through the natural function of hearing, rather than through the acquired art of reading.

"It is living thought, backed by the personality of the speaker, and carries the greatest degree of authenticity and conviction.

"It is the closest approach to personal salesmanship of any medium known.

"A good radio program is the only form of advertising which has the ability to bring a reaction of gratitude from the public.

"The good will engendered by an advertiser's radio program causes the listener to accept, with a greater feeling of friendship, his newspaper, magazine, mail or billboard advertising.

"Broadcast advertising is flexible. On the radio you can choose the audience you wish to reach in two ways—by the time you select and by the nature of the program you present.

"Radio is the only medium of advertising in which the advertiser has the power to increase the circulation of the medium. Every station has its normal or average listener audience. A program of special merit oftentimes doubles or triples the normal audience.

"Families owning radio receiving sets represent the real buying power of the nation. They are a settled population and in need of commodities, luxuries and services of all kinds."

Karol Joins Columbia

MR. JOHN KAROL, formerly director of market research of Crossley, Inc., has joined the Columbia Broadcasting System as consultant for special broadcasting and market investigations.

Broadcasting Licenses to Last Six Months

WITH the termination of the existing broadcasting licenses on April 30, new permits to broadcast will be issued for six months instead of for 90 days as heretofore. This decision of the Federal Radio Commission is a partial victory for the broadcasters, who have urged that the licensing period be lengthened to one year in order to give them a security somewhat commensurate with the large investments they have made in equipment.

Philco Uses Transcriptions

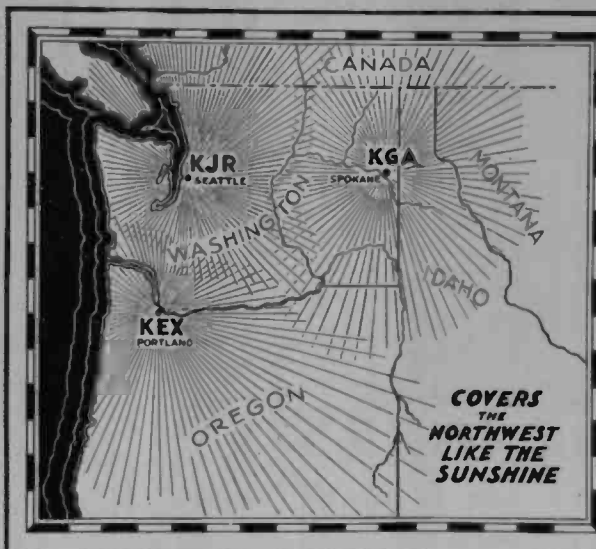
AN almost double number of outlets for the weekly symphony concerts will be used by the Philadelphia Storage Battery Company in 1931, according to an announcement by Sayre M. Ramsdell of that organization. The Tuesday night broadcasts over 39 Columbia stations will be continued, and in addition the Philco Orchestra will be heard over 33 other stations by means of electrical transcriptions. The programs on these stations, which are scattered throughout the country, will be staggered, every night but Saturday and Sunday being used.

Publisher Joins KQW Staff

THE Pacific Agricultural Foundation, Ltd., San Jose, Calif., owner and operator of station KQW of that city, has appointed Fred J. Hart managing director. Mr. Hart has been publisher of the California Counties Farm Bureau Monthlies.

Correction

IN the discussion on the desirability of stations making a service charge for handling electrical transcriptions, at the Cleveland convention of the National Association of Broadcasters, as reported on page 35 of the December issue of BROADCAST ADVERTISING, Mr. Hedges is quoted regarding the Electrical Research Products charge of "\$100 a year for the use of equipment." This should be "\$100 a month."



NORTHWEST'S MOST POPULAR CHAIN

KJR — KEX — KGA

SEATTLE
970 KCS.

PORTLAND
1180 KCS.

SPOKANE
1470 KCS.

POWER

INTENSIVE COVERAGE

5000 WATTS

REPRESENTATIVES

M^{EL}HINEY & ASSOCIATES
SCOTT HOWE BOWEN, INC.

NORTHWEST BROADCASTING SYSTEM, INC.

GENERAL OFFICES, HOME SAVINGS BUILDING, SEATTLE.

YOU'RE at the mike now . . . the orchestra rests . . . you're putting your story on the air . . . perspiration . . . "—my, it's warm in here . . ."

You can afford a little stage-fright, when the precious minutes of program time are slipping into the past. You can afford to wonder how many sets are putting your precious selling words into ears.

Your listening audience depends entirely on programs.

It seems obvious, then, that people are going to listen to the station that studies and builds programs to suit their own taste. Southwest programs are for Southwest people. We know what they like. We're mighty close to the home folks!

By the way, recovery year is certainly doing its stuff in the Southwest. There's so bloomin' little to recover from. Try Southwest time and prove this on your own sales map.

"Mighty Close to the Home Folks"

SOUTHWEST

BROADCASTING CO.

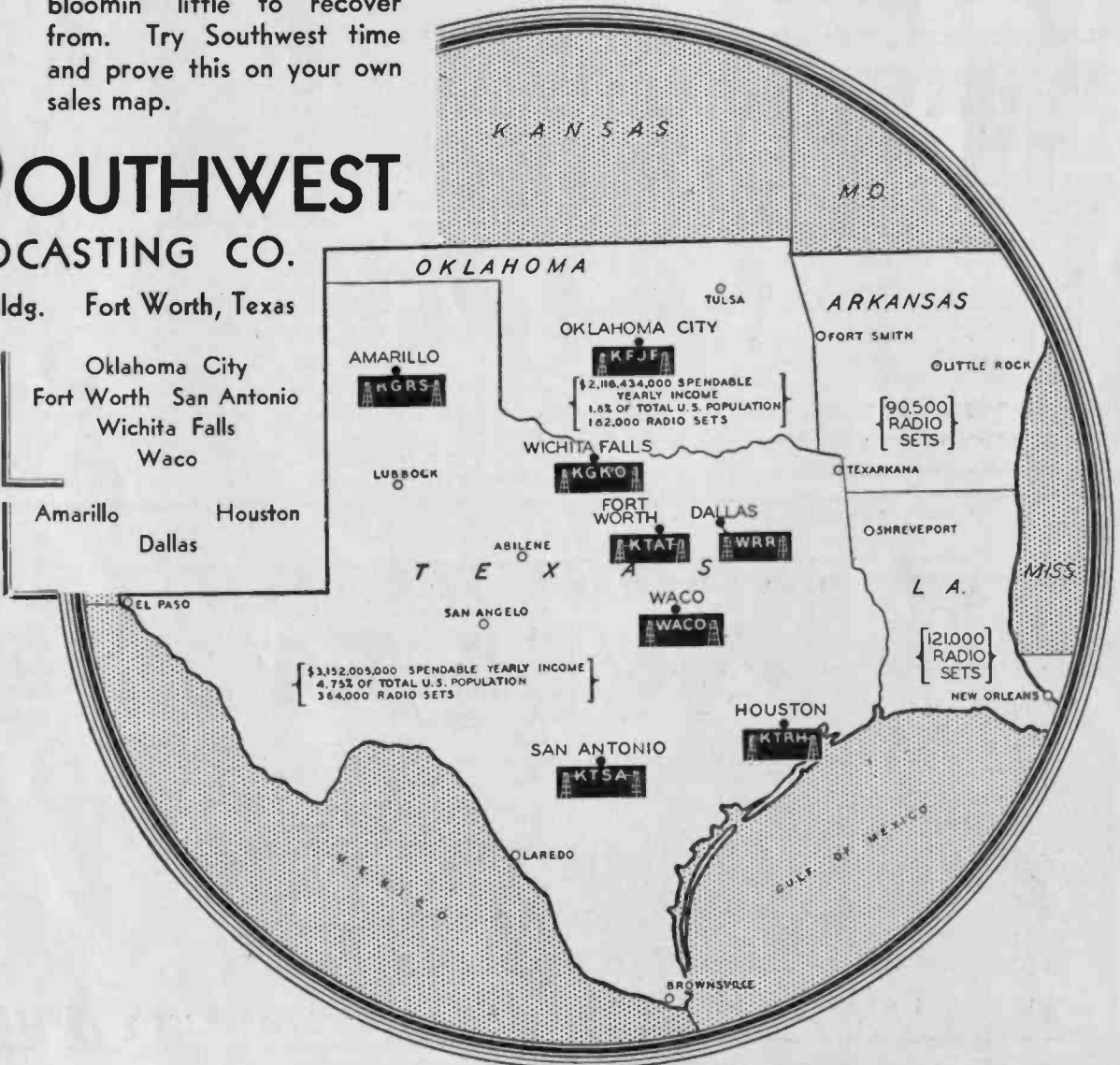
Aviation Bldg. Fort Worth, Texas

STATIONS

- Oklahoma City
- Fort Worth
- San Antonio
- Wichita Falls
- Waco

Associated STATIONS

- Amarillo
- Houston
- Dallas



MERCHANDISING THE VAN HEUSEN RADIO PROGRAM

(Continued from page 12)

today recognized as one of the outstanding orchestras on the air, and our vocalists have also achieved a tremendous following.

After the program had been set and the talent selected, after the day of the week and the hour of the Van Heusen broadcasts had been decided, and while we were hard at work on the plans for merchandising the radio campaign, we were getting exceedingly busy on publicity. Stories and pictures of the stars on our program were sent to a tremendous list of newspapers from three different sources—the publicity department of the Columbia Broadcasting System, the Judson Radio Program Corporation, and our own radio department.

We arranged special interviews

WORC

WORCESTER, MASS.

Used by more than 60 local and 30 New England advertisers weekly—Thus, those who know Worcester and New England, furnish **tangible proof** that WORC is the preferred Worcester Station.

|| IMPORTANT: Worcester cannot be covered by an outside station—

Studios: 60 Franklin Street, Worcester, Mass.
Member Columbia Broadcasting System

for the Van Heusen stars with artists and feature writers. Special letters were sent to newspapers, giving complete details regarding forthcoming Van Heusen programs. The newspapers were asked to give Van Heusen a well-deserved spot in their feature boxes each week. All this effort resulted in a tremendous amount of publicity for the Van Heusen programs—not “spotty” publicity, coming and going by fits and starts, but strong publicity that is carried on from week to week.

And now, to our knitting—a discussion of the most vital factor in any radio campaign, the merchandising plans behind it. Unless a radio program is merchandised right clear through to the salesmen behind the counters of the stores handling the products broadcast and beyond them to the ultimate consumers, the program is not fully effective—no matter how good it may be.

In the Van Heusen merchandising scheme we feel that no angle has been neglected, no stone left unturned to keep the trade up on its toes and to change the vast radio audience from men and women seeking entertainment to men and women in quest of Van Heusen merchandise at the point of sale. Here is a rough outline of the way in which the Van Heusen program has been merchandised to the trade and to the consumer.

About three weeks before the fall and winter series of Van Heusen programs went on the air a letter was sent to the trade outlining the Van Heusen network and the tre-

mendous spread of the territory covered. Two or three days later another letter was sent to the same list, giving the trade a look behind the scenes at the artists who were to be featured during the series. In another two or three days a letter outlining the tremendous advertising and sales significance of these programs were mailed. These three letters were laced together by the strongest kind of sales letters from Phillips-Jones.

Next, a broadside was mailed to every retail store handling Phillips-Jones products. This broadside was designed so that one side could be used as a streamer for the dealers' windows.

The proprietors of retail stores and their salesmen were tied up tight to this radio campaign and their continued interest in each and every program was insured through the medium of a cash prize contest. Cash prizes in varying amounts were offered to dealers and retail salesmen for the most constructive comments or suggestions on any seven Van Heusen programs.

Other forms of merchandising material used were trade paper advertising; stickers for outgoing correspondence, bills, statements, etc.; pep bulletins and additional window material, distributed after the broadcasts had gotten underway; comment cards for consumer distribution by the dealers; and a schedule of the biggest 1930 football games which could be conveniently carried in the customer's vest pocket.

In addition to all this, we kept in

« *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

close touch with the music publishers whose numbers were being used on our programs and had them notify their dealers of the dates their numbers were to be done. This tie-up resulted in a great deal more publicity for the Van Heusen programs.

Autographed pictures of Annette Hanshaw, one of the Van Heusen stars, were offered over the air and thousands of listener requests for this picture were received.

As I said at the beginning of this article, we cannot check definite results on these weekly broadcasts by Phillips-Jones. However, I do feel that radio has helped to accomplish successfully these three important objectives:

1. To awaken a new enthusiasm within Phillips-Jones' own organization by providing a new institutional theme.

2. To arouse a new interest on the part of the trade in Phillips-Jones and its quality products.

3. To arouse consumer interest and increase the sale of Phillips-Jones shirts, collars, and pajamas, as well as other products handled by Phillips-Jones retail outlets.

Columbia to Experiment with Television

THE application of the Columbia Broadcasting System for an experimental television station has been granted by the Federal Radio Commission, in spite of an adverse report given by Examiner Elmer A. Pratt. Mr. Pratt recommended withholding action on the application for six months, during which time Columbia should be required to show substantial research of an independent nature. He stated that he believed that Columbia's experiments would merely duplicate the work being done by the National Broadcasting Company. Columbia immediately filed a protest to this report, and the commission issued them a license. The station will be located in New York City and will use 500 watts power.

400,000 Watt Station Gets License

THE world's highest powered broadcasting station, W8XAR, Pittsburgh, has been granted an experimental license to broadcast with 400,000 watts power—eight times as much as is used by any station in this country for regular broadcasting. This super-station will operate between 1 a. m. and 6 a. m. on the 980 kilocycle channel regularly used by KDKA. The new station will be operated experimentally by its owner, the Westinghouse Electric and Manufacturing Company.

New Merchandising Plan Announced by Continental

A NEW plan in the production and merchandising of electrical transcriptions has just been announced by the Continental Broadcasting Corporation of Hollywood. Instead of devoting most of its activities to producing programs directly for the sponsors, practically the entire facilities of this organization will be directed towards series of sustained studio programs for various stations.

Some broadcasters will probably maintain these Hollywood transcriptions as straight sustained programs, but the majority are expected to procure local sponsorship for the entertainment features. Continental is now making plans to develop immediately a sales organization force with the express purpose of aiding the stations with which it is associated by helping the individual broadcaster to merchandise a program in his own locality after he has bought the transcribed series.

The announcement, issued in the form of a joint statement by Hal M. Ayres, president, and Robert Hartley, vice-president and general manager, goes on to say that Continental hopes eventually to develop different types of programs along lines of live, newsy topics and happenings of the day.

These would conceivably include brief daily fashion talks, with musical background, as a service for department store programs; some carefully prepared and

staged programs for public utilities organizations; a series on education; broadcasts designed particularly for local sponsorship of various types of retail business, and so on up and down the line of business enterprises.

Gold Dust Programs Continue

THE affairs of "Dinah" and "Dorah," the two colored cleaning gossips of Harlem, will continue to be heard over an NBC-WEAF network through a renewal of contract with NBC and the client, the Gold Dust Corporation of New York. The agency for this account is Batten, Barton, Durstine & Osborne, Inc., of New York.

Graham-Paige Sponsors Series

A NEW series of Sunday evening programs over the CBS network is sponsored by the Graham-Paige Motors Corporation of Detroit. The Detroit Symphony Orchestra and Edgar Guest, poet-philosopher, are presented. The Graham-Paige account is handled by Brooke, Smith & French, Inc., Detroit agency.

Radio Editor Joins Agency

JOHN D. GORDON, for the last six years radio editor of the New York World, has joined the Richardson, Alley & Richards Company, New York advertising agency. Mr. Gordon will direct the broadcast advertising of this agency's clients.

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

Single Announcement Brings 10,000 Replies

WHEN the Campana Corporation of Batavia, Illinois, wished to check the listener interest evoked by its radio programs, it was decided to offer a free sample of Campana's Italian Balm to any listener writing in. As sampling has always been a part of this manufacturer's merchandising plan, it seemed logical to allow his newly begun broadcast advertising to furnish him with a first class mailing list of people already interested in his lotion and at the same time to check its own effectiveness.

Late in November the first Campana program had been broadcast. Known as "The First Nighter," each broadcast consists of a three-act drama, condensed to fit into a half-hour period, with between-acts comments by "the first nighter." An NBC network of 10 stations was used.

On December 18, the sample offer was made. Up to January 8, 10,826 replies had been received from this one announcement. On that date the offer was repeated over the hook-up, which now includes 12 stations. This return has convinced the advertiser that his broadcasts are a valuable part of his advertising. McCann-Erickson, Chicago, is in charge of all phases of the Campana account.

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

Radio Household Institute Renewals

THREE of the joint sponsors of the Radio Household Institute have renewed contracts with NBC, it has been announced. They are the General Foods Sales Company, Inc., National Pickle Packers Association and Fels & Company. Their fifteen-minute morning talks are heard over an NBC-WEAF network.

Hammond Clock Appoints New Agency

THE Glen Buck Company of Chicago has been appointed to direct the advertising of the Hammond Clock Company of the same city.

Emil Brisacher Gets Milk Account

EMIL BRISACHER & STAFF, San Francisco, is now directing the advertising of the Sego Milk Products Company of that city. Broadcasting and newspapers are to be used.

Expands Program Area

THE Monday night Sherlock Holmes programs, sponsored by the G. Washington Coffee Company over an NBC network, have been extended to the Pacific Coast.

New Advertisers on National Home Hour

FIFTEEN-MINUTE periods once a week on the National Home Hour of the NBC have been contracted for by the Virginia-Carolina Chemical Corporation and Dorothy Gray, Inc., of New York. Talks on plant foods and home gardening will occupy one period; talks on beauty the other.

Agency Appoints Radio Counsel

MENDTE-JOHNSON, Philadelphia, has appointed Miss Henriette Harrison as radio counsel. Miss Harrison was formerly connected with The Biow Company, New York.

Late Hour for Standard Oil

THE Standard Oil Company of Ohio will broadcast the Sohio Night Club from 11 p. m. to midnight every Friday during 1931 over station WLW, Cincinnati. A 52 time contract was signed for the broadcasts, which began on January 2.

This is the fifth hour program to be signed by WLW for the 11 p. m. period during the last month. The others are the Willys-Overland Memory Hour on Monday, the Granite Hour on Tuesday, the Old Masters Chime Reveries on Thursday and King Edward's Cigar Band on Saturday.

Procter and Gamble Sponsor Mrs. Blake's Column

MRS. BLAKE'S Radio Column, a 45-minute morning program broadcast every Friday morning over the CBS chain and featuring menus, household hints and other topics of interest to women, is a new program sponsored by the Procter & Gamble Manufacturing Company, Cincinnati.

NBC Promotions

D. S. TUTHILL, former sales manager of the National Broadcasting Company, has been appointed assistant to G. F. McClelland, vice-president and general manager. R. C. Witmer, assistant sales manager, succeeds Mr. Tuthill.

G. W. Johnstone, manager of press relations, has been advanced to a place in Mr. Aylesworth's office, and is succeeded by his assistant, Walter C. Stone.

Sponsors Style Broadcast from Paris

SPEAKING direct from his atelier in Paris, Capt. Edward Molyneux, leading French couturier, will tell American women about the latest fashions on Friday evening, February 6, as part of the Peter Pan program. This program is one of a series sponsored by Henry Glass & Company, maker of Peter Pan fabrics, over the Columbia Broadcasting System. To reach his American audience at 10 p. m., Capt. Molyneux will go on the air in Paris at 3 a. m., Saturday.

Resolve!

To hike your Sales Quota
above par in the KANSAS
CITY Trade Territory—

during
1931

AN
OUTSTANDING
MEDIUM
At Your Service

KMBC

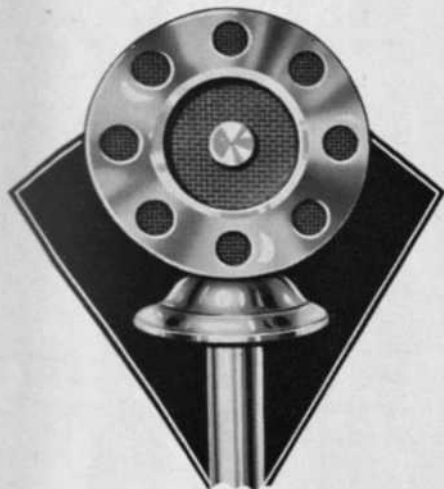
Midland Broadcast Central
"FIRST
IN THE HEART OF AMERICA"

Midland Broadcasting Co.

Pickwick Hotel

Kansas City . . . Missouri

RADIO AUDIENCES ARE DISCRIMINATING



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

The effectiveness of radio, for broadcast advertising, demands that intimate knowledge which comes only with wide experience. The results obtained by the many advertisers whose accounts are serviced by us are the best proof of our knowledge and ability. Success means repeat orders. Our largest volume of business comes from advertisers and agencies whom we have served in the past.

THE efficient handling of every possible detail involved in a radio campaign, the building and production of the proper program, the selection of stations that pull, continuity, talent selection, recording supervision, checking of releases, are just a part of the professional service rendered our clients.

Our service includes the successful production of spot announcements, sponsored programs and electrical transcriptions by Columbia.

*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

RANDOM THOUGHTS ON RADIO

(Continued from page 15)

ply to the radio as to any other medium. If the product is poor it doesn't matter how good the program is, the results will not justify the expenditure. If the copy is poor you can use the best newspaper in the world and the results will be likewise. If the message is sent over the radio into the territory where there is no distribution there will be no sales. It is just as absurd to buy radio coverage where you do not have distribution as it is to advertise in newspapers where you do not have distribution.

I could go on without end and in every case the results or lack of results obtained through radio would check as to cause for results or lack of results in any other form of advertising.

There are three advantages at present enjoyed by radio advertising over any other form with which I am familiar. First, you can reach more people for less money over the radio than in any other way. For example, our figures indicate that it

cost us \$1,600 to reach a million radio sets and \$3,125 to reach a million newspaper readers, in a recent comparison. That is, it cost us \$3,125 to get a million circulation.

Right at this point I have a feeling that somebody wants to get up and say, "But there are a lot of people who tune out the radio programs when the advertiser starts to give his message." My answer to that is this—and it is a perfectly fair answer—that for every radio listener who tunes out when the advertiser starts to talk there is the same chance that he never sees the advertisement in the newspaper or the magazine, and that suggests another subject I shall take up later. What I have cited proves the point; first, you can reach more people with less money over the radio than in any other way.

Second, if your program is half-way decent you can attract and hold more people who will hear your message. On this point I want to say that the advertiser has to build his own audience. The audience is there. If he makes a program sufficiently interesting he is going to get a large percentage of that audience. In fact, he is going to get practically all of the people who like the kind of program he gives.

The third advantage of radio advertising is that people who seldom read advertisements in newspapers, or any printed medium, will listen to the advertising message over the radio because it is easier. Everybody is lazy whether he admits it or not and it is easier to listen to advertising than to read it. There are some people so lazy that in spite of their desire not to hear any advertising they won't take the trouble to tune out the program when it comes to the advertising announcements—just the same as there are some people so lazy that after reading the first page or telegram page of a newspaper, they stop and do not get to the advertising section at all.

Now that we have been speaking on some of the advantages of radio advertising let us take up a few of the disadvantages, because I want to be as fair as I can whether I get any credit for being fair or not.

Right now you cannot show what you advertise over the air. None of your listeners can get any idea of

the style of a shoe or a dress beyond the description by words, which at best leaves practically everything to the imagination. Again, you can't cut out a radio program that gives details you wish to remember or refer to later. You can clip an advertisement from a newspaper and save it. In the third place, too many commercial managers of radio stations are obsessed by the idea that you can't quote prices over the air. A great many station managers I have met and companies offering facilities for national hook-ups make it as difficult as possible for the advertisers to do business with them. A great many stations seem to consider their chief job as one to impress sponsors that there is something mysterious about radio. They have built up a lot of rules, regulations and policies that mean nothing beyond carrying more people than is necessary. They put in a station and then hire somebody to superintend the one who is working and then hire somebody else to superintend the superintendent. That is one reason why some radio stations don't make any money—they carry too much show window stuff on the pay roll.

Now we go back to the argument of a great many newspaper solicitors. They are always reminding me that if they don't like a program they can tune it off. All right. If I don't like a newspaper I don't have to take it into my home and then none of the ads come into my home. If I like a newspaper and I am taking it into my home I am not going to cancel my subscription to that newspaper because I read an advertisement or an article that offends.

In the law of averages no great number of people are going to tune out radio programs because you happen to offend them, or to shut off the program because of the advertising message, than refuse to subscribe to or read the news in the newspaper because the newspaper carries advertising.

Let me consider direct-by-mail advertising. Direct-by-mail advertisers, in selling their wares, tell us and tell us truthfully, that the mailing piece is delivered right into the home by Uncle Sam's special messenger. I know of this to be a fact because today I paid 2c postage due

It's leaf turning time!

Why not decide to get the maximum of coverage in North Dakota, northern South Dakota, western Minnesota, and eastern Montana—as well as the City of Winnipeg and a goodly portion of several Canadian provinces for your radio advertising during 1931?

Why not decide to use

WDAY

FARGO, N. D.

940 kc. 319 meters
1000 watts—100% modulation

LEADERSHIP

1930 was a great year for radio in general, and certainly for WBBM in particular. Already occupying, by a wide margin, the position of leader in commercial success, among all Chicago stations, WBBM soared to new heights of leadership in 1930 by chalking up a gain in commercial revenue of 46.8% over 1929.

If you plan on broadcast advertising in the Chicago area, of course you will want to use WBBM. And we will always consider it a genuine pleasure and privilege to work with you in preparing your broadcast merchandising plan. So call on us at any time, won't you?

THE AIR THEATRE
WBBM CHICAGO
25000 WATTS—389.4 METERS—Clear Channel

on a piece of advertising matter in which I had no interest. A great percentage of the mail delivered into the home by Uncle Sam's special messenger is thrown into the waste basket by the housewife, without being read. I don't believe that more people turn off a radio program than throw pieces of direct mail advertising into the waste basket.

I want to make the point that all good advertising gets results whether it goes into the brain through the eye or the ear. Poor printed advertising doesn't reach the brain because it fails to attract the eye and people won't read it. Poor advertising over the radio doesn't reach the brain because people won't listen to it.

Let us consider the text of newspapers and magazines and the quality and lack of quality of radio programs. Newspaper men, especially those who own, manage or work

for sensational newspapers, tell us that they publish that kind of a newspaper because that is what the people want. The fact that yellow papers enjoy the largest circulations seems to bear out this statement. I don't think that you can expect any newspaper owner to publish his paper for his own amusement. Neither do I expect him to waste his money or lose profit in an effort to improve the reading taste of the public.

Jazz programs, in spite of all hypocritical criticism, seem to be the most popular. For that reason I don't expect the sponsors of Lucky Strikes to feature a symphony of Beethoven in order to bring the people up to a higher type of music. Radio, because of its novelty or widespread interest, is much more responsive than newspaper advertising. By that I mean that if an advertiser on the air commits an offense or fails to please he knows it quicker than the advertiser in the newspaper.

The use of radios in advertising during the depression has prevented a great deal of loss of lineage in newspapers and magazines and of revenue for other forms of advertising. Instead of trying to discourage radio advertising, newspapers should encourage it through closer cooperation. No newspaper can stop radio advertising by refusing to give the radio advertiser the benefit of an honest listing. No newspaper will gain anything on the part of its readers by trying to conceal the fact that certain advertisers entertain

over the air. I don't care what any editor says, the people are more interested in the definite information that Collier's is going on the air than the indefinite "Magazine Hour" is going on the air; that Enna Jettick Melodies will be on at eight o'clock than that "Voice Melodies" will be on; that "Your Eyes" will be on at 4:45 Sunday afternoon than "Ensemble and Mixed Quartet."

N. A. B. Staff Additions

EUGENE V. COGLEY, for nearly two years a member of the engineering division of the Federal Radio Commission, has accepted the position of assistant to the managing director of the National Association of Broadcasters. Mr. Cogley is both an engineer and a lawyer. For a number of years he was connected with a nationally-known radio institute and during his term of employment by the commission was charged with preparing engineering recommendations on hundreds of broadcasting applications. He is especially well equipped for the new position he occupies with the association and will be given charge of several of the services to be instituted in the new year.

Miss Olivine Fortier, who also happens to be a member of the bar of the District of Columbia, has joined the staff of the association's Washington headquarters. Miss Fortier is in charge of administrative details of the office and will assist in the conduct of the service bureau.

Robert Burns Panatelas to Continue

A CONTRACT for a weekly broadcast over the Columbia Broadcasting System under the program title of the Robert Burns Panatelas has been signed by Guy Lombardo and his orchestra with the General Cigar Company. These broadcasts will continue until March 1, 1932.

BROADCASTING

your message to your prospective customers in the Appalachian Region, is a good investment in future business in a fast-growing section.

Sell yourself and your product, through

W O P I

THE VOICE
OF THE APPALACHIANS

Bristol, Tenn. - Va.

(Rate Card on Request)

How's This for "Listener Interest?"

Not long ago, we had the choice of broadcasting an important night football game, or a musical feature that we knew was very popular.

We decided to let our listeners settle the question. We made several short announcements to explain the dilemma, and requested that the listeners cast their vote by phone.

In the 2½-hour period following this announcement our office received 835 phone calls. The Telephone company reported that over 1000 busy signals were reported and estimated that between 3,500 and 5,000 persons called our number in that short period.

In the voting, the football game won by 80 ballots.

No other station in this territory can demonstrate such tremendous "listener interest." In the recent Price-Water-house survey, K-O-I-L was voted the favorite station by a 3 to 1 majority.

Surely, a medium that has won such a place in the hearts of folks in this prosperous corn belt market is a powerful sales weapon for your product or service.

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

An inquiry brings full details

RADIO STATION K-O-I-L
COMMERCIAL DEPT. COUNCIL BLUFFS, IOWA.

"The Voice of MonaMotor Oil"

K-O-I-L

New Advertisers Over WTMJ

STATION WTMJ, Milwaukee, entered the new year with the promise of gratifying increases in both local and national fields. Contracts for time obtained during December, 1930, included the following: Boston Store, 300 fifteen-minute programs; Rumford Chemical Company, 52 fifteen-minute programs; Pennsylvania Salt Company, 13 fifteen-minute programs; Dwarfies Corporation, 13 fifteen-minute programs; Luick Dairy Company, 156 fifteen-minute programs; E. L. Husting Company, 27 fifteen-minute programs; Chevrolet Motor Company, 13 half-hour programs; Robert A. Johnston Company, 40 half-hour programs.

Bakers Present Sophisticated A. M. Program

BELIEVING that the morning radio audience is entitled to entertainment as sophisticated as that enjoyed later in the day, Julia Sanderson and Frank Crumit, radio and musical comedy stars, have arranged a feature for this part of the day's program of the type they heretofore have presented only in the evening.

The program, sponsored by the General Baking Company, is called "The Bond Bakers Present Julia Sanderson and Frank Crumit at Home," and after a special introductory Sunday afternoon broadcast, is offered each Friday morning over the Columbia Broadcasting System.

New Motor Oil on Air

BROADCASTING and newspapers are to be used in a campaign advertising Gilmore Lion Head, new motor oil of the Gilmore Oil Company, Los Angeles. The Botsford-Constantine Company of that city is in charge of the account. Radio has been used with exceptional success in advertising "Blue Green" gasoline, another Gilmore product.

Three Renewals for NBC

ANNOUNCEMENT of the renewal of contracts for three national radio programs on a fifty-two week basis has been announced by NBC, effective the first of January, 1931. The firms are the Armstrong Cork Company, sponsor of the Armstrong Quakers; the General Motors Corporation, sponsor of the General Motors Family Party, and the American Radiator & Standard Sanitary Corporation, which sponsors the Arco Birthday Party.

Rinso Switches to Evening

FORMERLY a morning feature, the "Rinso Talkie," a dramatic skit of the trials of newlyweds, is now being broadcast two evenings weekly. The program is sponsored by Lever Brothers, Cambridge, Mass., makers of Rinso, and is broadcast over an NBC network.

Pertussin Broadcasts

SEECK & KADE, INC., New York, manufacturer of Pertussin cough syrup, is sponsoring a new series of programs over the CBS network three mornings a week. A team of comedians, the Pertussin Playboys, is featured.

Western Battery to Broadcast

BROADCASTING, newspapers, direct mail and outdoor advertising have been selected to carry the advertising of the Western Battery and Supply Company by the Byrum Advertising Agency, Denver, recently appointed director of this account.

WIBW Appoints Benson

L. R. BENSON, former assistant national advertising manager of the Topeka Daily Capitol, has been appointed local sales representative of station WIBW of that city. The newspaper and station are both owned and operated by The Capper Publications.

Word Contest Draws 30,000

Letters

WHEN the Loose-Wiles Biscuit Company concluded a word contest following four broadcasts from Station WNAC in Boston recently, the Boston office was deluged with 30,000 letters, which required the services of ten extra girls during an entire week to read and select the winners.

A \$50 cash award to the winner and other lesser awards to 100 near winners found all New England interested in the contest. Letters came from nearly every city and town in this territory. Contestants were required to get the largest total of words from the name "Sunshine Krispy Crackers," a product of the Loose-Wiles Company. The high total was well over 5,000 words.

From the standpoint of interest and response it was the most successful contest ever promoted through a radio station in New England. The broadcast was carried over the five stations of the Yankee network, WNAC in Boston, WEAN in Providence, WORC in Worcester, WNBH in New Bedford and WLBZ in Bangor.

THE NEW WJAY

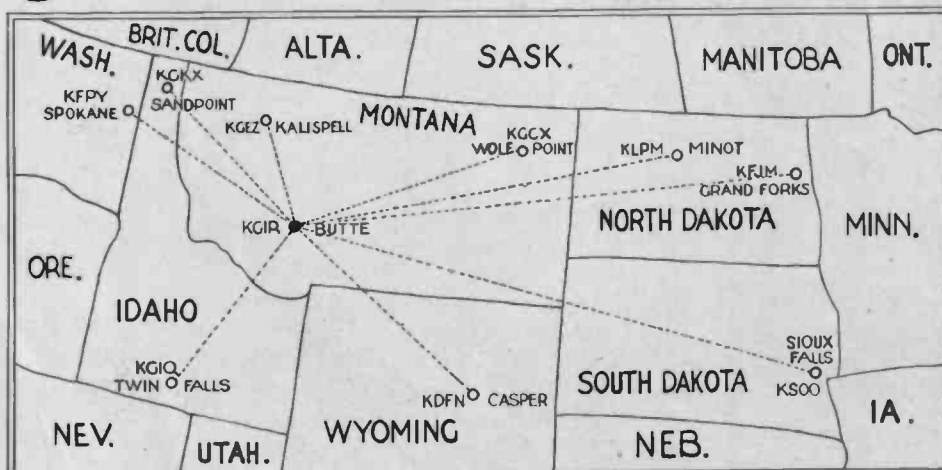
CATERS ESPECIALLY TO
ELECTRICAL TRANSCRIPTION
PROGRAMS

INTENSIVE COVERAGE
9,000,000 PEOPLE
WITHIN RADIUS 150 MI.

NEW STUDIOS AND
EXECUTIVE OFFICES

1224 HURON RD.,
CLEVELAND, OHIO
610 KILO.

A Single Contract for Complete Coverage



Montana Radio Coverage Co. - - - - Butte, Montana

THE ADVERTISING AGENCY AND BROADCASTING

(Continued from page 5)

gree of character, ability and experience. This is a safeguard of credits and also against malpractice. Both advertiser and publisher are protected against the unreliable and incompetent agent.

Your broadcasting stations should have a similar committee for granting agency recognition, requiring in the applicant not only advertising experience, but also ability to do a radio job. A radio department need not be required but a working knowledge of the medium and its technique should be an essential. This is not so difficult to acquire. The ability to put on an effective program is something different and should be granted, as that is a question of showmanship and originality and can not be measured in advance. But you can insist upon facilities and a permanent radio interest.

Such a committee should build a recognized list both of agencies and

program bureaus, which all members of your association could use in granting commissions. You would not need to use your own discretion, merely follow the list. That would save a lot of bother and loss. Anyone could apply to the committee for recognition and qualify on merit.

AN IMPORTANT thing to establish in the spot radio medium is a firm rate structure, one that is based on influence and coverage of the station, and can not be chiseled by anyone. That is anything but true at present. Rates are unstable and have little or no logic behind them. Some may be too high and others too low. Advertisers are not treated alike. Some get better rates than others . . . this is bad for a medium and handicaps its use. In some stations there is a dual rate, one for national and another for local. This we agencies deplore. We have had so much trouble with dual rates in the newspaper field that we fear them in radio. Newspapers themselves are coming to realize the folly of a rate differential, especially a wide one. It has been working havoc with them, losing them revenue on the low local rate, which the national advertiser secures. He makes an aggressive effort to get it. He has to. If he does not, his competitor will, and that makes for unfair competition. And if we agencies do not assist him, somebody else will, and we lose the business. It is a vicious circle. You cannot have two prices for the same service in any line of business without having business gravitate towards the lower.

The newspapers are not only losing revenue, they are losing business. National advertisers who can not get the local rate feel discriminated against and become dissatisfied with the press; many of them leave it for other media where there are no dual rates.

If the broadcasting stations are wise they will take a leaf out of the experience of the newspapers in this regard and avoid the embarrassment and losses which a rate differential inevitably brings. There is no more effective way I know of to discourage agencies in pushing spot radio than by having dual rates. That means grief to them and to you. The local and national rate differential also gives rise to unfair

competition, one advertiser or agent securing a lower basis and another failing to do so. That is inequity itself.

There is no reason for a differential. The plea that a local user should have a lower rate because they cannot make full use of the broadcasting coverage is not valid. No business facility can be sold on that basis. National advertisers differ widely in their retail distribution; some have a lean one and others a dense one, and still they all have to pay the same rate, whether in newspapers or radio. And the local department store, with a country-wide good will and delivery service, does not pay any more for broadcasting than a specialty shop with far less use of the circulation. Use is no criterion.

Relative costs are a better reason. If it costs the station more money to secure and service national broadcasts than local, there is some ground for a higher rate. But the costs should be fairly and fully allocated. There may be offsetting charges for local solicitation which parallel or approximate agency commissions and pay to the special.

Undoubtedly the 30 per cent commission paid to brokers is a prime cause of loading the national rate. Too much of that sort of business may force a station to do so. Some frankly tell me that they can not afford a 30 per cent cut and maintain a single rate. Others tell me as frankly that they will not keep on paying a double commission; that 15 per cent is all they can stand and will pay, either to the broker who develops and services the account, or to the advertising agency which does so; not to both. One difficulty about a 30 per cent discount to either agent or brokers is the leeway it offers for cutting prices. Our people are embarrassed by having competitors underquote them on rates, which are shaved by those who have a wide margin to trade on.

I earnestly hope that a one-price-to-all policy will prevail in the radio field. There are so many unreliable and ill-equipped radio brokers and specials, and so many advertising agencies without experience in this field, that something ought to be done to build up a better contact be-

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.



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 10x16 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

tween stations and ourselves. This we have in mind.

WE ARE planning to establish at our headquarters in New York a radio bureau, conducted by the A. A. A., which will gather data regarding every worthwhile station in the country and make it available to agents. This information will be paralleled for all stations, in a reliable way, and filed at headquarters, so that any advertising agency desiring to do spot broadcasting can get basic facts from us regarding coverage of each station, policies and programs being put on the air, and also about sources of talent, materials and recordings. We could not pick stations for them; we could only make available data about them. We could not secure talent or make programs. That would be the job of the agency itself.

In this way we hope to build up an organized and reliable contact between stations and agencies, which might take the place of much of the hit or miss effort of specials. It would also save the stations a world of trouble and expense in answering

interminable questions sent you by all kinds of people, agencies, advertisers, and bureaus. Some stations have to maintain a clerical staff to fill out questionnaires coming from all quarters, duplicating effort which might be concentrated in a central bureau of information in New York.

The main problem would be coverage. There are so many ways of determining that now that confusion results. Some stations use fan mail to indicate coverage. Some use questionnaires mailed to set users. Some measure the range of their signal strength. All indicators, perhaps, but none standardized alike for all stations. Some uniform plan should be adopted and put into effect. Even if only approximate, the findings would prove very helpful to us in our selection of stations. This is something your Commercial Committee and our Radio Committee should work out.

Facilities for checking programs and their effects is another need in broadcasting. Various attempts have been made by sponsors which are more or less unsatisfactory and not uniform. The industry really needs an A. B. C. There should be some organized way of auditing coverage actually obtained, just as there is in auditing circulation in other media fields.

The most promising venture of this kind is the Crossley system which has been operating for nearly a year under the auspices of the Association of National Advertisers. It has been supported by a monthly fee paid by radio advertisers. Seventy thousand families with radio receivers have been interviewed to determine interest in programs, popularity of stations, hours of listening, members of family listening, etc. This data is extremely interesting and valuable to all of us who are concerned with radio, and if obtained on a broad scale methodically and frequently could easily become another A. B. C. It then of course should be supported by all three factors, stations, agencies and advertisers. It seems to me the broadcasting stations should study the Crossley undertaking closely in a sympathetic and cooperative way with a view to participating when they feel convinced of its practical value. Perhaps your association, at this meeting, should appoint a com-

mittee to observe and report. We agencies have done so, the A. A. A. having two official observers on the job. There is a danger about which I would like to warn you now, and that is letting the radio medium run down, lose its hold on the listening public, through too much commercialism. Commercial credits and aggressive working should be held in check. Programs should be kept on a high plane of entertainment and information. Sometimes advertisers may want to go too far. Your stations should defend the medium.

There is another matter to which I would like to call your attention and that is the disorganization of national chain broadcasts by stations abruptly dropping out after agreeing to take the program. This is unfair to the national advertiser and often involves him in serious embarrassment and loss. He makes all of his arrangements in advance, including his publicity and negotiations with dealers and distributors and any abrupt dislocation of the broadcast in an important center is unfortunate. Of course, we appreciate that local stations have been getting more and more compensation for their time sold locally than when sold through the broadcasting chain, but this is hardly a fair reason for interrupting a chain program after it has once been assumed.

After all, the chains have done much to build up station prestige and they have also done much to build up national advertisers who will inevitably do more or less spot broadcasting work. We are all in the same business, chains, stations, advertisers and agencies, and should cooperate in building up the whole field of radio broadcasting.

CHAIRMAN HEDGES: Mr. Benson, I am sure, would be interested in a discussion of the plan of the American Association of Advertising Agencies to establish a broadcasting bureau. I would like to get the reaction of the members here in respect to that proposal.

F. A. PALMER (WAIU): What would be the purpose of that bureau?

JOHN BENSON: The purpose is to establish and organize a reliable contact between the stations and advertising agencies. The function of the bureau will be to gather reliable data regarding the worth while stations of the country and make that data available to our members and advertising agencies of the country. It is a question of what type of infor-

AXEL CHRISTENSEN



**MASTER MIRTH MAKER
PIANIST—ENTERTAINER**

Has over 100 15-minute programs ready to broadcast, record or syndicate.

Also the following daily or weekly comedy features:

"Axel Grease for Your Funny Bone"—sure-fire one-man show.—"Axel and Christina"—Scandinavian dialect comedy.—"Axel and Pat," etc.

Address AXEL CHRISTENSEN,
717 Kimball Bldg., Chicago
Phone Harrison 5670

EVERY PROGRAM SPONSOR

should subscribe to the

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

SEND FOR SAMPLE COPIES

ation is desired regarding coverage, character of program, as far as stations are concerned and sources of talent and recordings and other service as far as material is concerned.

We are very much interested in knowing how much you stations value that sort of a central channel of information. It might save a lot of duplicate effort, on the one hand. On the other hand, if we established it, what kind of information would you be willing to give us and what kind do you think we ought to have from your standpoint? It will be an expensive undertaking for us and we would like very much to feel assured that we not only serve our members but that we would serve the radio stations effectively as well by undertaking this. Any ideas you may have of approval or otherwise will be very helpful to the management of the association in planning that radio bureau.

R. C. HENDERSON (Scott Howe Bowen, Dallas): For the benefit of the various men from all parts of the country, I would like to ask a few questions as to the number of advertising agencies who are members as compared to the total number of agencies.

I would like to add this, that in my work in the western half of the United States, I come in contact with agencies, some of whom are members. I would also like to add that in the western half of the United States the agencies are just as much interested in broadcasting. At the same time, because of their lack

of experience, they are not as familiar with radio broadcasting nor are they near the source of proper recording program production and many of them, I believe, are not members of the American Association of Advertising Agencies.

JOHN BENSON: One hundred and thirty are members out of a total of 1,400 advertising agencies and they control slightly over 70 per cent of the national business. That looks like a small number, but we have this limitation: We have a committee at work now studying the problem of an affiliate membership which would admit hundreds of smaller agencies which would exert an influence but give them no vote in the national body. What our committee will do, I don't know, but I am hopeful they will establish an affiliate membership which will give a far wider sweep over the country and influence over the agencies of the country.

The policy of the A. A. A. is very broad with respect to non-members. We feel we do not represent the 130 principal agencies, but the whole advertising agency, and are concerned with its advancement and welfare and ability to do a good job, so if we had a bureau at headquarters—I am speaking without the authority of the Board—I think we would make the service available to all advertising agencies deserving of the service. Whether we would make a charge, I can't say. But, the policy of Association is to be very broad about it.

John Shephard moved that the Na-

tional Association of Broadcasters commend the American Association of Advertising Agencies for its proposal to establish a broadcasting bureau in their New York offices. The motion was put to vote and was carried.


Commission Approves NBC Synchronization

THE Federal Radio Commission has granted the National Broadcasting Company's request for practical synchronization of WBAL, Baltimore, and WTIC, Hartford, with WJZ and WEA, the chain's two New York key stations. At present, WTIC and WBAL divide time on the 1060 kilocycle channel, broadcasting full time on alternate days. Under the new arrangement, when WTIC occupies that channel WBAL will operate in perfect synchronization with WJZ on 760 kilocycles. When WBAL uses the 1060 band, WTIC will be synchronized with WEA on 660 kilocycles. Work is now under way installing the necessary equipment, and it is hoped that the new schedule will go into effect about March 1.

Webster Cigar on NBC

FOLLOWING a trial series of broadcasts over station WOR, Newark, N. J., Webster Eisenlohr, Inc., are placing their Webster Cigar programs, with Weber and Fields, over an NBC network. The Lawrence C. Gumbinner Advertising Agency, New York, is in charge of the campaign.

WE SUGGEST YOU MEET THIS IDEA MAN



THIS radio advertising man will be available February 15th. His record indicates wide experience, and includes a number of very creditable things, such as: getting over 160 school teachers in Cook County sufficiently interested in his local program to assign that feature to all the students in the 160 classes as home work; so designed another program that it added 400 new dealers to the client's books before a dime had been spent in actual broadcasting; reduced client "C's" inquiry cost from \$1.52 to 30c; got 104 stations in the United States to give his publicity material 20 minutes a week without cost; built a series of programs which changed existing laws and opened up four otherwise closed states for client "D", etc., etc.

If you would like to meet this 36-year-old author, lecturer, and radio man, address:

**BOX 101
BROADCAST ADVERTISING**

Keep Program at Home, Says City Council

FOLLOWING an experiment of General Mills in alternating the origin of its radio program between WCCO, Minneapolis, and WABC, New York, to determine public preference, this resolution was introduced into the Minneapolis City Council and passed by that body:

"Resolution requesting that WCCO abandon the plan of transferring 'Fast Freight' Gold Medal air program to New York:

"Resolved by the city council of the city of Minneapolis:

"Whereas, Radio Station WCCO has announced that it has under consideration the matter of transferring the Gold Medal Fast Freight air program from Minneapolis to New York, and has requested an expression of opinion in regard thereto; and

"Whereas, the sponsors of this program and WCCO are local institutions drawing their principal sustenance from the Northwest; and

"Whereas, through the announcement of this program out of the local station, the fair name of Minneapolis is carried to homes and firesides throughout the land with resulting valuable publicity for our city; and

"Whereas, civic interest and civic pride are involved in the proposed transfer;

"Now, therefore, we the city council of Minneapolis, earnestly request the officials of WCCO to abandon all thought of transferring to New York or elsewhere 'Fast Freight' or any other similar worthwhile program in which the city has an inherent interest and justifiable pride.

"Approved December 1, 1930. William F. Kunze, Mayor."

Bread and Milk Continue Programs

THE Continental Baking Company, sponsors of the Happy Wonder Bakers, and The Borden Company, joint sponsors with several other clients of the Radio Household Institute, have renewed their broadcasting contracts with NBC.

WTMJ Will Explore Ultra-High Frequencies for Television

THE right to experiment with television on the ultra-high frequency band of 43,000 to 44,000 kilocycles has been granted WTMJ, Milwaukee. The limit for commercial use is 23,000 kilocycles and very little is known of the channels above. As there is no available apparatus that can be used on these high frequencies, WTMJ will have to either adapt the equipment used on the lower channels or design and build its own. The information obtained by these experiments will be of great value to the industry as a whole. The license calls for 500 watts power.

Station Man Joins Agency

ALLAN JACKSON, formerly of KNX, Los Angeles, has joined the Allan M. Wilson Company, advertising agency of that city, as radio account executive.

slang - -

TO "hit a fifty" is radio slang for singing too violently into the microphone. It means a too powerful noise causes a needle in the control room dial to hit the highest numeral on the dial. When this happens, the monitor man utters a few harsh words and cuts down the power supply.

P. R. Heitmeyer Buys Station KUJ

PAUL R. HEITMEYER has renounced a life of relative peace and calm as manager of *The Morning Oregonian's* radio station, KGW, at Portland and this month will become a broadcasting magnate in his own right. After having brought KGW to a point where the bulk of its time is sold, Paul is satisfying a longing for new fields to conquer by opening a station of his own in Walla Walla, Washington, the center of the Pacific Northwest grain belt. The station is KUJ, operating on the 1370 kilocycle channel with a power of 100 watts.

Radio Broadcasters Enlarge Cincinnati Staff

CONTRACTS with WLW, Cincinnati, for four hours of sponsored programs per week were placed in December by Radio Broadcasters of America, Inc. The following appointments were made to the personnel of the Cincinnati office, to serve adequately the new accounts:

Jack Maish, remembered for his continuities and production of "Great Moments in History," dramatizations of detective stories, and as the creator of "Red Top and Annabelle," will be in charge of continuity at the Cincinnati branch.

Francis G. Wilson, formerly of WLW, will be in charge of general production and will contact accounts of the Cincinnati office. R. E. Smith will also contact local advertisers.

Gets O'Cedar Account

THE O'Cedar Corporation, Chicago, Ill., manufacturers of O'Cedar household mops, dusters, furniture polish, O'Cedar Auto Polish and O'Cedar Spray, an insecticide for flies, moths and other insects, have placed their account with The Dunham, Younggreen, Lisan Company, Chicago office.

Magazines, newspapers, radio and trade papers will be used.

Memorial Parks to Broadcast

PHILADELPHIA Memorial Parks, Inc., has appointed the Al Paul Lefton Company, Philadelphia agency to handle its advertising. Broadcasting, newspapers and magazines will be used.

A DEFENSE OF TRANSCRIPTIONS

(Continued from page 9)

time, never delayed by tardiness of talent.

11. Programs may be recorded on discs when talent is at its best, eliminating disappointments due to singers' illness or temperamental disturbances.

12. Your advertising story is correctly told in every broadcast—no stumbling over pronunciation of products, important trade names or musical compositions—no omissions—just the right emphasis. You hear and approve of the actual performance before it goes on the air—no last minute disappointments.

13. A disc program may be repeated without additional cost for talent in another section of the country if limited to certain territory on original schedule, or in the same territory six months or a year later, reaching many who were not tuned in on previous broadcast.

Druggists Present Musical Magazine

THE "McKesson Musical Magazine," presented weekly to radio listeners over a coast-to-coast NBC network, is sponsored by the McKesson & Robbins Company of Bridgeport, Conn., manufacturers of druggists' supplies. It is a magazine in music from cover to cover. The opening signature corresponds to the cover, then the different departments of a magazine are presented—editorials, feature articles and the stories—all portrayed in music.

Radio Follies Returns to Air in Spring

A NEW edition of the Radio Follies, a jewelry program which closed its first series on December 19, will be inaugurated over the Columbia chain early in March, according to a recent announcement by Milton H. Biow, president of Biow & Company, New York agency directing the account.

New Shoe Program

MORSE & ROGERS COMPANY, New York branch of the International Shoe Company, is sponsoring a new program series over an NBC network, featuring the "Sundial Bonnie Laddies," a comic song trio.

Joins Erwin, Wasey

LEWIS R. AMIS, one time publicity manager of the Newark (N. J.) Chamber of Commerce and recently with L. Bamberger & Company of that city, has become a member of the radio department of Erwin, Wasey & Company, Ltd., New York.