



modern RADIO advertising

with an analysis of television advertising

- how to*
- **PLAN IT**
 - **BUY IT**
 - **WRITE IT**
 - **TEST IT**

Charles Hull Wolfe

Radio Department
Batten, Barton, Durstine and Osborn, Inc.



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CHARLES HULL WOLFE, Director of Radio and Television at McCann-Erickson, Inc., is one of the few men in the radio advertising industry distinguished both for creative and research achievements. He has supervised campaigns, written commercials and done research for more than 300 national, regional and local advertisers, including General Electric, United States Steel, DuPont . . . and such radio shows as the Jack Benny Program, Inner Sanctum, The Hour of Charm, and many others. He is also a frequent contributor of radio articles to *Printers' Ink*, *Broadcasting*, and *Advertising and Selling*.

His book gives detailed, complete, up to the minute findings on how to get better results from airwave advertising. It is a book you will find invaluable if you are part of, or want to be part of the radio or television advertising business as radio station or agency executive, commercial writer, time buyer, publicist, producer, director, researcher, copy chief, script-writer, announcer, salesman, representative, entertainer or student.

FUNK & WAGNALLS COMPANY

153 East 24th Street, New York 10, N. Y.

modern radio advertising

with an analysis of television advertising
—how to plan it, buy it, write it, test it

By **CHARLES HULL WOLFE**

Director of Radio and Television, McCann-Erickson, Inc., Los Angeles

A *PRINTERS' INK BUSINESS BOOK*

Packed with up-to-date facts, ideas and techniques, this new book has the practical, detailed information advertisers, admen, broadcasters and students want to know about: planning radio campaigns, buying radio time, writing radio commercials, and testing radio advertising for better results.

In addition, it gives a complete, current analysis of television advertising, its impact, circulation, techniques, costs and potentialities.

Covering radio advertising history, its past, present and future, procedures and legal pitfalls, it also shows you 38 uses and advantages of spot radio . . . 16 steps in a radio campaign . . . advantages and disadvantages of 18 types of commercials . . . 12 steps in creating commercials for programs . . . 9 tested techniques for effective spot announcements . . . 18 ways to use sound, sonovox and musical effects . . . 12 steps in creating a hit radio jingle.

(continued on back flap)

AM and FM;
Facsimile; Television
. . . Audience; Listeners-
per-set; Listener response;
Listener recall; Listening pat-
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Radio Index; Wolfe Program Progra-
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diary; Stanton-Lazarsfeld Program Analyzer;
Walker Gag Meter . . . Comedy; Dialog; Drama;
Cowcatchers; Jingles; Hitch-hikes; Trailers; Throw-in
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Consumers; Dealers; Farmers; Grocers; Druggists; Depart-
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Hooper rating; Nielsen Radio Index; Wolfe
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actocaster; Listener diary; Stanton-
Lazarsfeld Program Analyzer;
Walker Gag Meter . . .
Comedy; Dialog; Drama;
Cowcatchers . . .
Many other topics



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Modern Radio Advertising

BY

CHARLES HULL WOLFE

*Director of Radio and Television
McCann Erickson, Inc., Los Angeles*

FOREWORD BY

FRANK LA CLAVE

*Manager of Publicity and Public
Relations, McCann-Erickson, Inc.,
New York*



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in association with

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Affectionately
inscribed
to my
Mother

MODERN

RADIO

ADVERTISING

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AFTER (BUSINESS) HOURS

Foreword

by Frank LaClave, Manager of Publicity and Public Relations,
McCann-Erickson, Inc., New York

THIS volume, the most comprehensive text on radio and television advertising, fills a great gap in advertising literature. During the last decade broadcast advertising grew from adolescence to its present youthful maturity, and underwent an amazing transformation in the process. The number of United States broadcasting stations more than doubled. The number of radio sets in use also mushroomed. Radio's total gross billings skyrocketed even more impressively. Television made its swift entry; by late 1952, 40% of American homes had TV sets. But still radio continued its growth. Inevitably, though, the techniques for using radio advertising changed. Now is the time for serious analysis of the medium.

In *Modern Radio Advertising* Charles Hull Wolfe has produced a book for everyone who is part of, or who wants to be part of, the radio advertising business. It is so complete, detailed, and up-to-the-minute—so crammed with useful new findings on how to get better results from radio advertising—that even seasoned veterans inside the industry will find it helpful. And because of its lucid explanations, students will find it a profitable stepping-stone to radio advertising careers.

Many chapters in this encyclopedic work are of direct value to national advertisers using network radios. Other chapters answer specific questions which confront national or regional advertisers employing spot broadcasting. Still others are of help to retailers, dealers, and service firms using local stations.

This book will interest and benefit radio sponsors large and small, company advertising managers, advertising agency executives, radio directors, radio researchers, copy chiefs, commercial writers, time-buyers, radio publicists, producers, program script writers, announcers, station managers, salesmen, station representatives, and radio entertainers. It will equally intrigue and inform those who want to enter radio advertising but don't yet know what kind of job they would like to do.

This volume is recommended, then, to everyone connected with radio advertising for seven practical reasons:

1. It is one of the largest analyses ever made of a single advertising medium.

2. It is a remarkably complete compilation of the radio research discoveries and broadcast advertising experiences of the last decade.

3. It reports the findings of original research studies and surveys conducted by the author expressly for inclusion in this book. These surveys shed much light on how to get better radio results at less cost.

4. It includes the pioneer analysis of how to create radio commercials—the first time this highly important subject has been reviewed in detail and at length by a practicing expert; studied from research and practical viewpoints; and explained in terms of how to write specific kinds of commercials, such as spot announcements, dramatizations, comedy blurbs, jingles, etc.

5. It provides the only complete and up-to-date history and development of radio advertising and commercial announcements—from oral advertising back in the preradio era, through broadcast advertising's start in the 1920's, up to the present time.

6. It is written in a down-to-earth style that employs useful how-to-do-it recommendations backed by specific facts.

7. It is profusely illustrated and documented with more than one hundred original charts and tables.

Charles Hull Wolfe is a noted authority on radio advertising, and one of the few men in the industry distinguished both for creative and research achievements. As a creative man he has scripted dozens of sponsored shows and a wide variety of commercial announcements ranging from swingy jingles to dignified institutional messages. He has written commercials for such network programs as the *Red Skelton Show*, *Inner Sanctum*, *Jack Benny Show*, *Adventures of Sam Spade*, and many others. Among more than three hundred sponsors—national, regional, and local—for whom he has created radio advertising, are such prominent firms as General Electric, United States Steel, the Wildroot Company, Du Pont, B. F. Goodrich, Yale and Towne, Electrolux, Emerson Drug Company, and American Tobacco Company.

As a research man, Mr. Wolfe has pretested programs and commercials, posttested program impact and commercial effectiveness. He conducted the first published study of the actual use of radio advertising by national and regional sponsors, and is the developer of the Programeter, a device for measuring the responses of a sample audience to programs and commercials.

Mr. Wolfe writes with the directness of the practical advertising man, the respect for facts of the researcher, and the broad, balanced viewpoint of the scholar. He has lectured before university audiences, and his articles on radio advertising in the trade press have attracted wide attention. He has been active both in network and spot radio efforts, and knows radio advertising both from the advertising agency and the radio station side, having been employed by large and small agencies and by suburban and metropolitan broadcasting outlets.

ACKNOWLEDGMENTS *for the* SECOND EDITION

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Also gratefully acknowledged is the help of all the individuals and organizations who supplied current information and statistics to make this edition more timely. To Murry Harris of the A. C. Nielsen Company and to Robert L. Hutton, Jr., a special vote of thanks.

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CHARLES HULL WOLFE

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Research Studies and Surveys

THE ELEVEN ORIGINAL RESEARCH STUDIES AND SURVEYS CONDUCTED
BY THE AUTHOR EXPRESSLY FOR INCLUSION IN THIS VOLUME:

Radio Advertising Strategy and Campaign Management

1. A study of the actual use of radio advertising—including analysis of budgets, percentage spent in radio, objectives, degree of success, etc.—made by means of mail questionnaires sent to the advertising managers of nine hundred national and regional advertisers using radio in the United States.

2. A survey of radio directors and account executives handling radio, made by means of mail questionnaires sent to three hundred leading United States advertising agencies.

3. A study of dealers' preferences for advertising media, made by means of personal interviews with two hundred druggists and grocers in New York City.

Public Attitudes and Responses to Radio Advertising

4. A survey of metropolitan attitudes and opinions on radio advertising, made by personal interviews with three hundred men and women in New York City.

5. A survey of two hundred middle-income women to determine how well they recall hearing or seeing advertisements in various media—radio, newspapers, magazines, etc.

Time-Buying and Spot Radio

6. A study of the opinions of advertising agency time-buyers on the problems of time-buying and spot radio, taken by means of mail questionnaires sent to time-buyers of three hundred leading agencies.

7. A survey of radio station representatives on spot radio, made by means of mail questionnaires sent to fifty United States station representatives.

8. A study of the actual use of spot radio advertising, made by an analysis of Study No. 1, separating those advertisers who were using spot radio only.

Radio for Retailers

9. A survey of retail advertisers using radio, taken by means of mail questionnaires to two hundred leading United States local radio sponsors.

Announcing and Commercials

10. Analysis of the specific types and styles of radio commercials which are best-liked and least-liked, tabulated separately for men and women, based on Study No. 4.

11. A study of the elements which contribute to successful commercial announcements, as reported by the advertising managers surveyed in Study No. 1.

Part One

Fundamentals of Radio Advertising

Chapter 1

Foreword by

Mark Woods

The attitudes of broadcasters, sponsors, and advertising men toward the business of radio advertising are constantly evolving in response to new developments within and without the broadcasting industry.

As Charles Hull Wolfe points out in the stimulating chapter that follows, changed conditions at the end of World War II led to a new approach to radio advertising which is likely to influence the industry for many years to come. This new approach is (1) more mature, (2) more research-minded, and (3) more socially conscious.

There are numerous indications that radio advertising is growing up. We are now far beyond the stage when advertisers would select a program just because they liked it themselves. Today astute sponsors are choosing programs because they reach, please, and render a service to a specific audience representing a customer market, and thereby provide the highest possible sales returns per dollars expended. Rather than select a program for their own personal listening pleasure, advertisers are buying shows today for the program's ability to sell merchandise quickly and economically.

Research is assuming an increasingly important part in helping radio advertising to produce greater sales response.

An indication of a step forward in research was the formation of the Broadcast Measurement Bureau, to provide a universal, impartial standard of measurement of potential audiences to stations and networks.

At the same time that radio is improving its effectiveness as a sales medium, it is becoming more aware of its social responsibilities. We live in a glass bowl—and know it. As C. B. Larrabee, president and publisher of *Printers' Ink*, said, "Radio is as exposed to public scrutiny as fish in an aquarium."

Whether or not broadcasters are personally inclined to be socially conscious, they must acquire the social viewpoint, if only for the sake of self-preservation. Networks and stations wouldn't last long if they didn't accept the will of the people in regard to programming and advertising standards. Of course, radio is not perfect—not by a long shot. Occasionally in an attempt to step forward, it slips back a bit. Nevertheless, radio is improving in the service it renders the public.

Mark Woods, formerly president of the American Broadcasting Company, is one of radio's pioneer executives, having been actively engaged in broadcasting for half his lifetime.

Born in Louisville, Ky., Woods spent his boyhood in Jacksonville, Fla. After World War I he headed north and soon joined American Telephone and Telegraph Company, then owners of WEAJ. Here he supervised training of department personnel and established many early network commercial policies. When N.B.C. took over the broadcasting operations of A.T.&T., Woods became treasurer, assistant secretary, and office manager. In 1934, he was named assistant executive vice president and administrative officer of N.B.C., and two years later, vice president and treasurer. Later, as president and vice-chairman of A.B.C., Woods was largely responsible for that network's rapid growth.

Concept: The new approach to radio advertising

CERTAIN NOVELS WITH RADIO AND TELEVISION background, such as *The Hucksters* and *Aurora Dawn*, turned localized cases into general indictments, endowed their characters with the worst traits in the field, and summed up radio and TV advertising as a maze of teletypes, plush offices, and blatant commercials, presided over by lunatic-fringe personalities who begin their day on a New York to Los Angeles Express and end it in a bedroom marathon. Although these writers offered a new approach to radio and TV advertising, their distorted portrayals did not portray actuality and failed even to hint at new attitudes toward broadcast salesmanship which emerged at the close of World War II.

HOW THE NEW APPROACH DEVELOPED

As factories returned to civilian production, new products mushroomed across the country. More radio time became available for advertisers as new stations sprouted up. Advertisers who had once stood in long lines waiting for available

DIFFERENCES BETWEEN PRINTED MEDIA AND RADIO

MAGAZINES AND NEWSPAPERS	RADIO
--------------------------	-------

Basic Nature of the Media

1. Publications are sharply divided into separate and distinct media: newspapers, magazines, etc. About two-thirds of all magazine revenue is from advertising; about three-quarters of all newspaper revenue is from advertising.

Radio is three media in one: network, national spot, and local spot. *All* radio revenue is from advertising.

Editorial Content

2. Advertiser supplies only the advertisement, not the editorial matter.

Advertiser presents both the editorial content and the advertisement.

Circulation

3. Persons can read a publication only if it is physically present—either purchased or borrowed.

Listeners may tune in the advertiser's program wherever it can be heard.

4. Responsibility for building circulation rests entirely with the publication.

Advertiser is at least partly responsible for maintaining and building audience, especially for network programs.

5. No matter how ambitious or able, the advertiser cannot influence the size of circulation.

If especially successful in program-building, the advertiser gains an extra audience, or "bonus circulation."

6. Periodical circulation figures are fairly steady from day to day, week to week, and month to month.

A popular new program on another station at the same time may suddenly pirate part of the advertiser's audience.

7. Space media, especially magazines, often reach fairly well-defined income groups, such as upper-income only.

Radio penetrates both upper- and lower-income groups.

Figure 1

DIFFERENCES BETWEEN PRINTED MEDIA AND RADIO
MAGAZINES AND NEWSPAPERS RADIO

Media Selection

8. Circulation can be measured in total, precise terms by actual circulation figures, based on subscription and news-stand sales.

Circulation must be measured in relative terms by sampling methods—using either telephone interviews, personal interviews, mail ballot, listener diary, or mechanical recorder.

9. The position of an advertisement within a publication can influence readership.

The time when a commercial goes on the air can have even greater effect on listenership than publication position has on readership.

10. There are dozens of national magazines to choose from, for the advertiser who wants national coverage from one publication.

There are, at the time of writing, only four national networks to choose from, for the advertiser who wants national coverage from one broadcasting organization.

11. Selecting a preferred position in a publication poses a problem, but often is not especially difficult.

Selecting and obtaining a preferred time on the air, especially for a network program, often requires considerable strategy and negotiation.

Production

12. Supervision of printed production is important, but largely routine.

Supervision of radio production requires not only technical knowledge, but dramatic and musical talent, and a fine sense of showmanship.

Figure 1 (contd.)

<p>DIFFERENCES BETWEEN PRINTED MEDIA AND RADIO MAGAZINES AND NEWSPAPERS</p>	<p>RADIO</p>
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Advertising Copy

- | | |
|--|---|
| <p>13. Created for the eye alone.</p> <p>14. Headline, lay-out, or illustration attracts attention.</p> <p>15. A picture sometimes can tell the whole story, with little copy except the advertiser's name.</p> <p>16. Size and style of type or lettering can produce varying degrees of emphasis.</p> <p>17. Reader can reread any part that is especially interesting or especially hard to understand.</p> <p>18. Written to fill a certain space, and the total number of words is somewhat secondary.</p> <p>19. Conveyed to reader mechanically by the printed page.</p> <p>20. Usually read by one person at a time.</p> <p>21. Can discuss personal subjects without appearing to be overintimate.</p> <p>22. Can be read, or not read, at personal volition.</p> | <p>Created for the ear alone.</p> <p>Must win attention with lead-in, sound effect, or jingle, or else attempt to hold already-existing attention with integration.</p> <p>Non-pictorial; must make special effort to describe details and atmosphere, or else take a different copy approach.</p> <p>Must produce emphasis either by repetition, special effect, use of two announcers, or other "ear" device.</p> <p>Listener cannot <i>reread</i>, so the repetition must be performed on the sending instead of at the receiving end.</p> <p>Created to fill a certain time, and the number of words is a primary consideration.</p> <p>Interpreted to audience vocally by human announcer with his own personality and idiosyncrasies.</p> <p>Often heard by several persons in a group.</p> <p>Has the intimacy of person-to-person conversation.</p> <p>Must be heard, unless deliberately turned off; hence more intrusive.</p> |
|--|---|

Figure 1 (contd.)

time had a chance to become more choosy. Eager to hold their own against competitors, they began to call increasingly on radio research. With no more, and sometimes less, money to spend on advertising (some had sponsored wartime shows to decrease excess profit taxes) they became more coolly business-like in analyzing radio expenditures. Somewhat impressed by the warnings against excessive commercialism in the F.C.C. "Blue Book" of 1946 and in volumes like *Radio's Second Chance* and *The American Radio*, advertisers and broadcasters grew more aware of radio's social responsibilities.

THE NEW APPROACH APPEARS

From this cascade of events emerged a new attitude toward air advertising that was:

I. *More research-minded* (inclined to turn more frequently to research for facts, increasingly concerned with new qualitative rather than quantitative audience measurements and with intelligent interpretation of research findings).

II. *More businesslike* (less impressed by radio's glamor, more concerned with results per dollar spent).

III. *More socially conscious* (more aware of radio advertising's obligation to the people, and of government apprehension over what critics termed a "binge of commercialism").

FUNDAMENTALS UNDERLYING NEW ATTITUDES

This approach, apparent as broadcast salesmanship approached the 1950's, rested on a base constructed in the 1920's, when advertisers reached two conclusions about radio: It was radically different from other media, and its successful use depended upon skillful showmanship. The modern approach is still one of awareness of the uniqueness of radio. Large advertising agencies recognized this years ago when they formed radio departments, though they never felt that they

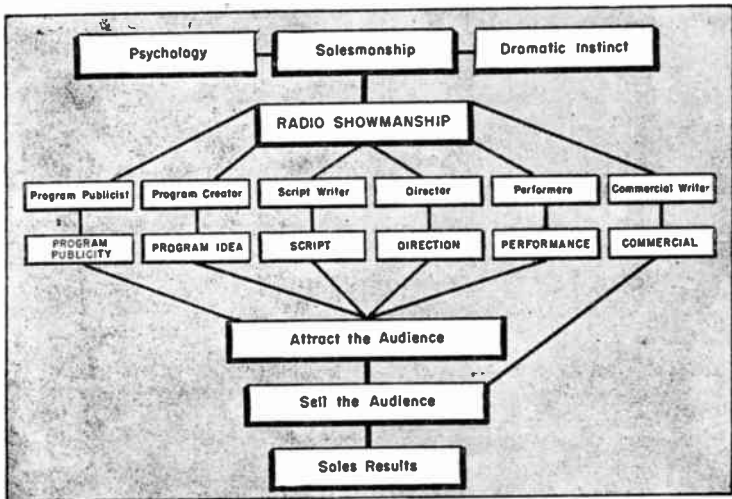


Figure 2. Influence of showmanship in radio advertising.

needed magazine or newspaper departments. Differences between radio and space media are listed in Figure 1, a table which raises many questions that are answered in later chapters.

Showmanship, difficult to pin down as ever, might be called one-third psychology, one-third salesmanship, and one-third dramatic instinct. Radio showmanship is based on intuitive feeling developed by experience of how a particular segment of the public will accept or react to a given proposition, a program, singer, comedian, commercial announcement, premium offer, contest, or publicity idea. Showmanship is not only judicious but creative, has imagination and frequently reverses the fixed way of doing things. It is an ingredient in many phases of air advertising, as illustrated in Figure 2, and together with the recognition that radio is unique, forms the seldom talked about but important foundation on which new attitudes are built.

INDUSTRY LEADERS REVEAL THEIR APPROACH

Prominent radio and advertising personalities were well aware of the change which the war's ending brought to air-wave advertising, and revealed their viewpoints in a series of interviews. William S. Paley, chairman of the board of the Columbia Broadcasting System, appeared well qualified to comment since he not only had developed C.B.S. into a fine entertainment and advertising medium but had been a sponsor before he became a network head.

Paley pointed to the close relationship between new economic conditions and the advertiser's greater dependence upon radio research and explained how hit-or-miss tactics had given way to more scientific methods. He said:

The businessman who has a dollar to spend in radio wants to get his dollar's worth out of it, and he *can* by using research and using it intelligently. We take the stand that the more facts we know about our medium, the better we can serve our advertisers. I doubt that any medium has ever had the cold spotlight of fact turned on it to such a degree. It is likely that more is known about radio than any other medium, and alert advertisers are learning increasingly to put this knowledge to work in planning successful programs and checking sales response.

Did it seem possible that advertisers would be able to get sales results and stay within limits of good taste?

Most large advertisers know radio is one of the most effective media ever developed and are eager for it to rest on a solid and sound foundation. Those who get large advantages from radio must accept large responsibilities. It follows naturally that the more radio serves the public, the more useful it will be to the advertiser.

COMMENTS FROM CHARLES MORTIMER OF GENERAL FOODS

Just as William S. Paley is respected among broadcasters, Charles G. Mortimer, Jr., is highly regarded and esteemed among radio advertisers. As executive vice president of General Foods Corporation, he has spent many millions of dollars

in radio and sponsored such personalities as Jack Benny and Kate Smith to promote a variety of famous products. Mortimer observed:

Radio is more research-minded but the new approach calls for something more than old quantitative audience measurements. I'm impatient with research that concentrates on audience size rather than sales effectiveness. It is possible for a program with a small audience to be a more effective selling agent than a program with a large audience if the small audience is attracting a higher percentage of prospects.

Mortimer concluded that in the new era, radio research should help find out more specifically what types of people (potential customers) are attracted by various programs, and provide better gages of a program's sales effectiveness. But he warned against carrying research too far, splitting hairs, and trying to run an air campaign with a slide rule.

Mortimer is unique among advertising men because he has been equally successful in selling goods and in arousing the advertising industry to social responsibilities.

"Excesses and abuses in radio advertising have been practised largely for one reason," he said, "the real or fancied competition of commerce. Some advertisers fear competitors will get in longer or harder-hitting commercials. Some stations fear they will lose revenue if they refuse certain types of announcements. We'll never get rid of the piling up of commercials between the ending of one program and the beginning of another, the hitch-hike-spot-cow-catcher situation, until stations and sponsors are willing to do something about it together."

Radio personalities associated with each of the three aspects of the new approach were also interviewed—men particularly concerned with research, with business aspects, and with the social implications of broadcast advertising. These persons included top authorities in the fields of radio audience measurement, public opinion analysis, media sales promotion, and "radio network management." And it is well to remember that these are the people who are guiding radio today.

NEW APPROACH IS MORE RESEARCH-MINDED

In any field of knowledge, research assumes importance in relation to the intangibility of the subject. Bricklaying calls for little research because all elements involved are tangible. Nuclear physics demands immense research because it is concerned with things you cannot see, and which you grasp only by analysis and logic. Radio advertising, on the basis of tangibility, is halfway between bricklaying and nuclear physics. Some elements are obvious, others are hard to visualize or measure. A commercial coming over the air cannot be seen or touched. The radio audience particularly is intangible, hidden inside millions of homes, giving no indication of its size, composition, or behavior until probed with research instruments.

C. E. HOOPER EXPLAINS THE NEW APPROACH TO RESEARCH

The dynamic researcher, C. E. Hooper, is known in the industry as a leader who can interpret the significance of developments. The pollster summed up his approach to the present and future of radio research in two sentences. Hooper said:

The present concern of the radio businessman is *how many* people are listening and *where* they live. The problem of the immediate future adds one further qualification—*who* are they in an economic and social evaluation.

Even the quantitative measurement represented a considerable advance over early radio advertising procedures, Hooper pointed out.

While advertisers are still conscious of the technical effect of power combined with wavelength, the previous and somewhat complex evaluation has simmered down for the most part to one simple measurement—the listening audience. It is now realized that the program is the thing, and the evaluation of the program (and, therefore, of the network or station which transmits it) is the audience the program attracts.

HOW RESEARCH IS USED IN RADIO ADVERTISING

AUDIENCE MEASUREMENT

RESULTS AND COSTS

Quantitative Audience Measurement

1. Telephone coincidental surveys, employed largely by C. E. Hooper, Inc., measure sets-in-use, share-of-audience, and program talent ratings, released as City and Area Hooperatings.
2. Mechanical recorder measurement, employed largely by A. C. Nielsen Company, reports audience size according to each program's average audience, total audience, six-minute audience, full-coverage, commercial, and cumulative audience. Also reports minute-by-minute audience, audience flow, holding power, turnover statistics.
3. Metropolitan roster recall audience measurement in non-telephone homes taken by The Pulse, Inc.
4. Program ratings in areas not regularly measured by C. E. Hooper, Inc., taken by Conlan Surveys, etc.
5. Uniform measurement of number and location of families listening regularly to each station and network. (Broadcast Measurement Bureau before 1949; A. C. Nielsen Co.)

Program Sales Effectiveness

1. Regular surveys of product usage in the home, according to listeners and non-listeners, determined separately for different income groups, city sizes, time zones. (A. C. Nielsen.)
2. Opinion surveys used to determine whether programs with strictly institutional objectives (not direct merchandising) are putting over their ideas to the public.
3. Measurement of listener's ability to associate a program with its sponsor. (Sponsor Identification, C. E. Hooper.)
4. Special sales-effectiveness studies, checking sales of radio-advertised brands by dealers, and consumption by the public, separating listeners and non-listeners to specific programs—supported and checked by other methods of analysis. (Network Research Departments; the National Association of Broadcasters.)

Figure 3

HOW RESEARCH IS USED IN RADIO ADVERTISING

AUDIENCE MEASUREMENT

Qualitative Audience Measurement

1. Audience break-downs according to income groups, city sizes, time zones, including average number of minutes each group listens to sponsor's program. (A. C. Nielsen.)
2. Analysis of listening according to audience description, composition of family units by age, sex, occupation, etc. (C.B.S. Diary Studies.)
3. Audience reaction to programs and commercials, measured by public opinion polls, and testing of picked studio audience.

RESULTS AND COSTS

Cost Analysis and Marketing Studies

1. Homes reached by programs per dollar spent. (A. C. Nielsen.)
2. Program cost evaluated on cost-per-Hooper-point basis.
3. Program cost per thousand listeners, determined by projection of Hooperating.
4. Comparative studies of cost for reaching a thousand homes by radio and other media.
5. Radio market analysis: network and station geographic coverage, economic characteristics of listening areas.
6. Analysis of total annual radio billing for network, national spot, and local spot broadcasting, divided according to types of advertisers, compared with billing of other media, and in relation to business and economic trends.

PROGRAMS

Creation of Sponsored Programs

1. Selection of type of program material and talent—program mood, theme, plot, age of performers, etc., so as to appeal specifically to the kind of audience constituting sponsor's primary market. (Based on data from C.B.S. Diary Studies, Nielsen, Beville, etc., and from special surveys.)

COMMERCIALS

Creation of Commercial Announcements

1. Planning commercials according to findings from accumulated evidence produced by pretesting commercials.

Figure 3 (contd.)

HOW RESEARCH IS USED IN RADIO ADVERTISING PROGRAMS	COMMERCIALS
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-
2. Following of program creative procedures indicated by accumulated evidence of program pretesting.
 3. Program planning based on knowledge of relative importance of program talent *vs.* program content in any specific instance. (Investigations by Gallup.)

2. Creative techniques based on memorability, comprehensibility, and credibility findings of radio psychologists. (Analysis by Wolfe of studies by Cantril, Allport, Lazarsfeld.)
3. Application in commercial writing of tested appeals and techniques discovered in testing advertising copy in printed media. (From reports of tested techniques by Caples, Manville, Wiseman, etc.)
4. Choice of commercial announcers and of commercial style, determined by public opinion survey.

Pretesting and Posttesting

1. Studio pretesting by Lazarsfeld-Stanton Program Analyzer.
2. Studio pretesting by Wolfe Program Programeter.
3. Studio pretesting of comedy shows by Walker Gag Meter.
4. On-the-air testing of network programs in local markets.
5. Posttesting of program popularity on basis of Hooper ratings.
6. Posttesting of program elements by minute-to-minute audience curve. (A. C. Nielsen.)
7. Posttesting by checking program's sales effectiveness.

Pretesting and Posttesting

1. Studio pretesting of program commercials and spot announcements by Wolfe Programeter.
2. Studio pretesting of commercials by Lazarsfeld-Stanton Program Analyzer.
3. Studio pretesting by simplified approximations of these methods.
4. Posttesting of commercials by minute-by-minute recording devices, coincidental phone calls, on-the-spot visits, call-backs in person with a playback machine, and by recall methods—aided and unaided. (Methods developed by Politz, Manville, and others.)

Figure 3 (contd.)

RESEARCHER-CONSULTANT EXAMINES NEW TRENDS

Another investigator, Richard Manville, has been more concerned with posttesting the impact of radio programs and measuring the effectiveness of spot and network radio.

Radio research in the future will look into two new areas: ONE. Program selection geared to specific audiences. If, for example, we know that Negroes like choir singers, and we have a product bought largely by Negroes, we will select our market by presenting the specific type of program they like. Two. Measurement of effectiveness of commercials. Dr. George Gallup calls it *impact*. Others call it *sales effectiveness*. I call it the *action-factor*. Whatever you call it, it's important and ought to be measured accurately.

Like everyone in advertising research, Manville has heard the plaint that research intrudes into matters which should be left to creative people, writers, and producers. His comment is:

If you are a genius maybe you don't need research. The man who is spending *somebody else's money* sometimes thinks he can get along without it. To that man I say: Would you really spend *your own money* on this program or this commercial? That question makes even the most creatively talented people think twice before trying to do an important job without considering what research has to say about it.

NETWORK RESEARCH DIRECTOR ANALYZES NEW APPROACH

Elmo C. Wilson, president of International Public Opinion Research, and former director of research at the Columbia Broadcasting System, a web recognized for its contributions to radio knowledge, suggested that the big unsolved problem in radio advertising is still sales effectiveness.

In the current era of competitive selling, advertisers are more interested than ever in sales effectiveness. C.B.S. is constantly experimenting with new techniques to assess the impact of its programs in terms of audience per advertising dollar spent, analyzing listener reaction to programs and commercials. Two of the best-known methods developed by C.B.S. itself are the Lazarsfeld-Stanton Program Analyzer and the Listener Diary Studies. Both techniques help determine *qualitative* rather than simply *quantitative* measurements.

Application of research methods to radio advertising is a vast field, discussed in several of the following chapters as it applies to specific subjects. Figure 3 is a master check list of currently used research techniques.

THE NEW PERSPECTIVE IS MORE BUSINESSLIKE

The second aspect of the new attitudes toward air-wave salesmanship—the inclination to be more coolly businesslike and to evaluate more carefully radio costs—is traceable to the ending of the war and the beginning of a new economic era. Through the war years, the costs of radio talent, especially on the networks, rose in a dizzy spiral. It was an era of rising costs in all commodities, and there wasn't enough new high-caliber talent to give established favorites serious competition.

With the war's ending, radio expenditures were more sternly scrutinized, and more realistic fiscal policies replaced feverish wartime spending. A wave of advertising contract cancellations estimated at more than \$10,500,000 swept over network talent in 1946. It was the end of an era in radio advertising. Sponsors began to shop around for programs, sought shows which would not only attract audiences but build sales, and examined programs more closely for cost-per-listener. Rather than pay astronomical figures for name comedians and vocalists, webs and agencies began to build musical variety shows of their own, and low-cost mystery programs increasingly appeared on commercial schedules.

INCREASE IN SPOT RADIO BUSINESS

Many advertisers had side-stepped the wartime increase in network talent costs by using spot radio—placing programs or spot announcements on selected local stations or regional networks. Local and national spot business increased by twenty-two million dollars in 1946; network billing increased by only three million dollars. When it appeared that chain

billing had almost reached a saturation point, sponsorable time was still available locally, and spot campaigns on local outlets frequently produced such impressive results that spot radio was increasingly favored.

COST COMPARISONS MADE BY OTHER MEDIA

Meanwhile, other advertising media were pointing with pardonable pride to what they termed their relative economy. Throughout the war, large national magazines, finding advertising revenue going increasingly to the webs, were eager to point out what they considered the mistake of lavish network spending. George J. Kuebler, sales development director for food promotion of the Crowell-Collier Publishing Company, was particularly intrigued. For fifteen months he dug for facts, waded through piles of statistics, and finally set up a series of impressive-looking charts and a detailed report.*

AN INTERVIEW WITH A MAGAZINE EXECUTIVE

Kuebler proved a good-humored antagonist who gave radio full credit for being a successful medium, but questioned whether some advertisers were spending disproportionately in network broadcasting. One afternoon Kuebler was talking with an advertising agency account executive who had just arranged a new high-priced network show.

"We're having a party to salute the opening program," the agency man said. "It's going to be a big affair with music, food, drinks, celebrities. The sponsor will be there and so will his vice presidents. Now, when did you ever hear of anyone getting so excited over a magazine schedule? That's something you can't compete with!"

"That's part of the glamor," Kuebler answered, "that gets some advertisers off the track, and makes them forget the importance of

* Kuebler's Crowell-Collier comparison studies are described in detail in Chapter 3, "How Effective Is the Medium?"

the relation of what they are spending to the amount of sales they get."

Kuebler's cool, calm, and factual studies were one more factor which helped to change radio's free-and-easy wartime spending into a more realistic fiscal policy.

A NATIONAL SURVEY OF NEW ATTITUDES

To find out how advertising agency radio directors, and executives handling radio accounts, had reacted to the more businesslike trend, the author in 1947 sent questionnaires to radio directors and account executives of three hundred leading United States advertising agencies. Though the number of replies was too small for percentage tabulations, persons who responded represented a panel of authoritative opinion. The question asked which pertains to this chapter was: How has your approach to radio advertising changed during the past five years? Specifically, respondents were also asked how their attitudes had changed toward time-buying, commercial announcements, cost of radio talent, and radio research.

AGENCY RADIO DIRECTORS REVEAL CHANGED APPROACH

Attitudes toward radio advertising had become more mature and cautious. Typical of answers from radio directors who handle both network and spot were: "I'm more mindful of radio's power, and of its pitfalls," and "Radio is still a Number One medium. For certain products and marketing problems it can't be beaten." Characteristic of replies from radio directors who handle only spot: "I now see that radio must be more carefully planned and programmed"; "Much radio advertising is comparatively wasted. There is too little follow-up and merchandising"; and "I'm more convinced than ever that radio is good, but not for all products and services, only for those things which have large consumer interest."

REACTIONS TO THE COSTS OF RADIO TALENT

Advertisers felt that prices of radio talent had zoomed disproportionately high. Those handling both network and spot offered such observations as: "Talent is often priced out of all proportion to its values"; and "It's far too high, far out of line." Radio directors handling only spot commented in a modified vein, indicating that spot radio was less affected by talent-cost increases. "The best comes pretty high, but is usually worth it for the results obtained"; "Talent costs are not prohibitive, but have been increasing. So far my clients haven't protested."

NEW AGENCY ATTITUDES TOWARD RESEARCH

Agency executives in charge of both network and spot proved to be more research-minded, and felt that more radio research was needed. Typical comments: "Research in radio advertising is vastly improved, but there is much room for better research methods"; and "The industry needs much more research and it needs standardization of audience measurements." The spot field was more divided: "Research still hasn't come of age, but it is gradually growing up"; and "Common sense is usually worth more than a lot of statistics. I've found that results from previous campaigns are the best basis for making new advertising plans."

CHANGED VIEWS OF RADIO TIME-BUYING

The process of buying time on networks and radio stations is vital, and new attitudes toward time-buying were interesting. Agency men in charge of both network and spot accounts made such comments as: "Statistics designed to aid the time-buyer are now more reliable, but the problem of buying time is complicated by increase in number of stations"; and "I'm getting to be more choosy and more cautious in buying time."

Representative observations of radio directors and account men who deal only in spot radio: "Now I'm more scrupulous and analytical," and "Time-buying has become more difficult than it was some years ago due to the scarcity of good availabilities."

NEW APPROACHES TO COMMERCIAL ANNOUNCEMENTS

The more factual, increasingly businesslike attitude was reflected in agencies' views of radio commercials. Executives supervising both network and spot campaigns observed: "Commercials now require more showmanship"; "The new approach calls for shorter, quieter, less razzle-dazzle radio copy and more straightforward honesty"; and "Commercials are becoming, or *should* become, more honest, believable, brief." Comments from radio directors and account men who handle only spot radio struck a somewhat similar note: "Our radio copy has become more specific as to merchandise; we are less inclined to make general statements in commercials."

THE NEW APPROACH IS MORE SOCIALLY CONSCIOUS

Ever since the first regularly sponsored programs went on the air, attacks have been launched at radio advertising. Broadcasters and sponsors, recalling how many charges against radio's "commercialism" had proved unrealistic wailings, for a time were inclined to close their ears to censure and let the opposition shout itself hoarse. But during World War II the country became more idealistic and anything that smacked of crass commercialism in the midst of an all-out battle for survival was exposed to severe public and government criticism.

The official government pronouncement, the 1946 "Blue Book" issued by the F.C.C. under the title, *Public Service Responsibility of Broadcast Licensees*, described the Commission's concern with program service offered by stations and

networks, attempted to define its jurisdiction over programs, pointed to the importance of sufficient quantity and quality of public service (in contrast to sponsored) programs, and listed certain "advertising excesses." Many argued that the F.C.C. had overstepped its authority, but the document served to heighten interest in the question of radio advertising's responsibilities.

The same year two fairly-well documented books appeared, each contending that broadcasting fell short of its public service potentialities, and suggesting that radio advertising was largely to blame. *Radio's Second Chance* by Charles A. Siepmann was advertised as "a hard-hitting analysis of the service and profits of radio broadcasting, showing its failures and possibilities of communication in a democracy." *The American Radio* by Llewellyn White, more ambitious in its attempts to document an accusation against the present methods of advertising-supported radio, had more glaring loopholes of logic, and showed how difficult it was for a critic to offer a practical solution to problems of commercial broadcasting. Although critics were unable to find workable solutions, broadcasters recognized that certain commercial excesses needed to be eliminated, and that radio advertising had public service potentialities.

At the outbreak of hostilities, the War Advertising Council was formed. Networks, stations, and radio advertisers gave time and talent worth many millions to sell public service ideas, such as "Loose Talk Costs Lives," "Food Fights for Freedom," and hundreds of others. With the war's ending, the organization was renamed the Advertising Council and continued to do the vast, free-of-charge public service job it had performed throughout the conflict. More than one hundred eighty network and national spot advertisers who sponsor more than three hundred programs were carrying public service subjects in 1947. Another recognition of social responsibilities was seen in the 1947 code of the National Association of

Broadcasters, further restricting maximum length of commercials on the air and improving radio advertising standards.

But other problems remain to be solved. Questions as to the propriety of advertising on the air still crop up. Indicative is a correspondence the author had with crooner Bing Crosby. When asked how he looked at the sponsored end of broadcasting, Crosby replied:

Regarding radio advertising, make the commercials short and snappy—name and good-will *only!* Leave the merchandising to newspapers and magazines.

Most people in broadcasting, though, feel that direct-selling commercials are necessary and not too objectionable if honest, sufficiently brief, and in good taste.

AN INTERVIEW WITH A FORMER NETWORK POLICY-MAKER

Ken R. Dyke, Director of Publicity and Public Relations at Young & Rubicam, while in charge of N.B.C. programs was faced repeatedly with decisions as to whether certain commercials adhered to N.B.C. standards. He said:

Overcommercialization comes from two sources: (a) too many minutes of commercial time in any one segment of programming, and (b) the manner in which commercials are written and the method by which they are produced. The basic thing wrong is that some advertisers stick as close to the truth as they have to under the F.T.C., but by weasel words and tricky production give inferences contrary to the truth.

SUMMARY OF NEW APPROACH TO RADIO ADVERTISING

As we have seen, modern radio advertising is a complex industry revealing many facets and influenced by various social and economic pressures. From the advertising viewpoint, however, the new approach to radio can be summed up in three phrases, which are, *more research-minded, more businesslike, and more socially conscious.*

Chapter 2

Foreword by

Ronothy L. McJadden

The American public, male or female, loves to express its opinion of radio advertising, and especially of radio commercials. What are some of these opinions? Charles Hull Wolfe points out a number of them in the following chapter. At a recent meeting of the Radio Council of New Jersey, speakers and audience summarized the ideas of veterans, truck drivers, businessmen, college students, housewives, and others who were interviewed about their opinions of commercials in advance of the meeting. They all liked some commercials. For the rest they suggested:

1. Make them shorter. The longer they are, the more one's attention wanders.

2. Have fewer on a program. As my cleaning woman once said to the unseen announcer, "Lawsy, man, I done heard you de first time! Once am enough!" If there must be several plugs, have them different.

3. Aim a few at people of intelligence. Tell us simply the name of the product and what it does. Even if the average intelligence should really be that of an eight-year-old—we

know lots of very bright eight-year-olds and they are among radio's keenest critics. Disillusioned small boys turn off the radio for the exact duration of the commercial with the words, "Aw, they can't *all* be the *best* cereal in the world, can they?"

4. Let's leave symptoms in the doctor's consultation room. Our survey disclosed real resentment toward radio advertisers on this point. Who wants to hear about "acid conditions," "sluggish liver," and so on just when one is serving tea to a neighbor or preparing the next meal? Our listeners also objected to sales talk implying that one should take the product immediately without consulting a doctor to find out what might be really wrong with one's health.

5. Let the announcer speak quietly and sincerely. Excited machine-gun delivery irritates men as well as women. Surely, there is a difference between describing a national catastrophe and a cigarette.

6. Finally, listeners warned: Now that most wartime shortages are over, we are going to be choosy. As one woman put it, "Just wait! Now that I can ask for special brands again, I'm not going to buy the products whose commercials annoy me. Times have changed."

It seems to me that a study should be made by the advertising agencies to determine when repetition of words or form becomes definitely irritating instead of leading to sales. There is a difference between seeing the identical advertisement in a magazine several times during a month and hearing the same monotonous jingle or sales talk dinned into one's ear. Surely, radio deserves a new technique of salesmanship.

We all believe in the American system of commercially-supported radio. Our Radio Council survey found practically nobody in favor of government-run radio. The sponsor and his copy writer are here to stay. We, the public, hope that we will soon begin to enjoy and really listen to their commercials as much as we do to the programs.

As president of the Radio Council of New Jersey, Dorothy L. McFadden has helped to bring about a closer understanding between the general public and the radio industry. As head of Junior Programs, Inc., she is in charge of producing stage, radio, and television shows for child audiences.

Mrs. McFadden is co-author, with Dorothy L. Lewis, of *Program Patterns for Young Listeners*, a book which gives broadcasters an idea of the immense variety possible in creating entertainment for young people. She also has written numerous articles on radio and the theatre for *The New York Times*, *Parents' Magazine*, and various educational publications.

Opinion: What a metropolitan public thinks about radio advertising

THE PUBLIC'S OPINION OF RADIO ADVERTISING is important to any one using it for two reasons: First, because the success of any advertising vehicle depends on how people react to it. The more a sponsor knows about how dialers respond to radio, the better he will be able to use broadcast salesmanship. Second, because radio more than any other medium, has stirred up the cauldron of controversy; and the sponsor may in some way become involved in this conflict. He needs facts about public opinion toward broadcasting, not a potpourri of personal conjectures.

Several highly authoritative and complete studies have been undertaken in this area, notably the pioneering investigations conducted for the National Association of Broadcasters by the University of Denver's National Opinion Research Center; the survey planning was done by such radio research experts as Dr. Kenneth Baker and Harry Field; and the findings were analyzed by the sociologist and psychologist, Dr. Paul F. Lazarsfeld. The first study appeared in book form as *The People Look at Radio* (The University of North Carolina Press, 1946), a report based on 2,571 personal interviews taken in 1945 to represent a cross-section of the U.S. adult population.

Tabulation and analysis of answers to the thirty queries in the carefully tested questionnaire produced findings which indicated, for the most part, that public attitudes toward broadcastings were not as antagonistic as radio's more supercilious critics had supposed. The study showed, for example, that respondents felt radio was doing a better all-round job in their community than the newspapers, schools, local government, or churches; that one-third of the interviewees said they never felt like criticizing when listening to the radio; that two-thirds were either "in favor" of radio advertising or didn't "particularly mind" it; and that over nine-tenths preferred radio with rather than without advertising.

As excellent and exhaustive as that initial radio opinion study was, it was not considered within its scope to distinguish between reactions of the American people as a whole and those who live in the great urban centers. Since other studies have shown marked differences between urban and non-urban listener preferences, and since listening and buying are most concentrated and critical opinion most articulate and influential in large cities, the author felt it would be worthwhile to undertake a trial study of metropolitan attitudes, directing attention entirely toward opinions about radio advertising instead of opinions about all phases of broadcasting. In the summer of 1947 he conducted a survey of three hundred men and women in New York City, which is reported in this chapter as a tentative radio investigation with no pretense to completeness or finality. Rather, the author hopes this trial study will encourage further investigations—in which more time and money are available—to determine the nature of and differences between urban and non-urban listener attitudes.

In reviewing the findings, the reader should note that the attitudes reported apply specifically to 1947, and not necessarily to any later date; that the conclusions are approximately indicative of New York City viewpoints at that time, only roughly suggestive of opinion in other large cities, and cannot

be projected to apply to non-city listeners or to the nation as a whole. Further, because the sample was restricted to three hundred persons it should be borne in mind that the decimals reported in the percentages have little statistical significance. Although some of the findings may appear to be unfavorable toward radio, the study was not undertaken in any attempt to criticize the broadcast medium, but only to diagnose certain metropolitan attitudes.

Interviewers, after determining the background information about each respondent, asked: "Do you own a radio?" to ascertain whether those replying were qualified to give pertinent answers. Only one of the three hundred replied negatively, a Greenwich Village sidewalk artist who ejaculated: "Hell, no! I never listen to those infernal boxes!" The other 299 admitted to radio-set ownership, and in response to a second query said they listened to the radio anywhere from a few minutes to twelve hours daily, with an average time of 3.31 hours, which, incidentally, is very close to the figure released by Nielsen Radio Index at this period as the national average of individual radio listening per day. A dragnet question calculated to elicit all possible criticism followed: "Do you ever feel like criticizing what you hear on the air?" Answers to this query provide the first major conclusion of the New York City study.

I. *Almost nine-tenths (88.2 percent) of those interviewed said they occasionally felt like criticizing what they heard on the radio.* It would not have been surprising if everyone in this cross-section of metropolitan New York (one of the most sophisticated sections of the country) had given the answer offered by the thirty-year-old college teacher who quipped, "Are you kidding?" But most agreed with a middle-aged housewife who said she felt like criticizing radio "Only sometimes. Usually it's all right." As Figure 4 illustrates, 86.7 percent of the men and 90.2 percent of the women, an average of

88.2 percent, included themselves as occasional radio critics.

The slightly more critical attitude of women is accounted for by the fact that women listen more to the radio than do men. It has been shown by extensive cross-analysis of replies to the National Opinion Research Center investigation on public attitudes toward radio, that the more hours per day people listen to the radio, the more critical they become.

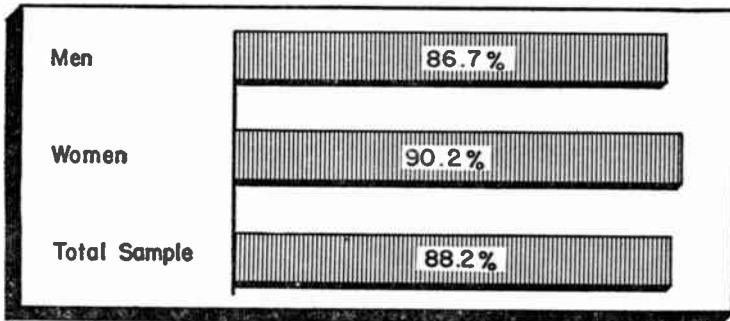


Figure 4. Percentage of those who occasionally feel critical of what they hear on the air, according to a 1947 New York City Survey.

Even though New Yorkers were not nearly as antagonistic towards broadcasting as might have been expected, they were more censorious than the nation as a whole. Denver University's study found that two-thirds of the total populace occasionally felt like criticizing when they listened to the radio. However, it was found that about two-thirds also felt critical of newspapers and movies. There is a close relationship between what people say about radio and what they say about other institutions.

A certain amount of New York criticism of radio can be accounted for by the fact that a large part of New York City listening is devoted to the four New York network outlets, and these outlets program to suit the tastes of the nation as a whole rather than their immediate coverage areas alone. More-

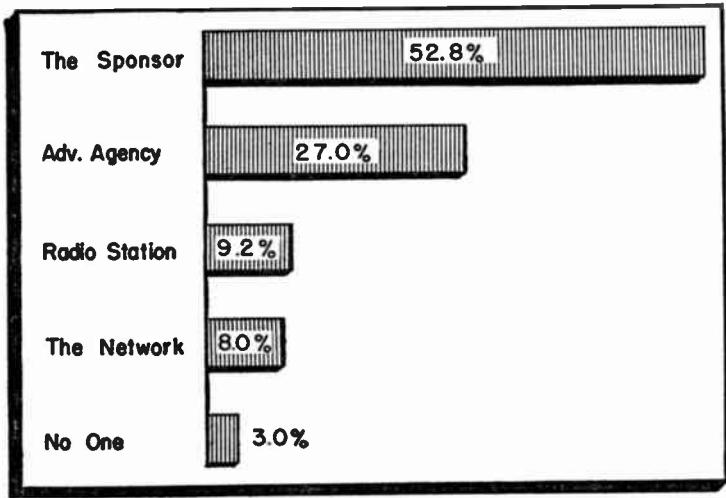


Figure 5. Where people place blame for advertising excesses on the air, such as overlong commercials, according to a 1947 New York City survey.

over, various reliable studies, such as "The 1947 Iowa Radio Audience Survey" conducted by Dr. Forest L. Whan of the University of Wichita, have shown urban listeners to be more critical of radio fare than village or rural dialers.

There is some indication that city listeners expect more of radio educationally or culturally, and are more disappointed with what they consider broadcasting's shortcomings on this score. When Dr. Whan's 1947 Iowa audience survey asked, "Which three educational programs do you like best?" the percentage of village and farm listeners answering "I don't listen to educational stuff" was almost twice as great as the percentage of urban dialers giving that answer. On the other hand, more urban than village and farm listeners responded, "None are any good."

It is interesting to find out exactly at whom criticism is directed. The author's metropolitan interviewers asked: "Who

do you think is to blame for advertising excesses on the air?"

II. *Most respondents believed that the sponsors were to blame for advertising excesses.* As Figure 5 indicates, over half of those interviewed, 52.8 percent, blamed the sponsors, 27.0 percent named the advertising agencies, 9.2 percent considered the radio stations at fault, 8.0 percent blamed the networks, and 3.0 percent decided that no one was to blame.

Whatever prompts the opinion, it remains to be coped with by the advertiser, and to some extent, by the advertising agency. Fortunately for the sponsor, broadcasting is the only medium in which the advertiser personally presents (and is credited with presenting) editorial matter for the public's entertainment. This results in a certain positive good-will and appreciation which tends to offset critical attitudes.

III. *New Yorkers give sponsors full credit for the financial support of broadcasting.* In answer to the query, "To your best knowledge, how do radio stations get the money to support themselves?" 94.8 percent said "from advertising sponsors," 1.4 percent believed it was from "political contributions," and 3.8 percent named "miscellaneous sources," such as selling radios, floating stock, investments, public, contributions of network owners.

This urban sample appeared better informed than a cross-section of the country as a whole. The National Opinion Research Center's 1945 study revealed that only four-fifths of those interviewed named the advertiser as the station's source of income. More significant and disturbing to the broadcaster was the N.O.R.C. discovery of the public's unawareness of sustaining time. It found that one-fifth of the people thought *all* of radio was commercial.

To reveal further how much New Yorkers understand about the economics of broadcasting, they were asked: "Who do you think pays for the programs which are not sponsored?" Tabulation of answers resulted in a fourth finding.

IV. *The metropolitan public recognizes that stations and networks must pay for sustaining programs.* Percentage breakdowns of the answers are listed in Figure 6. While 5.8 percent had the mistaken impression that city, state, or Federal Government paid for sustainers, more than half of the respondents were aware that the broadcasters had to foot the bill. A small fraction, 2.9 percent, gave an excellent answer when they credited sponsors with financing even sustaining shows. Persons who offered this explanation penetrated the truth of broadcasting economics, whether deliberately or by accident, since in the final analysis advertising revenue is the only source of broadcasting revenue.

Radio station	45.8%
Network	9.0%
City, State, or Federal Government	5.8%
Sponsors	2.9%
Program creators seeking sponsorship	2.6%
Churches, school, philanthropic, and other organizations	2.3%
Public	1.9%
Nobody	0.3%
Don't know	29.4%

Figure 6. Who the public thinks pays for unsponsored programs.

Further questions were asked to determine how objectively people are able to evaluate radio in contrast with other media. Their answers reveal a marked subjective, emotionally-motivated bias.

V. *The metropolitan public appears to believe that newspaper advertising is more honest than radio advertising.* When asked "Which do you think is more honest in its advertisements, newspapers or radio?" 59.3 percent said newspapers, 11.4 percent said radio, and 29.3 percent believed they were the same. These percentages are shown graphically in Figure 7.

Apparently some people rationalize that since radio is a vocal and more casual medium, radio advertisers can and do

take more liberty with the truthfulness of their advertising. Yet because its commercial announcements are in a sense rather evanescent and difficult to track down, radio advertising has been more closely scrutinized by the F.T.C., and web censors often have set higher standards than newspapers. In the F.T.C. report for 1946, 5.41 percent of all printed ads examined by the Commission were set aside as being possibly false and misleading, but only 1.23 percent of the radio commercials were so categorized.

It is possible that the resentment felt toward the radio commercial, because of its inevitable intrusiveness, carries over in the listener's mind to make him impute various other shortcomings, such as comparative lack of honesty, to commercials. Actually it is doubtful whether the one question "Which do you think is more honest in its advertisements, newspapers or radio?" can thoroughly probe the state of the listener's mind on this issue. Other queries, approaching the problem from different angles, might indicate that the public has considerably more respect for the honesty of radio advertising than was suggested by responses to the initial question.

To discover further differences in reaction to radio advertising and newspaper advertising, interviewers asked: "Would you prefer to have newspapers without any advertising if that were possible?" They followed that with: "Would you prefer to have radio programs without any advertising if that were possible?" Answers provide a further conclusion.

VI. *The metropolitan public generally would prefer omission of advertising in radio to omission of advertising in newspapers.* Only 16.3 percent said they would prefer their newspapers without advertising, while 66.1 percent said they would prefer radio programs without advertising as indicated in Figure 8. Individual comments were illuminating.

In newspapers I have a choice whether to read or not. (A young housewife.)

One doesn't have to read the newspaper ad before one is permitted to read the news. (Girl college student.)

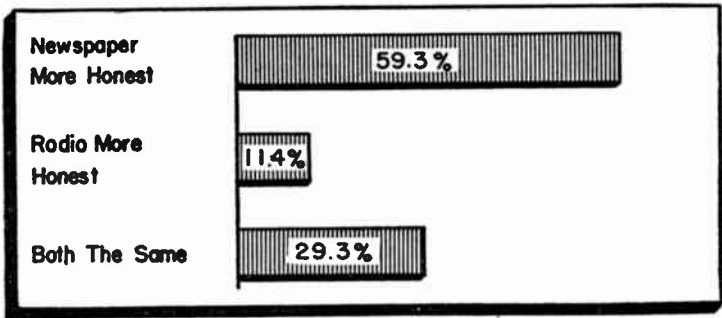


Figure 7. How people rate honesty in advertisements in different media, according to a 1947 New York City survey.

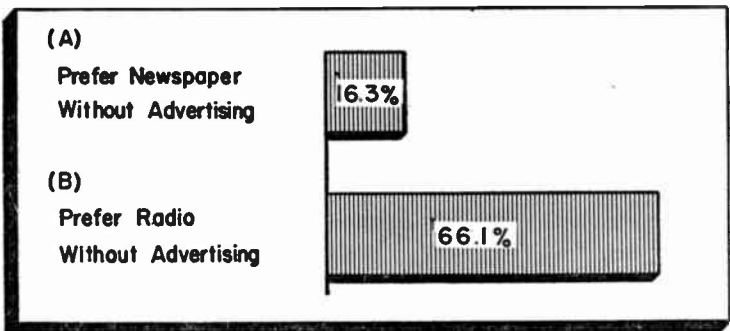


Figure 8. How people feel about inclusion of advertising in newspapers and radio, according to a 1947 New York City survey.

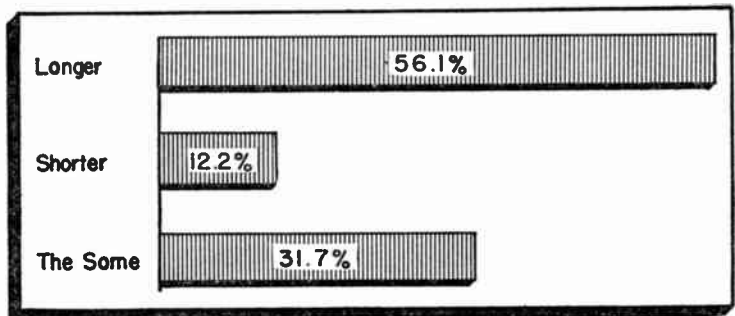


Figure 10. How people think the length of radio commercials has changed, according to a 1947 New York City survey.

I like to choose ads according to my own interest and necessity.
(Middle-aged businessman.)

The obvious necessities—toothpaste, food, etc. are plugged on the air. One grows up with preference for one brand over another, especially in the matter of cigarettes, and resents the eternal urging to change. (A mature bookkeeper.)

Those respondents who said they preferred advertisements in newspapers but not on the radio were asked to give their reasons. These are tabulated in Figure 9. The reason most frequently mentioned can be summed up in the words: "Newspaper advertisements can be read voluntarily and at leisure, but radio commercials offer no choice." This one

<i>Reasons Given</i>	<i>Percentage</i>
Newspaper advertisements can be read voluntarily and at leisure, but radio commercials offer no choice	36.1%
Newspaper advertisements give more definite, useful information about product, and when to buy it	8.3%
Newspaper advertisements illustrate fashions and other merchandise—respondent prefers to see or read rather than hear advertising	27.8%
Radio commercials are interruptive, too long, time-wasting	8.3%
Radio commercials are more monotonous, uninteresting, dishonest, offensive	12.5%
Newspapers can be used to track down specific items for sale, but radio is for enjoyment only	7.0%
	<u>100.0%</u>

Figure 9. Why people say they want advertisements in newspapers but not on radio programs.

sentence offers the best explanation of why radio is more criticized than space media. It also explains one of broadcasting's unique advantages as a sales tool: Anyone who has his radio on is exposed to the commercial announcements, and is likely to hear them to some extent, whether he likes them or not.

VII. *The metropolitan public says it believes that commer-*

cial announcements are getting longer. A further indication of subjective bias was brought out in the responses to the question: "Do you think that in the last two years radio commercials have been getting longer, shorter, or have remained the same?" During the 1945 to 1947 period under review, commercials broadcast over New York City stations had remained either exactly the same length or had become slightly shorter, regulated by the stations' strict continuity acceptance departments.

However, 56.1 percent believed commercials were getting longer, 31.7 percent felt they had remained the same, and 12.2 percent expressed the opinion that they were becoming shorter. (See Figure 10.) Many respondents were fair enough to admit that their observations were subjective, and qualified their beliefs with statements like: "At least, that's the way it seems to me."

These responses point to the fact that it is not the actual timing or length of a commercial that annoys listeners, but a personalized reaction determined by the nature of the announcement and the state of mind of the listener. Hence, what respondents were talking about may not have been actual length, but a feeling about quality of commercials reflected in a judgment of length.

The N.A.B. pretested some questions in 1947 which were designed to probe into attitudes about quality of commercials and of radio fare in general, and found that people were so confused and without standards for comparison that the N.A.B. gave up the attempt to make persons state an opinion on these issues.

What is needed to clarify the meaning of comments that "Commercials are getting longer" is a further question to reveal attitudes about other forms of advertising. Dr. Kenneth Baker, N.A.B. Research Director, has suggested it would be worthwhile to find out: What do people think about the length (and quality) of newspaper advertisements? What do

they think about the number of ads they must thumb through in order to get to the "continued" part of their story? What do they think of the length (and quality) of political speeches? What are they using (subconsciously) as a standard of comparison? Dr. Baker answered the last question in a letter to the author in which he wrote: "The chances are good that this matter—like many of our other feelings—falls into a 'you-can't-beat-the-good-old-days' mold, and should be treated simply as such."

One last question was asked which served to interpret how serious was the criticism of radio advertising. It might be assumed that if a person is in earnest about objecting to commercial announcements he would be willing to pay a moderate fee for the privilege of receiving programs without advertisements in them. This, however, proved not to be the case, as the eighth finding indicates.

Not willing to pay \$10	62.9%
Willing to pay \$10 (but not \$25)	31.2%
Willing to pay \$25 (but not \$50)	4.5%
Willing to pay \$50	1.4%
	<hr/> 100.0%

Figure 11. Proportion of people willing to pay a tax of ten, twenty-five, or fifty dollars a year to get radio programs without any commercials.

VIII. *Of those questioned, 62.9 were not willing to pay a \$10 yearly tax to get radio programs without commercials.* As shown in Figure 11, approximately two-thirds of the sample were unwilling to pay \$10 and about one-third said they would pay that much. Those who were willing to pay \$10 accounted for 31.2 percent; only 4.5 percent were willing to pay \$25, and only 1.4 percent were willing to pay \$50. If we summarize his comments, the typical metropolitan listener said in effect, "Radio advertising annoys me once in a while,

but nevertheless I listen almost three and one-half hours a day, and the commercials aren't enough of a nuisance to make me willing to pay \$10 a year to get rid of them."

Listeners throughout the country as a whole were even more kind to radio advertising, as revealed in *The People Look at Radio*. Still, public attitudes toward this lively and inevitably intrusive medium bear watching. They show there is much room for improvement, both in programs and in commercials.

Chapter 3

Foreword by

Frank Stanton

Radio is indeed the most researched of all media of communication. It had to be. From its very beginnings the sheer size and magnitude of radio made former media evaluations unsatisfactory. When the first radio performers, the first radio advertisers, asked the question, "How many people heard *Me?*" radio had to set out to find the answer, had to devise new techniques to get that answer.

One of the first jobs radio research set itself was to give its users a picture of ownership and general listening patterns. From there, it went to a measurement of audiences for specific broadcasts, first through C.A.B., then from Hooper, Nielsen, and Diary studies.

Radio research has come a long way in the past few years, undoubtedly. But I feel it still has far to go before we can truly say that "effectiveness" has been fully gaged. Effectiveness is perhaps the most difficult measure we can attempt. To separate such factors as price, type of product, public taste, dealer distribution, and product performance from the advertising which has helped people make up their minds to buy, offers a stern challenge to research.

I believe this challenge must eventually be met. I believe

that new skills must be developed to push radio-research frontiers beyond the mere counting of noses, essential as that is.

The next great area for exploration must be, I think, the subjective one. We at Columbia have moved into this area by making the first attempt to find out what people like, and don't like, in a program. Through the use of the Lazarsfeld-Stanton Program Analyzer, developed here, we have learned to take mechanically measured note of audience tastes, and are presently extending these tests, both in our own and our clients' and agencies' service. Regularly employed in our C.B.S. research division are six experienced psychologists and sociologists whose job it is to weigh and analyze not only the "Like-Don't Like" reactions but also the "Why?" behind them.

Through these tests and others which will develop through time and enlarged experience, I am confident that one day we shall see the true effectiveness of radio measured in terms as nearly exact and satisfactory as the present measurements of "who listens, and how much?"

Frank Stanton, president of the Columbia Broadcasting System, is a leading authority on radio research. Stanton came to C.B.S. in 1935 as a member of its research staff, after resigning from the psychology department at Ohio State University. He became director of research in 1938, was placed in charge of advertising in 1941, became vice president and general executive the following year, was named general manager in 1945, and was elected C.B.S. president on January 9, 1946.

Dr. Stanton was the first to develop and use an automatic device for recording radio set operation, and is co-developer (with Dr. Paul F. Lazarsfeld) of the Program Analyzer. A graduate of Ohio Wesleyan University (B.A.) and of Ohio State University (Ph.D.), he is the author of several articles and books on psychology, radio research, and marketing.

Value: How effective is the medium?

THIS ANALYSIS OF THE EFFECTIVENESS of radio advertising is based on four types of information: (a) original media-comparison studies conducted by the author; (b) reports on studies of radio advertising effectiveness made by radio researchers; (c) accounts of a critical study of radio by an investigator for national magazines; and (d) probes of radio effectiveness by psychologists.

The strength and weakness of radio advertising were summed up with penetration by Chester LaRoche, an agency and former network executive who has employed all types of national media for many leading advertisers. LaRoche said:

I saw radio start, flounder, then find itself and finally develop along sound lines. I found that when used skilfully it became the most powerful sales weapon in the land. Its power to sell goods at extremely low cost we proved time and time again. From our many radio studies we learned also to respect its latent power to help shape the thinking of the people.

In summing up the chief disadvantage of radio, LaRoche was brief, yet illuminating. He described it as "a medium . . . fraught with speculative hazard."

Below, radio advertising's effectiveness is reviewed: general; sales-reducing, consumer-influencing, and dealer-influencing ability; comparative financial growth; comparative costs; limitations and disadvantages; television's competition for advertisers' dollars.

I. Radio advertising's general advantages are those which relate to the use of sound, the nature of radio listening, the use of programs, and the use of time rather than space.

A. Advantages relating to the use of sound

1. Personalized salesmanship. Radio's employment of the human voice adds living vitality, immediacy, warmth, sincerity, individuality, and persuasiveness which give radio a unique distinction among advertising media and which are largely responsible for its selling power.

2. Showmanship of music and sound effects. Just as the spoken word takes the place of printed type, music and sound effects take the place of advertising lay-out and illustration. Pepsi-Cola's ditty and Bromo-Seltzer's talking train illustrate how melody and special effects can add to advertising impact.

3. Instantaneous communication. Because it can adapt itself to the miracles of telephony and broadcasting, radio advertising is the fastest means of mass communication and persuasion. More people can be reached in less time than by any other medium. Hand in hand is a related advantage: last-minute changes can be rushed to the station before broadcast.

B. Advantages relating to the nature of radio listening

1. Penetration of income levels. Radio listening is almost universal, which means that radio advertising penetrates every income group. Figures reveal this about the reading and listening habits of top-income and lowest-income groups: In the top-income group, fifty-nine percent read magazines and ninety-eight percent own radios; in the lowest-income group, fourteen percent read magazines and seventy-eight percent own radios.

2. Psychological advantages of hearing *vs.* seeing. Harvard University's eighteen-month series of experiments on the psychology of listening and the psychology of reading showed that straight facts, expositions, narrative, and abstract material are better understood and more interesting when heard over the radio. Numbers, simple words, all kinds of sentences, and directions are better remembered when heard than when read. The human voice makes auditory presentation more personal. The study revealed that after twenty-four hours people recall advertising brand names better when heard over the air than when seen on the printed page.

3. Suggestibility of the typical radio listener. Dr. Paul F. Lazarsfeld says in *Radio and the Printed Page*: Is the potential listener more suggestible than the potential reader? There are strong indications that this is a fact. Of all the facts that make radio a powerful social institution, probably the most imposing one is that radio is the preferred medium of the more suggestible man.

C. Advantages relating to the use of programs

1. Personal nature of the program. Each program becomes in a sense an advertising medium in itself, the personal medium of the sponsor. He can develop its circulation potentialities, use it to select his audience, obtain continued exposure to his advertising, and at the same time build prestige and good-will.

D. Advantages relating to time *vs.* space

1. Isolation of commercial announcements. Two or more printed advertisements on a page fight for the reader's attention; but because radio presents its commercials in time rather than space, no other commercial competes for attention at the moment the advertiser's message is being heard. Since the number of programs which can be heard in one day is comparatively limited and habitual listening reduces competition from other programs, radio provides a further type of isolation for its commercials.

2. Selection of audience. Like the program, the time element also helps select the listener.

II. *Radio's effectiveness in producing direct, tangible sales results is verified both by tests and checks on specific cases, and by the huge sums spent on radio by many of the country's largest and most discerning advertisers.*

Dr. Frank Stanton released a study called "A Two-Way Check on the Sales Influence of a Specific Program." He cited a test conducted for a large food manufacturer who sponsored a daytime series over a limited C.B.S. network. This advertiser wanted to know how many units of his product this program was selling which would not have been sold otherwise. Two markets were selected in which all of the advertising sales factors were exactly comparable, except that this program was broadcast in Market A and not broadcast in Market B.

After a month of taking store and home inventories and a month of family and dealer interviews, the research organization reported that (1) the total sales of the advertiser's brand were eighty-eight percent greater among dealers selling his product at his standard price in Market A, the radio market, than in Market B, the non-radio market; (2) the sale of the brand was eighty-one percent higher than that of the next most popular brand, among families which listened in Market A, but among non-listeners it was only seven percent higher; (3) the sale of the brand was 263 percent higher among regular day-to-day listeners in Market A, while among occasional listeners it was fifty-nine percent higher.

Subsequently C.B.S. engaged Elmo Roper to make an extensive check of the sales influence of sponsored programs on that network. The survey measured every one of the forty sponsored evening programs on C.B.S. at that time, and checked audience size and sales results for thirty days. First it was ascertained whether or not each respondent listened to particular programs. Then it was found whether the respond-

ent used the product advertised on the program. Product use among listeners and non-listeners was compared. Results of the survey showed that in every case the number of product users was higher among listeners than among non-listeners. Product use was higher in some cases by as much as eighty percent; on an average, by fifty-three percent.

III. Consumers, and especially housewives, are sufficiently impressed by radio advertising to remember it to a high degree, and they credit it as a major factor in influencing their purchases of nationally advertised package products.

A. Impact of radio as measured by consumer recall. As a trial study of the comparative impact of radio and other advertising media, the author conducted a survey of two hundred middle-income housewives in New York City. Each respondent was asked whether she had read or heard any advertisements during the preceding week for her favorite brand of certain nationally advertised kinds of package products. Those who answered affirmatively were asked in which media these advertisements had been read or heard. (At this time—1947—television was still not a major factor, since only a little more than 40,000 TV sets were in use in the New York area.)

Radio showed up favorably, being named most in regard to every product except coffee. It was not surprising for the other items since they are all consistent radio advertisers; but radio was leading by high percentage margins, household soap products being named by 84.3 percent of the respondents, gelatin dessert by 75.0 percent, and dry cereal by 88.6 percent—percentages which exceed the proportion of the advertising budget which these type of manufacturers spend on radio. At the time the study was made, the summer of 1947, coffee advertisers were placing large-space advertisements introducing new "instant coffees" and these efforts were reflected in responses. Figure 12 summarizes the exact percentages. Figures 13, 14, 15, and 16 illustrate these percentages

graphically for household soap products, gelatin dessert, dry cereal, and coffee.

Other studies based on a somewhat similar procedure have been equally or even more flattering to radio. At a time when cigarette manufacturers were spending only 17.7 percent of their total advertising budgets on radio, 768 smokers in five Kansas towns were interviewed to see how cigarette advertising in various media stood up on a recall basis. Seventy-eight percent recalled a radio advertisement for their particular brand of cigarettes during the preceding week, forty-nine percent recalled a magazine advertisement, thirty-nine percent a newspaper advertisement, and thirty-three percent a billboard.

	<i>Radio</i>	<i>Newspaper</i>	<i>Magazine</i>
Household soap products	84.3%	14.1%	2.6%
Gelatin dessert	75.0%	5.0%	20.0%
Dry cereal	88.6%	5.3%	6.1%
Coffee	32.2%	46.4%	21.4%

Figure 12. Media in which women remembered seeing or hearing advertisements for their favorite brand of specific kinds of products during the week preceding the interview.

B. Influence of radio on consumer buying habits. H. D. Wolfe, director of Kent University's Bureau of Business Research, supervised a study of the factors which influence housewives' buying habits. A total of 1,256 interviews were conducted with middle-income housewives in urban and farm homes in northeastern Ohio. Conclusions were: (a) Radio influences more purchases of the specific items studied than either newspapers or magazines. (b) From ten to thirty-five percent of product sales were attributed to radio. (c) The products accounting for the largest percentages of sales from radio were: granulated washing soap, 34.9 percent; gelatin dessert, 33.9 percent; dry cereal, 29.7 percent; fine laundry flakes, 29.4 percent; and shortening, 28.7 percent. (d) Products netting the smallest percentages of radio sales were: cleaning and washing soap, 10.8 percent; and coffee, 17 percent.

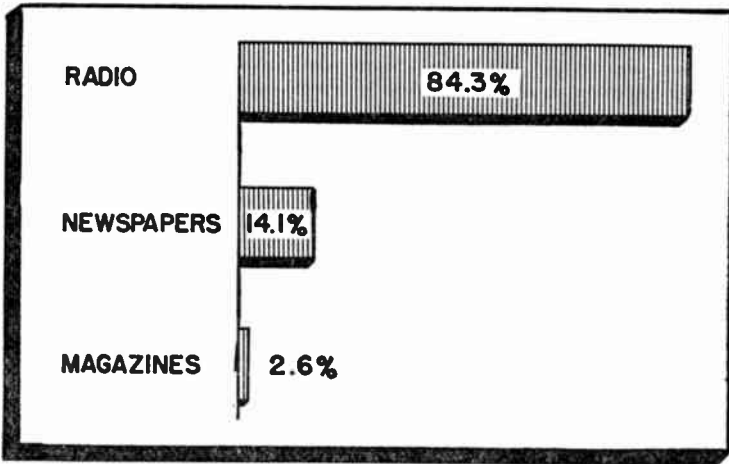


Figure 13. Recall by New York women of advertising for household soap products in various media in 1947.

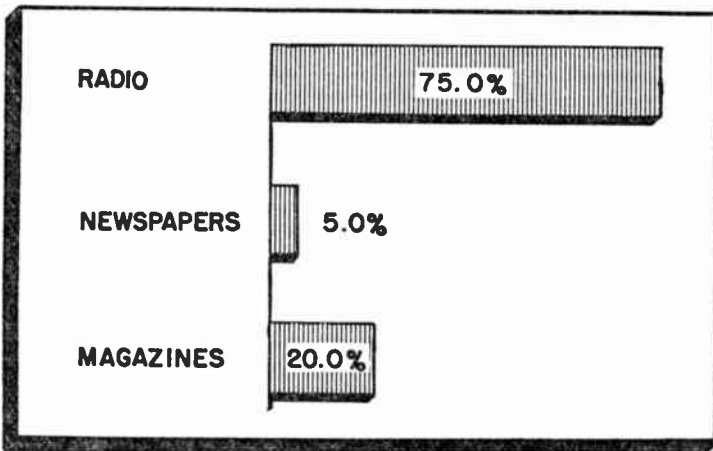


Figure 14. Recall by New York women of advertising for gelatine desserts in various media in 1947.

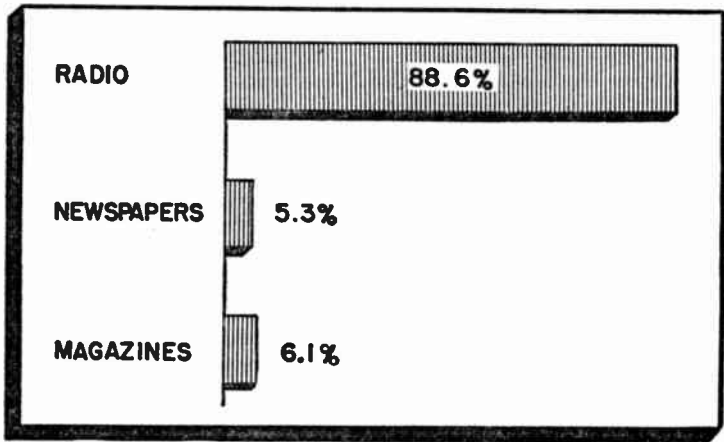


Figure 15. Recall by New York women of advertising for dry cereals in various media in 1947.

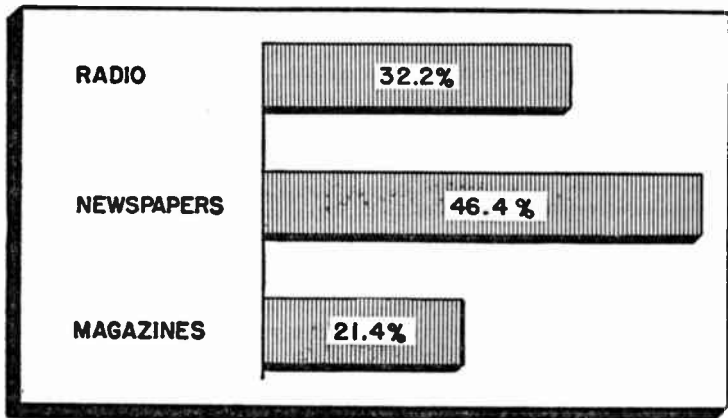


Figure 16. Recall by New York women of advertising for coffee in various media in 1947.

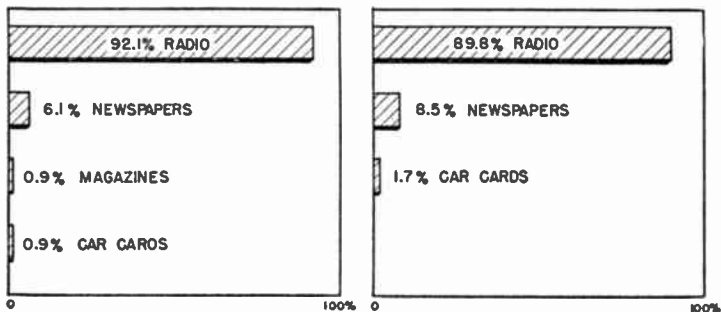
Respondents were provided with a list and asked to check all factors which influenced their purchases. Products surveyed were coffee, gelatin dessert, canned soup, flake washing soap, granulated washing soap, all-purpose cake soap, fine laundry flakes, cleaning and washing soap, dentifrices.

IV. In 1947, grocers and druggists believed that radio was by far the best medium for selling their nationally advertised products.

The opinions of dealers regarding the effectiveness of various national advertising media have little significance as objective valuations; but when the advertiser tells the trade about a campaign and tries to impress dealers with the power of the advertising behind his product, it is helpful to be using a medium in which dealers believe.

To find out what dealers think about the comparative value of advertising media, in the summer of 1947 the author conducted a survey of 205 druggists and grocers, located in many sections of the various boroughs of New York City. Owners or managers of 125 drug stores and seventy-eight grocery stores were interviewed. Grocers and druggists were chosen for these reasons: (a) they come into contact with a greater number of consumers than do other dealers, and the point-of-sale contact is more personal; (b) they carry more nationally advertised brands than any other dealers; and (c) manufacturers of drug and food items are dominant radio advertisers.

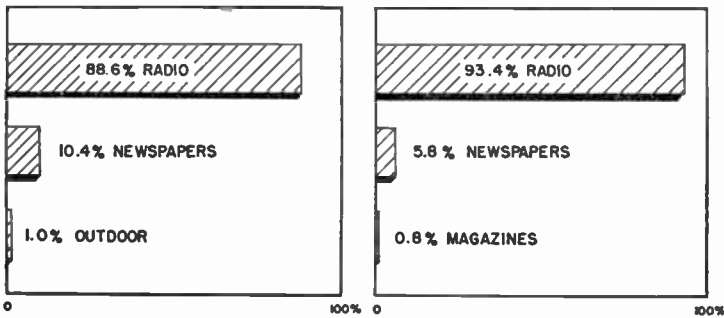
There is evidence that New York City can be considered typical in regard to the media preferences of grocers, and perhaps of druggists too. The Grocery Laboratory, an independent food research organization, once ascertained that media preferences for grocers in New York City and outstate were almost identical. Each grocer and druggist was asked four questions calculated to ascertain, and then recheck from different approaches, which media he found most effective in selling items which he stocked.



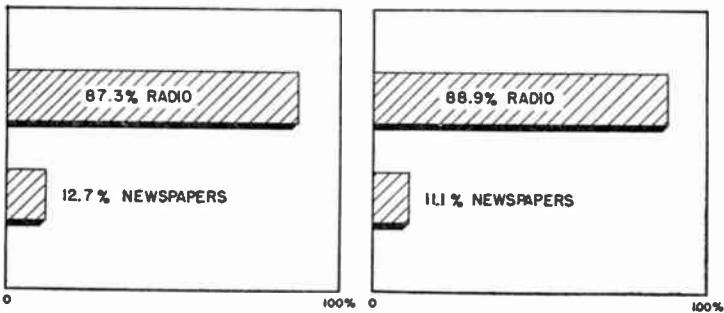
Figures 17 and 18. Media preferences of druggists as reported in a survey made in New York City in 1947. *Left*: On trade-marked or branded items that are nationally advertised, druggists considered radio most helpful in selling their products. *Right*: They also found that their customers talked most often about radio in buying trade-marked or branded items at regular prices.

A. Media preferences of druggists. As Figure 17 illustrates, 92.1 percent of the druggists interviewed said they had found radio best in selling their products, 6.1 percent named newspapers, 0.9 percent magazines, and 0.9 percent car cards. When asked which kind of national advertising their customers talked about most when buying trade-marked items, 89.8 percent cited radio, 8.5 percent newspapers, and 1.7 percent car cards—as shown in Figure 18.

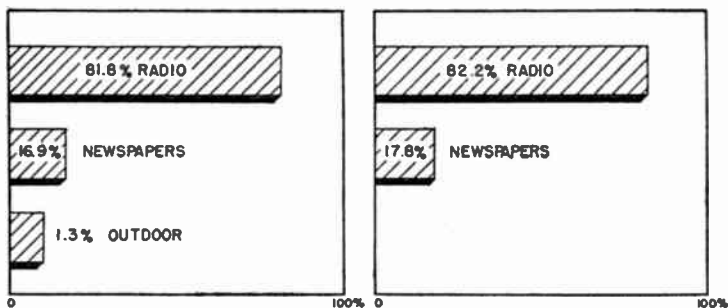
If druggists were in the driver's seat and had the power to choose or plan a national campaign, they would again favor radio. Figure 19 shows that 88.6 percent would choose radio under these circumstances, 10.4 percent would select newspapers, and 1.0 percent would use outdoor advertising. When told to consider specific instances and recall what kind of national advertising had helped sales most in three of the best-selling brands, druggists were still more willing to credit broadcasting. Here the percentages were 93.4 percent for radio, 5.8 percent for newspapers, and 0.8 percent for magazines, as shown in Figure 20. No matter what the reason for their high opinions of radio, druggists are thoroughly con-



Figures 19 and 20. Media preferences of New York druggists in 1947 (continued). *Left*: If they had the power to choose or plan a national advertising campaign for a brand to sell at regular prices, radio would be the choice of the majority. *Right*: Radio was also put in first place as the kind of national advertising that had helped sales most in three of their best-selling brands.



Figures 21 and 22. Media preferences of grocers as reported in a survey made in New York City in 1947. *Left*: For selling trade-marked or branded items that are nationally advertised, radio was found best. *Right*: Radio was the national advertising most often talked about by customers when buying trade-marked or branded items at regular prices.



Figures 23 and 24. Media preferences of New York City grocers in 1947 (continued). *Left:* If they had the power to choose or plan a national advertising campaign for a brand to sell at regular prices, the majority would choose radio. *Right:* Radio was also put in first place as the kind of national advertising that had helped sales most in three of their best-selling brands.

vinced, and it is a state of mind which works to the advantage of any drug advertiser using the air.

B. Media preferences of grocers. Owners and managers of grocery stores were not as enthusiastic about broadcasting as proprietors of drug stores, but still evaluated radio as the number one medium for selling grocery items. Figure 21 shows that 87.3 percent considered radio best for selling their products; 12.7 percent gave the nod to newspapers, revealing, incidentally, that grocers are much more impressed than druggists by the value of newspapers. At the same time, grocers were less impressed by the usefulness of magazines or car cards. A somewhat similar percentage of grocers said that radio advertising was talked about most often by their customers. Figure 22 indicates 88.9 percent naming radio, 11.1 percent mentioning newspapers.

If they had the power to plan a national campaign, 81.8 percent of the grocers would employ radio, 16.9 percent would choose newspapers, and 1.3 percent would select outdoor advertising, as Figure 23 illustrates. Questioned as to which kind of national advertising helped sales most in three of their

best-selling brands, 82.2 percent named radio and 17.8 percent cited newspapers, as shown in Figure 24.

C. Television's impact on housewives and dealers. While television set circulation grew rapidly between 1948 and 1952, dealers and manufacturers increasingly felt its growing quantitative influence on housewives' brand selection.

In New York City, for example, when nearly half of all homes had TV sets, television's influence in building advertising recall was demonstrated by the National Broadcasting Co.'s 1951 NBC-TV Summer Study. Figure 25 illustrates the results of this survey, conducted among housewives in both

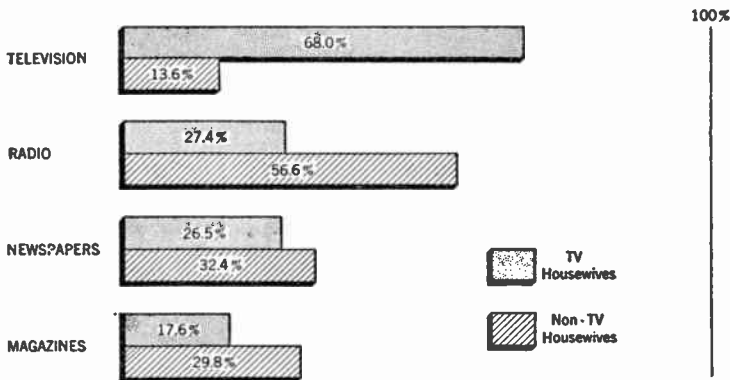


Figure 25. Advertising recall, based on mentions for each medium, among housewives in the New York area.
(Source: National Broadcasting Co.)

TV and non-TV homes in the New York area. Housewives were asked to recall whether they had noticed any advertising recently for various brands of packaged soap and, if so, where.

V. *Cost-per-listener of network advertising compares favorably with the cost-per-reader of newspapers or national magazines.*

A comparative media cost study was made by Frank Pellegrin as director of broadcast advertising of the National Association of Broadcasters. The study was subsequently released

by the N.A.B. in a brochure titled "How Much for How Many?" Its four major conclusions were: (1) Network radio can deliver the advertiser's message via a half-hour evening program into one thousand homes for an average cost of \$5.30, or one dollar per 189 families. (2) Newspaper advertisements of 650 lines reach one thousand homes for \$8.28, or one dollar per 122 families—fifty-five percent more expensive than

<i>In 1933</i>		<i>In 1947</i>	
1. On trade-marked or branded items that are nationally advertised, which advertising medium have you found best in selling your products?			
Druggists	68.4% Radio	Druggists	92.1% Radio
Grocers	53.2% Radio	Grocers	87.3% Radio
2. Which kind of national advertising do your customers talk about most often when buying branded or trade-marked items at regular prices?			
Druggists	72.6% Radio	Druggists	89.8% Radio
Grocers	58.7% Radio	Grocers	88.9% Radio
3. If you had the power to choose or plan a national advertising campaign for a brand to sell at regular prices, which advertising medium would you choose?			
Druggists	80.1% Radio	Druggists	88.6% Radio
Grocers	69.2% Radio	Grocers	81.8% Radio

Figure 26. Detailed comparison of dealers' preferences for radio advertising in 1933 and 1947.

radio. (3) Full-page advertisements in national weekly magazines reach one thousand homes for an average cost of \$8.75, or one dollar per 114 families—sixty-five percent above the cost of radio. (4) Full-page advertisements in leading women's magazines reach one thousand homes for \$7.20, or one dollar per 139 families—thirty-six percent more expensive than radio.

These figures were submitted as only one part of the ingredients on which to base the decision of what medium to use. They concern only the cost of transmitting or "transporting" an advertising message, but do not cover other important elements which are part of any medium studied.

The N.A.B. figures were deduced by this procedure: Ratings in thirty-two cities surveyed by C. E. Hooper, Inc., showed that the minute-by-minute listening to the average evening N.B.C. and C.B.S. half-hour program for the year ending September, 1945, was 10.6. Projected against a total potential of 28,135,000 families, the average number of families reached by network radio was 2,982,310. The continuing study of newspaper reading for newspaper advertisements of five hundred to eight hundred lines measured in over eighty cities, shows an average noting—seeing some part of the ad—of sixteen percent (a figure used by the association of national newspaper representatives). Projected against the 19,901,375 circulation, the average national newspaper advertisement reached 3,184,220 families.

Average half-hour evening radio programs cost about \$16,000—\$10,500 for the time and \$5,500 for the talent. The cost for newspaper space is \$26,377—at open rate. Dividing the number of families delivered into the cost of reaching them gives the comparative figures. In the magazine comparison, four women's magazines—*Ladies' Home Journal*, *Good Housekeeping*, *McCall's*, *Woman's Home Companion*—were studied. The average paid cost of all four magazines was \$39,000, delivering a gross advertising opportunity of 13,750,000 families, with ten percent added for art work and production. The cost was estimated to be \$43,000 for a page advertisement in all four magazines. Average noting—percentage of people having seen any part of the average advertisement—for magazines is 43 percent.

In the national weekly magazine category, full-page advertisements in *Life*, *The Saturday Evening Post*, *Collier's*, and *Liberty* were estimated to deliver an advertising potential of 11,300,000 at a cost of \$34,000 plus ten percent for production and art costs, or a total of \$38,000 with an average noting of thirty-eight percent.

Commenting on the study, some members of the industry

said that there was no thoroughly sound point of comparison yet established by which costs of radio could be compared with costs of newspapers or magazines. They pointed out that the study was based upon a projection of urban telephone Hooper ratings to total homes, which does not provide an accurate figure. Still it was agreed that the study had employed some of the best techniques yet available.

VI. *The growth of radio advertising expenditures has been so rapid and uninterrupted that it serves as testimony to the effectiveness of the broadcasting medium.*

Charts depicting the long-term trends of the major advertising media since 1928 make radio look like the smoothly ascending slope of a mountain, while the charts of magazines and newspapers turn in convolutions.

When depression hit the United States in 1929, newspaper and magazine revenue was sucked into the whirlpool which dragged down the nation's business. Broadcasting ran against

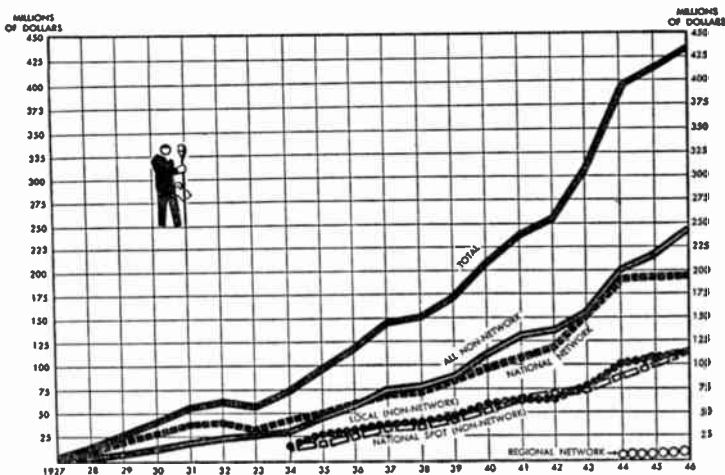


Figure 27. Growth of broadcast advertising, 1927-1946. (Source: *Broadcasting Yearbook*, gross figures 1927-1945. 1946, N.A.B. estimates. Chart from N.A.B. Research Department.)

the current, and not only kept its head above water but kept rising until a brief leveling-off period during the early 1930's, and then rose steadily higher until a second leveling stage in the mid-1940's. In 1934, local and spot radio advertising began to produce considerable billing and added to the coffers which network radio had begun to fill since 1926. Each of the three segments of broadcasting—network, spot, and local—when considered separately, reveals steady, uninterrupted financial gain. Figures 27 and 28 show the growth of radio advertising compared with the progress of other media, and illustrate the advance that network, spot, and local broadcasting had made in those years.

VII. *Disadvantages of radio are traceable to the hazards of unguaranteed circulation, the trouble of program- and audience-building, the limitations of oral presentation, the resent-*

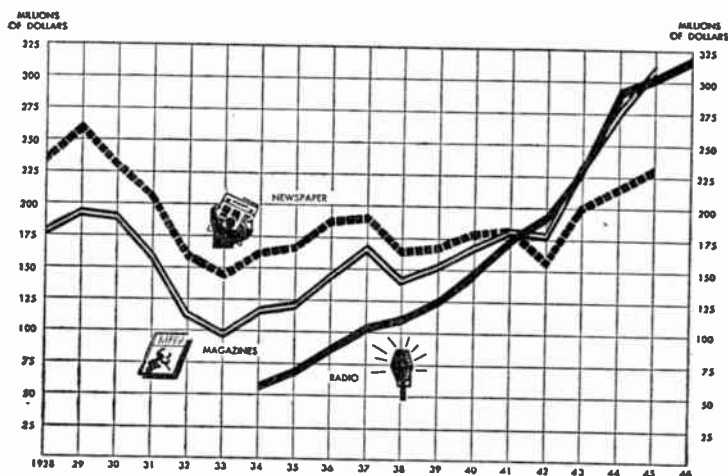


Figure 28. Growth of national advertising, 1928-1946. (Source—*Newspaper: 1928-1937, A.N.P.A.; 1938-1945, Media Records for A.N.P.A. Magazine: Publishers' Information Bureau, 1928-1945. Radio: Broadcasting Yearbook, 1943-1945; N.A.B. estimate, 1946. Chart from N.A.B. Research Department.*)

ment felt toward commercial announcements, and the fluctuation of radio costs.

A. The radio advertiser never receives guaranteed circulation. He is always faced with competition from other programs on the air at the same time, which may pirate his audience.

B. Any advertiser using a program, especially a network program, has the responsibility of creating the show, and building and holding an audience. In the case of magazines and newspapers this is taken care of by the publication.

C. Psychological studies reveal that some people are more eye-minded than ear-minded.

D. The inevitable intrusiveness of the commercial announcement is often resented, especially by more sophisticated urban elements.

E. Unless costs are carefully watched they can get out of bounds.

THE CROWELL-COLLIER COMPARATIVE STUDY

One key to the expensiveness or economy of an advertising medium is an evaluation of the amount spent on that medium to produce a certain amount of sales. A study involving this kind of analysis for radio and magazines was released by the Crowell-Collier Publishing Company. It described itself as "a frank comparison of the use of magazine and radio advertising by a large group of the country's biggest advertisers," and pointed out that there was "no intention to disprove the usefulness of radio as an advertising medium."

A complete list of 250 advertisers who had spent \$100,000 or more a year over a period of seven years was analyzed. From this group ninety-six representative manufacturers were selected and their sales records checked. The conclusion: that magazines had done a more efficient job for advertisers be-

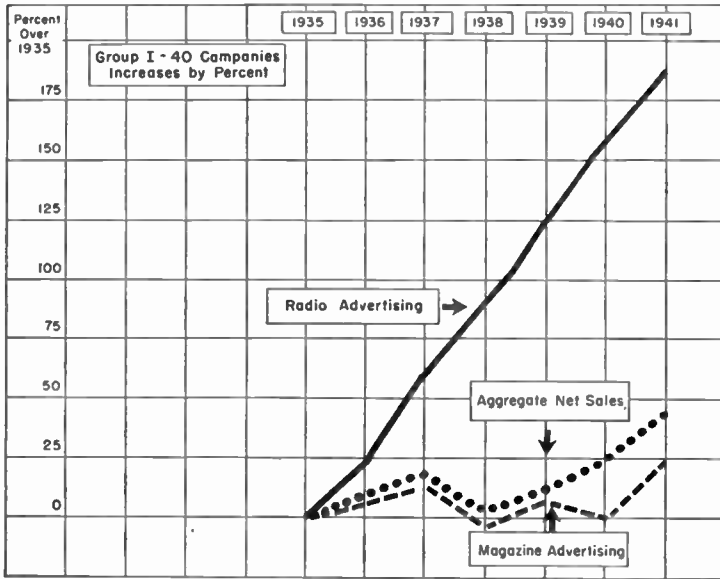


Figure 29. Sales and expenditures compared of largest radio users, also using magazines. (Source: Crowell-Collier Publishing Company.)

tween the years 1935 to 1941. That time was selected as the most nearly normal period in recent years—after the depression but before the United States had plunged into war on a large scale. The ninety-six companies were divided into three groups, according to how they spent their advertising money: (a) the largest radio users, also using magazines; (b) magazine advertisers using some radio; and (c) magazine advertisers using no network radio.

The study compared the total aggregate net sales of the companies in each of the three groups in 1935 with their total sales in 1941. It also compared the size of their radio expenditures for network time only from the beginning to the end of this period. Finally, it showed the percentage increase spent on advertising in order to attain a certain percentage of sales increase.

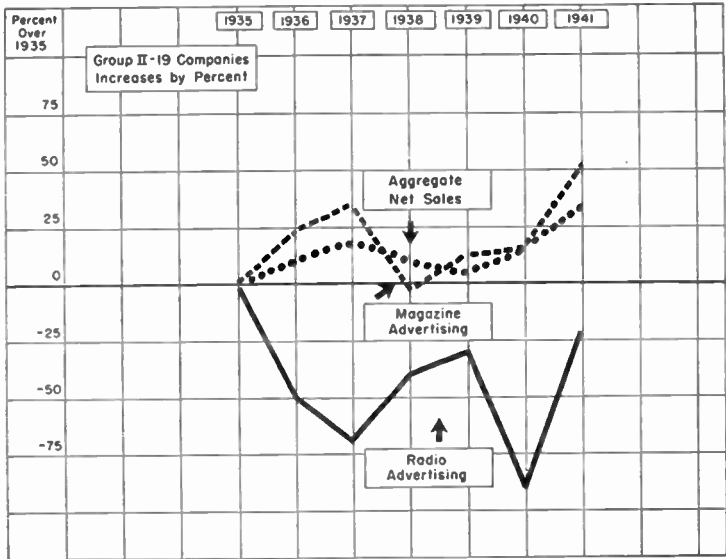


Figure 30. Sales and expenditures compared of magazine advertisers using some radio. (Source: Crowell-Collier Publishing Company.)

Group One—largest radio users, also using magazines. The study pointed out that advertisers in Group One increased their sales by only forty-three percent, while their total advertising expenditure went up ninety-five percent—and at the same time their expenditure for radio went up 187 percent (Figure 29). To the researchers, Crowell-Collier, this seemed out of balance.

Group Two—magazine advertisers using some radio. The nineteen firms in this category found that their advertising expenditures rose from \$7,000,000 to \$8,500,000—an increase of only 21.7 percent. Their sales went up fifty-four percent (Figure 30).

Group Three—magazine advertisers using no network radio. Under this heading were thirty-seven firms whose aggregate net sales totaled \$789,000,000 in 1935. By 1941 their sales had

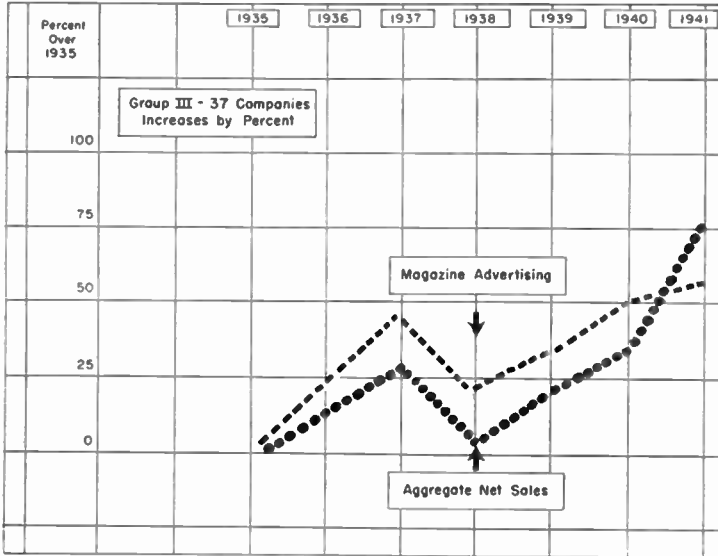


Figure 31. Sales and expenditures compared of magazine advertisers using no network radio. (Source: Crowell-Collier Publishing Company.)

risen to \$1,418,000,000—an increase of 79.6 percent. At the same time their magazine advertising went up from \$6,600,000 to \$10,000,000—an increase of 53.3 percent; so they spent fifty-three percent more money to obtain an almost eighty percent increase in sales (Figure 31).

The Crowell-Collier analysis concluded:

In our opinion, the results demonstrate that in many cases advertisers have not used radio properly. They have put upon it a greater burden than it could properly be expected to carry. In the instances where this has happened, the sales of those companies have not shown as satisfactory progress as the companies which retained a better balance in expenditure between the two media, or those companies which used only magazines. The costs have risen out of proportion to the results obtained when radio has been used to do the major job. This is particularly true where radio expendi-

tures have increased rapidly at the expense of magazine advertising.

This study was made during a period of rising costs—especially network talent costs—but it serves the purpose of reminding the advertiser to watch the percentage increase in sales in relation to the percentage increase in radio spending.

VIII. *Television's competition for advertisers' dollars*

From 1949 to 1951 television revenues grew from \$34.3 million to \$235.7 million, as reported by the F.C.C. During this same time, however, total radio revenues climbed to new all-time highs—\$450.4 million in 1951.

But television's rapid strides in set circulation and its high share-of-audience during certain evening hours in TV areas placed strong pressures on radio advertising rate structures. And in the summer and fall of 1952, radio networks reduced their nighttime rates in an effort to make radio more attractive to advertisers and to make radio time rates even more competitive with television.

Just how 1951 radio advertising revenues were divided among networks, national "spot," and local time sales is shown below. It is significant that for the first time in 1951, "spot" revenues exceeded nation-wide network sales.

	<i>Time sales (In dollars)</i>	<i>% Increase or Decrease (1950-1951)</i>
Nation-wide networks	\$113,984	9.6% loss
Regional networks	4,664	17.7% gain
Miscellaneous networks and stations	3,817	30.1% gain
National spot (non-network)	119,559	0.6% gain
Local (non-network)	214,519	5.6% gain

Source: Federal Communications Commission. Does not include revenue of 66 independently operated FM stations and revenues from talent and sundry broadcast revenues.

Chapter 4

Foreword by

C. E. Hooper

Because no tickets are sold, no copies are printed, and the audience "assembles" not in one place but in the privacy of myriad homes, radio audience measurements differ from those used in the basic appraisal of the advertising worth of other media in that they must be based on "interviews."

It becomes self-evident, therefore, that the wholehearted cooperation of the listeners or potential listeners is necessary to an appraisal of either the relative or absolute size of radio audiences. This is why people and what they say play such a prominent part in the discussion of "Modern Methods of Audience Measurement" which follows.

Furthermore, the large number of time segments, their relative brevity (scaling down to five minutes in length), the large number of places where radio must be measured (eighty-two cities and numerous smaller communities, areas and sections are measured and reported on a "round-the-clock" schedule), combined with the frequency with which reports are demanded, are the components which result in a technique.

This technique is childlike in its simplicity, but expands into a reporting operation infinite in size and complexity to provide radio with a set of measurements more important to

the ultimate effectiveness of individual advertisements than have been developed for or by any other advertising medium.

Claude E. Hooper founded, in 1934, C. E. Hooper, Inc., the world's best-known radio listening measurement service.

"Hooper," as he is affectionately known in radio circles, has a remarkable ability to cut through a maze of statistical detail to ultimate conclusions. He has personally worked out basic plans behind the complex procedures used by his firm. His ability for business organization accounts for much of the growth of the now million-dollar organization.

Hooper is an enthusiastic alumnus of Amherst College and the Harvard School of Business Administration, and a member of many leading clubs. His hobbies are varied and include hunting, fishing, horseback riding, and photography.

Measurement: Modern methods of audience measurement

THE MAJOR PROBLEM OF RADIO RESEARCH has always been measurement of the radio audience. What every sponsor wants to know is "How many listeners am I getting for my money?" Today that question is being tackled by four different approaches to audience measurement: (a) telephone coincidental technique, employed largely by C. E. Hooper, Inc.; (b) mechanical recorder method, used chiefly by A. C. Nielsen Company; (c) miscellaneous audience measurement methods, used by various organizations at various times; and (d) combination methods, with two or more of the preceding techniques used together.

Though not one of these techniques is perfect from the viewpoint of the objective researcher, they represent a great advance over early floundering attempts to analyze radio audiences.

I. Telephone Coincidental Technique—Employed by C. E. Hooper, Inc.

No doubt one of the most extensively conducted and most talked about radio audience measurement surveys in the

United States—or anywhere in the world—are those conducted while programs are being broadcast, through telephone interviews by C. E. Hooper, Inc.

A. How does the Hooper coincidental method operate?

The program ratings released by C. E. Hooper, Inc., are based on interviews conducted on a special basis within the coverage area of stations who subscribe to this program popularity measurement service. The interviewing cities are well scattered geographically throughout the United States. Hooper phone interviews are made by personally selected and trained reporters. In each city in which continuous interviewing is conducted are a resident supervisor and a staff of reporters.

Each interviewer is supplied with a manual containing fifty-seven pages devoted to the method for asking and reporting the answers to three basic questions: (a) were you listening to your radio just now; (b) to what program were you listening, please; and (c) what station, please.

There are also three supplementary questions which are rotated, and like (b) and (c) are asked of listeners only: (a) what is advertised; (b) how many men, women, and children are listening; and (c) what is the occupation of the head of your household, please.

The telephone interviewers work at home, are usually housewives who were previously switchboard operators, secretaries, or school teachers. A rigid system is enforced to insure maximum possible accuracy. The girls work thirteen minutes, then rest two minutes. From time to time during the thirteen-minute period, supervisors call the reporters' homes; if the phone is busy, it is evidence that the interviewer is on the job. During the brief rest period the supervisor may phone again, find the telephone numbers of certain respondents to whom the reporter has just talked and call them back to verify the reports.

Master guides to this automaton-like procedure are the "Reporter's Manual" and the "Field Supervisor's Manual." The

SUNDAY EVENING 3/2																		
NYT	Over-All Sets, in Use	ABC			CBS			MBS			NBC			Over-All Sets, in Use	NYT			
		Rating	Sets	Share	Rating	Sets	Share	Rating	Sets	Share	Rating	Sets	Share					
6:00 P.M.	37.9 +7.9	37.9	39.0	27.0	10.7	19.0	27.0	10.7	19.0	27.0	10.7	19.0	27.0	10.7	19.0	27.0		
		DUFF PEARSON Lte. Sigs (33M) 10.5 (+3.0 -2.0) 27.4		OZZIE & HARRIET Int. Silver Co. (32M) 13.1		THOSE WESTERS Quaker Oats (33M) 7.5 (36.5 20.5) +1.5 (+7.9 -0.4)		Catholic Hour 5.00 +0.6		Catholic Hour 5.30 -1.1								
6:15	36.6 +8.4	36.6	40.3	15.0	13.1	38.0	34.6	3.5 (+8.3 +2.2)					36.6 +8.4	36.6	40.3	15.0		
		MON. MORRIS HILL (MBS) Air-Track (20M) 6.0 (40.3 15.0) +0.5 (+9.7 -3.0)		KEVE SMITH SINGS General Foods (33M) (r 10:30)		NICK CARTER Cudahy (33M) 10.6 (38.6 27.4) +3.6 (+8.7 +3.9)		Catholic Hour 5.30 -1.1		BOB BURNS Whitehall (32M) (r 11:00)				36.6 +8.4	36.6	40.3	15.0	
6:30	40.2 +9.7	40.2	40.3	15.0	13.1	38.0	34.6	3.5 (+8.3 +2.2)					40.2 +9.7	40.2	40.3	15.0		
		GREATEST STORY EVER TOLD Goodyear (31M) 4.4 (39.0 11.2) 0.0 (-7.9 -2.8)		KEVE SMITH SINGS General Foods (33M) (r 10:30)		NICK CARTER Cudahy (33M) 10.6 (38.6 27.4) +3.6 (+8.7 +3.9)		Catholic Hour 5.30 -1.1		BOB BURNS Whitehall (32M) (r 11:00)				40.2 +9.7	40.2	40.3	15.0	
6:45	38.1 +7.3	38.1	39.0	11.2	12.7	41.4	30.7	+2.4 (+8.3 +0.5)					38.1 +7.3	38.1	39.0	11.2		
		Missing Heirs 4.70 +1.2		GENE AULRY Wrigley (33M) r		Nyt. Traveler 3.00 +1.1		JACK BERRY Lucky Strike (33M) (r 12:30)						38.1 +7.3	38.1	39.0	11.2	
7:00	41.1 +2.7	41.1	4.70	+1.2									41.1 +2.7	41.1	4.70	+1.2		
		Missing Heirs 4.70 +1.2		GENE AULRY Wrigley (33M) r		Nyt. Traveler 3.00 +1.1		JACK BERRY Lucky Strike (33M) (r 12:30)						41.1 +2.7	41.1	4.70	+1.2	
7:15	44.9 +6.6	44.9	2.70	+0.9	7.0	42.2	16.6	+2.0 (+3.9 +3.6)					44.9 +6.6	44.9	2.70	+0.9		
		The Clock 5.70 +3.2		BLONDE Super Soda (33M) (r 11:30)		Calif. Melodie 2.60 +0.4		SANDRAON V.W. Fitch Co. (33M)						44.9 +6.6	44.9	2.70	+0.9	
7:30	44.2 +6.5	44.2	5.70	+3.2									44.2 +6.5	44.2	5.70	+3.2		
		The Clock 5.70 +3.2		BLONDE Super Soda (33M) (r 11:30)		Calif. Melodie 2.60 +0.4		SANDRAON V.W. Fitch Co. (33M)						44.2 +6.5	44.2	5.70	+3.2	
7:45	40.0 +0.7	40.0	4.80	+2.2	15.0	44.3	33.9	+0.3 (+3.8 -2.5)					40.0 +0.7	40.0	4.80	+2.2		
		SUNDAY EVENING III Mus. Digest Mag. (29)		ADV. OF SAM SPADE Wildroot (32M) (r 12:00)		Alex. Mediat. Bd. 4.60 +0.6		CHARLIE MCCARTHY Chase & Sanborn (33)						40.0 +0.7	40.0	4.80	+2.2	
8:00	44.7 +3.7	44.7	4.80	+2.2	15.0	44.3	33.9	+0.3 (+3.8 -2.5)					44.7 +3.7	44.7	4.80	+2.2		
		SUNDAY EVENING III Mus. Digest Mag. (29)		ADV. OF SAM SPADE Wildroot (32M) (r 12:00)		Alex. Mediat. Bd. 4.60 +0.6		CHARLIE MCCARTHY Chase & Sanborn (33)						44.7 +3.7	44.7	4.80	+2.2	
8:15	46.7 +3.0	46.7	12.8	45.4	28.3	+2.4	+2.6	+4.0					46.7 +3.0	46.7	12.8	45.4	28.3	
		CRIME DOCTOR Philip Morris (33M) (r 11:00)		12.3	47.3	25.9	+0.2	+4.1	-3.1					46.7 +3.0	46.7	12.8	45.4	28.3
8:30	49.6 +8.0	49.6	2.7	47.4	5.6	+0.9	+4.5	+1.5					49.6 +8.0	49.6	2.7	47.4	5.6	
		CRIME DOCTOR Philip Morris (33M) (r 11:00)		12.3	47.3	25.9	+0.2	+4.1	-3.1					49.6 +8.0	49.6	2.7	47.4	5.6
8:45	45.8 +0.8	45.8	2.90	-1.3									45.8 +0.8	45.8	2.90	-1.3		
		PAROLE FIRM B.9		EXPLORING UNKNOWN Revere Cab (33M)		MAN. HERRY V. GO-BOND Dr. Lyons (33M)								45.8 +0.8	45.8	2.90	-1.3	
9:00	45.6 +5.1	45.6	3.2	42.1	7.6	-1.6	+2.5	-4.4					45.6 +5.1	45.6	3.2	42.1	7.6	
		WALTER WINCHELL Jorgens (33M) 21.9 (45.6 28.3) 21.9		HILLCARD Campbell (33M)		EXPLORING UNKNOWN Revere Cab (33M)		MAN. HERRY V. GO-BOND Dr. Lyons (33M)						45.6 +5.1	45.6	3.2	42.1	7.6
9:15	38.6 -0.2	38.6	14.0	38.6	36.2	+7.9	-0.2	+7.6					38.6 -0.2	38.6	14.0	38.6	36.2	
		LOUREL PEARSON Jorgens (33M) 9.4 (42.1 22.4) +0.3 (+3.8 -1.4)		6.4	42.1	15.3	-0.5	+2.5	-2.1					38.6 -0.2	38.6	14.0	38.6	36.2
9:30	42.1 +3.8	42.1	9.4	42.1	22.4	+0.3	+3.8	-1.4					42.1 +3.8	42.1	9.4	42.1	22.4	
		JAMIE FIDLER Carter (33M) 4.9 (34.7 14.1) -1.9 (-2.5 -4.1)		EDDIE BRACKEN Yonco Co. (33M)		DOUBLE-NOTHING Pharmaco, Inc. (33M)		ALBUM OF MUSIC Bayer Aspirin (33M)						42.1 +3.8	42.1	9.4	42.1	22.4
9:45	34.7 -2.5	34.7	9.7	38.4	25.2	+0.5	+0.6	+0.9					34.7 -2.5	34.7	9.7	38.4	25.2	
		THE TOWNSEND Carter (33M) 4.9 (34.7 14.1) -1.9 (-2.5 -4.1)		9.7	38.4	25.2	+0.5	+0.6	+0.9					34.7 -2.5	34.7	9.7	38.4	25.2
10:00	37.3 +1.3	37.3	16.0	40.1	39.9	-1.8	+4.4	+10.2					37.3 +1.3	37.3	16.0	40.1	39.9	
		THEATRE GUILD U.S. Steel (33)		TAKE IT-LEAVE IT Eversharp (33M)		GABRIEL HEATTER Mutual Benefit (33M)		DON AMBEC Drene (33M)						37.3 +1.3	37.3	16.0	40.1	39.9
10:15	42.9 +7.5	42.9	2.1	40.1	5.2	+0.1	+4.4	-0.5					42.9 +7.5	42.9	2.1	40.1	5.2	
		BL. THE PEOPLE Gulf Oil (23M) 11.1 (30.6 36.2) -0.6 (+1.3 -3.6)		2.1	40.1	5.2	+0.1	+4.4	-0.5					42.9 +7.5	42.9	2.1	40.1	5.2
10:30	32.9 +1.8	32.9	8.8	32.9	26.7	+2.0	+1.8	+4.0					32.9 +1.8	32.9	8.8	32.9	26.7	
		BL. THE PEOPLE Gulf Oil (23M) 11.1 (30.6 36.2) -0.6 (+1.3 -3.6)		8.8	32.9	26.7	+2.0	+1.8	+4.0					32.9 +1.8	32.9	8.8	32.9	26.7
10:45																		

Figure 32. A page from "Network Program Hooperatings Pocket-piece" released by E. C. Hooper, Inc., during the time when that organization measured network radio audiences.

latter is an eighty-five page instruction book devoted to training, supervising, checking, and testing operations. For the publication of the Program Hooper ratings, Hooper representatives make a total of 1,470 calls during a half-hour broadcast.

B. Information released as a result of Hooper coincidental interviews. A sample page from the best-known of the Hooper reports, the "Network Program Hooperatings Pocketpiece," is shown in Figure 32. Data obtained from the three basic questions asked by telephone interviewers provide their fundamental measurements: sets-in-use, share-of-audience, and Hooper ratings.

1. Sets-in-use: Represents the aggregate audience of all programs during a period measured or the percent (of total homes called) found listening.

2. Share-of-audience: Represents the proportion of the program sets-in-use listening to a particular program. If a program's Hooper rating is one-half as big as the program sets-in-use during its broadcast, the share-of-audience would be 50.0. This share-of-audience, being unaffected by seasonal variation which may affect the size both of the program's Hooperating and the program's sets-in-use, serves as a continuous comparative index to the program's "competitive pull."

3. Hooperating: Percentage of total homes called found listening to a specific program.

In addition to the program Hooperatings, which establish a continuing record of comparative program popularity, other services which have been conducted by Hooper are: (a) City Hooperatings. These measurements, in more than eighty cities, reveal city-by-city program popularity. Reports of city Hooperatings establish measurements showing the comparative size and distribution of radio audiences in specific cities. (b) Area Hooperatings. These reports measure the size of the station's audience in the total listening area served by the nation. (c) United States Hooperatings. These ratings were projectable to

total United States radio homes. This report established a measurement of total nation-wide audience to specific network programs. Combined in one figure were the influence of program popularity plus station coverage.

Hooper's coincidental method also has been used to furnish such special data as long-term program audience trends by type of programs, and the composition of the audience in terms of number, age, and sex of listeners per set. As special studies, the internal pattern of listening to the program by one-minute, three-minute, and five-minute intervals has been analyzed. By using supplementary methods, Hooper occasionally has obtained information concerning sales effectiveness of programs, frequency of listening, length of listening in years and months, and flow of audience to and from programs.

C. Problems which had to be overcome in developing the coincidental method of audience measurement.

1. The problem of selecting the population to be measured. In any audience measurement method, the initial step is to determine precisely what it is that the method is supposed to measure. Hooper set out to measure the relative or comparative popularity of network programs—*not* the total or actual audience of these programs. A total audience measurement would have to be based on an adequate cross-section sample of radio homes, and would tell only one thing—the number of homes in which the program is heard.

Hooper sought a measurement method which would eliminate variations in coverage from program to program, network to network, and from one time of day to another. He wanted to isolate one factor: relative popularity of network programs. Therefore all his measurements had to be made in localities in which each of the four networks could be heard with equal ease in both daytime and evening.

After exhaustive studies of the areas of "equal network opportunity," Hooper selected thirty-two cities which were free from variations in coverage, and comparable from one

program to another regardless of program type, network used, time of day, or season of year. Subsequently the number of cities was increased to thirty-six and it seemed likely to increase still further with development of broadcasting facilities.

To a lesser extent, the Hooper organization has also concerned itself with the problem of measurements of cross-section listening. The sample to be measured had to include radio homes equally distributed in all areas where each program could be heard. It meant taking into consideration all the variables which combine to determine station coverage—signal strength, daytime and nighttime variations, etc.

2. The problems of representing a population by a sample. A telephone sample is particularly well adapted to random sampling since each telephone home, regardless of physical location in the community or economic status, is equally accessible to the interviewer. Even though the sample of telephone homes is fairly representative of telephone homes of the entire "population," there is still the question of whether telephone homes in general are typical of the whole. Do people who own telephones have basically the same listening habits as people who don't own telephones? This is a disputed issue and is analyzed under advantages and disadvantages of various methods of audience measurement.

3. The problem of the relation between sample size and statistical reliability. Hooper and Chappell have said:

The important thing to be known about any sampling figure is this: How *much* larger or how *much* smaller must another figure obtained by sampling be before it is *reliably* larger or *reliably* smaller than the figure obtained?

To answer this question as it relates to his program ratings, Hooper publishes a series of statistical tolerance curves which appear on the third cover of each "Hooperating City Report" as a "Chart for Determining the Reliability of a Rating."

4. Relative advantages of audience measurement methods. It is almost impossible to list advantages or disadvantages of audience measurement methods with complete objectivity.

But since these methods are still in a state of flux, and are constantly being evaluated and reevaluated by advertisers, broadcasters, and agencies, an orderly consideration of their strengths and weaknesses serves a purpose.

D. Advantages of coincidental telephone rating method as employed by C. E. Hooper, Inc.

1. Speed. Within two hours after Presidential radio speeches, the Chief Executive's rating has been sent to the White House—a special service made possible by wired returns from the thirty-six reporting cities. On a more everyday level, the rating of an evening sponsored program can be delivered to the advertising agency the following morning, as a special service. Regular "Network Program Talent Popularity Reports" were issued twice monthly on approximately the fifteenth and thirtieth.

2. Comparability. Since Hooper network ratings were based on interviews conducted only in thirty-six cities where each of the four major networks could be heard, the ratings provided a comparative program index—a measurement of relative program popularity.

3. Economy. A telephone call is still the most economical way of entering a home and conducting an interview.

4. Efficiency. A call by telephone is almost certain to reach a radio home.

5. Eliminates forgetting—better than unaided recall.

6. Measures actual listening. It determines listening preferences by ascertaining what the respondent himself says he is listening to, in contrast to a measurement of set-tuning or dial-switching.

7. Has been in continuous use longer and on a more extensive scale than any other audience measurement method. It is the only continuous record of program preferences dating back to 1934.

8. Measures available audience. By determining the percentage of persons "at home and awake" in relation to those who are listening to their radios, it determines the audi-

ence potentialities of each radio time and reveals a program's "recruiting efficiency."

9. Measures sponsor identification. Determines the percentage of those listening to the program who are consciously aware of the name of the advertiser who is presenting it. (Hooper himself has not stressed this as significant service, though sponsor identification is followed with interest by the radio advertising industry.)

E. Disadvantages of coincidental telephone rating method as employed by C. E. Hooper, Inc. Despite the many tangible and experience-proved advantages of the Hooper coincidental technique, sideline observers, subscribers, and competing audience measurement services have continued to point out what they consider its weaknesses and flaws.

Limitations of the coincidental telephone technique have been incisively summarized by Arthur C. Nielsen, president of A. C. Nielsen Company, substantially as follows:

1. Inability to measure audience size (limited to urban-telephone homes—less than twenty-five percent of the total, and not representative of *all* homes).

2. Inaccuracy of basic data (from each home). Ambiguity of the coincidental question: "Were you listening to the radio just now?" "You" may be interpreted as singular or plural. "Listening" may be interpreted in a wide range, as to degree. "Radio" may include or exclude secondary sets. "Just now" may be interpreted as either "this instant" or "fairly recently."

Other causes of inaccuracy of basic data include: errors in identifying programs or stations; misinformation due to antagonism, ignorance, foreign languages, children, etc.; impossibility of adjusting correctly for unidentified listening, busy signals, and "don't answers."

3. Inadequacy of samples—on a "per broadcast" basis for some programs, on a "per minute" basis for all programs.

4. Inability to measure audience for spot commercials because the "per minute" samples are not large enough.

5. Inability to measure network sustainers on a meaningful basis.

6. Inability to measure most non-network advertising, early or late hours, or station audiences.

It has also been observed that the coincidental telephone method fails to provide certain desirable information of use in program testing, and in diagnosis and improvement of programs.

Archibald Crossley, after the demise of the Cooperative Analysis of Broadcasting (which he had headed from its inception), also analyzed the disadvantages inherent in coincidental telephone surveying. Telephone ratings, he observed, could never be effectively applied to small town and rural listening. Telephone homes in these areas would be saturated too quickly, and are even more selective than they are in cities.

F. Summary of telephone coincidental advantages and disadvantages. Some of these limitations will be admitted even by C. E. Hooper, Inc. It does not attempt to measure audiences of spot commercials and certain other elements of commercial programming.

It also has recognized to some extent the limitations of sampling only urban telephone homes and the impossibility of projecting a national rating on this basis. The Hooper firm has used the Listener Diary technique to measure listening in non-urban and non-telephone homes, and is combining this method with its basic coincidental telephone operation. Like procedure is planned for certain TV audience reports.

The fault lies not so much with coincidental ratings themselves, as in the way they sometimes have been used. Despite repeated counsel, warning, and explanation from C. E. Hooper, advertisers have attempted to interpret coincidental ratings as measurements of audience size (when they simply measure comparative popularity of programs).

II. *The Mechanical Recorder Method of Audience Measurement—Used Chiefly by A. G. Nielsen Company.*

The audience measurement device which provides the widest variety of audience data and lays most claim to being impersonal and objective in operation is the mechanical recorder—employed by A. C. Nielsen, Company, now the only national radio service. The Nielsen Radio Index—because it is newer, less dramatic in procedure, and more limited in the number of listeners it contacts—has been overshadowed by the Hooper firm, at least, in the public mind and trade press. Still it is extremely well organized, uses techniques which reveal new and highly useful information, and is actually the world's largest market research business—on the basis of number of employees, volume of work done, and dollars spent and received annually.

A. How the Nielsen mechanical recorder method operates. Nielsen Radio Index, the name of the branch of the Nielsen Company which deals exclusively with radio, obtains its basic radio-usage data from each sample home by means of an electronic precision instrument known as the Audimeter, a graphic recording device originally conceived by two members of the faculty of the Massachusetts Institute of Technology. Each Audimeter when attached to a home radio receiver makes a continuous graphic record of all radio usage, minute by minute, twenty-four hours a day, 365 days a year. Each monthly record occupies a piece of tape three inches wide and about one hundred feet long (see Figure 33). Tapes are removed bimonthly from the new Mailable Tape Audimeters, and mailed directly to Nielsen headquarters. The small percentage of imperfect tapes are discarded, and all the rest carefully decoded and converted to punched tabulating cards by a battery of twelve automatic decoders.

Next, using 103 I.B.M. tabulating machines of fifteen different types, the cards are processed through a complex series of 252 different operations. Finally a computation staff of fifty persons produces the galaxy of data which comprise the complete reports—about one thousand printed pages each month

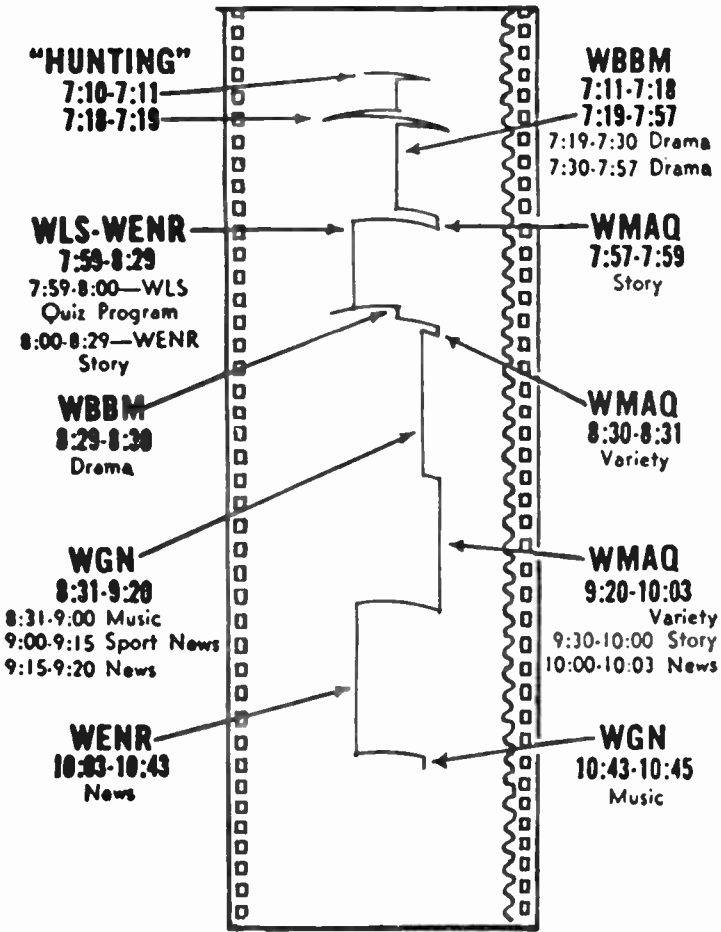


Figure 33. Record of radio listening from the Nielsen Radio Index Audimeter.

containing more than 100,000 new items of information about radio. Application of these data to the radio problems of Nielsen clients is achieved both by reports and by personal service rendered.

After a four-year pilot operation, the Nielsen Radio Index service was launched commercially in 1942 under wartime restrictions, with only enough Audimeters to cover an East-Central area embracing twenty-five percent of all United States radio homes. With the ending of World War II, additional Audimeters became available, and a second major expansion occurred. In 1948, N.R.I. had well over one thousand Audimeters in use, and estimated that they covered an area containing sixty-three percent of all United States radio homes. In 1949, N.R.I. expanded its sample to represent ninety-seven percent of all radio homes in the country.

B. Data released by Nielsen mechanical recorder method. The types of information furnished continuously by N.R.I. are remarkable for their broad scope:

1. Homes using radio. Measured by months and seasons, by days of the week, by quarter-hours, city size, time zone, and by income class.
2. Audience size. Reported according to each program's average audience, total audience, six-minute audience, full-coverage, commercial, and cumulative audience.
3. Audience type. Measured by territory and time zone, by city size, income class, use of the brand, and—on a special report basis—use of the commodity and use by education, children, age, etc.
4. Minute-by-minute audience. This measurement is useful in appraising the entertainment value of each element of the program, and in locating commercials at the most profitable points practicable.
5. Audience flow. Indicates sets turned on or off, and the influence of competing and adjacent programs.
6. Holding power. Reveals how efficient a program is in

holding its audience from beginning to end of each show. For a break-down of this factor, N.R.I. also presents a holding power analysis.

7. Turnover statistics. These figures measure the cumulative audience or market coverage achieved by a program—valuable since a program experiences considerable change in audience each week. As against a per-broadcast audience of two million homes, a program may have reached, after a few weeks, four million (or more) different homes. Knowledge of this cumulative audience figure, as A. C. Nielsen has explained, enables the sponsor to know what percentage of his total market is being covered by the program. By subtracting this figure from one hundred, he can see how large a part of the market is left open for unopposed exploitation by his competitors. If this portion is dangerously large, Nielsen suggests remedying the situation by using a second program or by means of other media.

8. Frequency of listening (one, two, and four weeks).

9. Duplication between programs. This special service is of particular value to the advertiser using or contemplating the use of two network programs, to be sure that his second offering does not simply duplicate the audience attracted by the first.

10. Coverage factor.

11. Homes per radio dollar.

12. Sales per radio dollar. Nielsen investigators systematically check on the presence or absence in the home of the products sold by their clients. Thus, both listening habits and buying habits are reported for each Audimeter home.

13. Audience for network sustainers—available on special report basis. Network audience size for each unsponsored quarter-hour is reported.

14. Audience reports for large non-network programs are also available on a special basis, as are reports on audiences for spot announcements.

Other correlated services performed by N.R.I. include: sta-

tion audience and other data for the New York, Chicago, and Station WLW primary areas; program testing facilities in the same areas; commodity distribution checks by territory and time zone, city size, and by income class; brand distribution by the same break-downs; and a variety of special reports.

C. Problems which had to be overcome in the development of the Nielsen mechanical recorder method of audience measurement.

1. Problems relating to the Audimeter itself. Although the inventors turned over in 1936 a basically sound Audimeter which worked reasonably well under certain conditions, the Nielsen Company found it necessary to spend nearly ten years and more than two million dollars to develop the original instrument from the laboratory stage to a point where it produced accurate results under all conditions found in homes and in radio sets of all important types, makes, and models—and to get the instrument into successful production on a quantity basis and at reasonable cost. Also special apparatus had to be created for decoding the Audimeter tapes and punching the listening data on tabulating cards. During the late 1940's, this work was mechanized to such an extent that the labor required for this one operation was reduced eighty-three percent, and the procedure was made ninety percent automatic.

2. Problems relating to the over-all business operation of the service. One of the most difficult steps was to transform the perfected instrument into a successful business operation. To insure against failure, Nielsen operated a Nielsen Radio Index service for nearly four years, using two hundred Audimeters. It was complete in all essentials except that Nielsen refused to accept customers until the latter part of 1942.

3. Problems relating to the selection of the N.R.I. sample. Boundaries of the area covered by the service were carefully chosen to provide: equal opportunity for each network; and sound proportioning by time zones; north *vs.* south, and urban

vs. rural. Sampling was done on a highly scientific basis. Nielsen assigned to each county the number of N.R.I. homes to which it was entitled by virtue of its total radio homes. Each N.R.I. home was visited in person by a Nielsen representative, and its characteristics determined in detail. The sample was selected to insure precise proportioning in accordance with many marketing characteristics, including: city size, family size, number of rooms, education, occupation, income, type of dwelling, number of radio receivers.

Characteristics of each N.R.I. home are rechecked monthly, and replacement homes are chosen to keep the sample accurately balanced. Relations with each Audimeter home are maintained on a sufficiently sound basis to keep home turnover to a minimum—largely limited to occurrences which Nielsen cannot avoid, such as deaths, divorces, fires, removals, etc.

D. Advantages of the Nielsen mechanical recorder method of audience measurement.

1. Mechanical accuracy of basic data from each home, via Audimeter records.

2. Coverage of radio usage of entire family, and inclusion of secondary sets.

3. Measurement of every individual minute of radio usage in each N.R.I. home.

4. Adequate "per minute" sample (full sample every minute).

5. Inclusion, in sample, of homes of all significant types—telephone and non-telephone; urban, rural, and farm; etc. Hence, a projectable rating for each program.

6. Use of a fixed sample, accurately stratified.

7. Provision of many types of information useful in the diagnosis and improvement of programs: total, six-minute, full-coverage, commercial, cumulative, and minute-by-minute audience; audience flow, holding power, frequency of listening, duplication between programs, etc.

8. Regular personal calls on each N.R.I. home.

9. Actual physical inventory (quantitative) of network radio-advertised products found in homes.

10. Availability of Nielsen Food-Drug Index data, for computation of sales per radio dollar.

E. Disadvantages of the Nielsen mechanical recorder method of audience measurement. Like the use of the coincidental technique, the use of the Audimeter has been subjected to flurries of criticism. Some of the inadequacies pointed out by opponents of the mechanical recorder method are:

1. Reveals no data on "listening"—only on set-tuning. Just because a set is on is no proof that anyone is listening or proof that anyone is in the room, or even at home. Degree of relationship between set-tuning and listening varies from home to home, and from program to program, and no one knows exactly what that relationship is.

2. A certain percentage of Audimeters continue to get out of order each month—the device itself is not infallible.

3. It is sometimes difficult to retrieve the recording tape, since listeners often are not at home when calls are made. (Mailable Audiometers are now used to overcome this objection.)

4. Does not record deliberate, personal "listener preferences" but may only show a zigzag track of dial-switching without definite preferences or actual listening.

5. The fixed sample, inevitable in the method, can be criticized on several grounds. Are homes which permit installation of Audimeters representative? Even if they are representative when initially chosen, the sample may become rapidly obsolete through deaths, births, marriages, and other family changes.

6. It is possible that the presence of the Audimeter has some influence on listening habits.

7. Since the cost for maintaining Audimeters in each home is considerable, the total sample must be kept relatively small. Especially at its inception the N.R.I. was objected to on

the grounds of an inadequate sample. It was called "neither fish nor fowl"—neither concentrated in four network cities where it might serve to furnish comparative statistics on programs of the major networks, nor scattered nationally in a manner to furnish a base for projection to total homes.

F. Summary of advantages and disadvantages of Nielsen mechanical recorder method of audience measurement. Some of the foregoing criticisms would be hard to challenge; others are semifactual opinions. Nielsen associates have conducted extensive experiments which tend to show a close relationship between set-tuning and attentive listening. They have shown also that it is easy to place overemphasis on sample size as opposed to other sample characteristics. The Nielsen organization points out further that a single coincidental interview cannot be compared with a single N.R.I. home since the coincidental interview checks only on momentary listening while the N.R.I. home is checked on twenty-four hours a day by the Audimeter installation.

While it is admitted that a certain percentage of Audimeters do get out of order, N.R.I. discards all imperfect tapes, so these mechanical deficiencies do not influence the accuracy of the reports. Gradually as it assumes greater importance in the industry and obtains more clients, N.R.I. expands the areas served, and thereby furnishes a more statistically reliable base for projection to total homes.

III. *Miscellaneous Methods of Audience Measurement*

A. Listener recall method. At one time the major technique for measuring radio audiences, "listener recall" is now a method used only occasionally and in instances where it is impractical to use another method. Recall requires the listener to remember the precise character and extent of his radio listening. It can be conducted either by personal interviews or by telephone interviews, asking respondents what programs have been heard and at what times their radios were turned

on. One telephone method has the interviewer inquire what has been listened to during the last two hours.

A variation on the recall technique is the printed roster method, which aids listeners in recalling what they have heard by listing names and times of broadcast for each station in the locality. In one roster method the investigator has two printed schedules. The first is a complete list of programs broadcast by each station that can be heard in that area (further identified by talent, broadcast time, sponsor, and product advertised). The second schedule is a list of broadcast periods by fifteen-minute intervals. The person interviewed is asked first to check the periods during which he listened and then to check the programs to which he listened—with the assistance of the first list. Under this method the investigator helps the respondent to recall the programs heard.

Listener recall studies, as conducted, for example, by The Pulse, Inc., have the advantage of not being limited to telephone homes, of not being restricted to the 8 A.M. to 10 P.M. telephone interview period; and from the business viewpoint they have the advantage of economy, for they can investigate several hours of individual listening behavior in a single interview. On the other hand, researchers have pointed out that the delay between the time of listening and the time of reporting allows room for inaccuracy, and the longer the interval the less accurate the individual recall is apt to be. The length of the program is also a distorting factor. Hour programs are more likely to be remembered than half-hour programs, and half-hour shows are more apt to be recalled than fifteen-minute presentations.

B. Listener Diary method. For years the most conspicuous user of the Listener Diary technique has been the Columbia Broadcasting System, which conducts Diary studies for one week each year for C.B.S.-owned stations. These are made at the same period of the year in order to reveal trends. Each member of the sample, selected by a probability method,

keeps a running diary of his radio listening, marking down the exact times of listening at the time the listening occurs, and checking all periods when the radio is not turned on. Special forms or record sheets provided by the network for each respondent divide the day into quarter-hour periods for each station in the community.

The Listener Diary method is valuable because it reveals information about listening habits not available through other audience measurement techniques. It is not hampered by the telephone-implied restrictions of the coincidental technique, and reveals finer divisions of audience composition than the mechanical recorder method. Tabulation of Listener Diary results can show, for example, the age, sex, income, and occupation of the persons who listen to specific programs, items that are important to an evaluation of a program's sales-productivity potentialities.

However, the Diary method has severe limitations. It cannot readily provide continuous measurements, but ordinarily is confined to one-week studies. It is possible that respondents will do more listening during that week, and that the type of persons who are willing to participate are inclined to be radio fans and more than usually interested in radio. This technique requires considerable participation from the listener and is therefore exposed to the possibility of errors in the listener's notation. Reduction in notation errors by respondents is achieved by careful selection of Listener Diary homes, by giving Diary respondents suitable remuneration, and by proper instruction of procedure to follow.

IV. *Combination Methods of Audience Measurement*

Every commonly used method of audience measurement has its strengths and weaknesses, and some researchers have attempted to use two methods in combination to supplement each other. In *Radio Audience Measurement* Hooper and Chappel have listed such combination methods as: (a) combination of coincidental and printed roster methods; (b)

combination of telephone coincidental and day-part recall; (c) combination of coincidental and fixed sample methods; (d) combination of coincidental and immediate recall methods; (e) combination of house-to-house and telephone coincidental methods.

V. New Developments in Audience Measurement

In the spring of 1948, C.B.S. demonstrated a new audience measurement service based on application of wartime radar principles. The new method, called Instantaneous Audience Measurement Service, or I.A.M.S., was conceived in the network's research laboratory by Dr. Peter C. Goldmark, Columbia's vice president in charge of engineering and development. and utilizes but a single channel in the ultra-high frequencies of the radio spectrum. It measures with the speed of light the size of radio audiences and, it has been reported, can provide broadcasters with reports showing the minute-to-minute trends for all segments of the audience—in big cities, small towns and farms, as well as at all income levels.

A high radio frequency signal goes out in all directions from the transmitter as far as the station itself can be heard. Throughout this area, a cross-section of different types of radio homes must be equipped with a special device that will automatically and continuously report back to the transmitter while their radio sets are turned on. Each family report could contain, it was said, four kinds of information: (a) when the set is in use; (b) what program is being listened to, minute by minute; (c) the income level of the listening family; and (d) the location of the listening family in terms of city, town, or farm.

Another new instantaneous audience measurement method, an electronic technique called Radox and employed by the Albert E. Sindlinger organization, also appeared in 1948. Each home radio and TV receiver included in the fixed sample is provided with a small low-cost device termed a Transphaser, which transmits the sound from the set by means of a tele-

phone line to a central switchboard, where the automatic Radox monitor—or human operator—tunes in one set after another in each home in the sample and determines what station is being dialed. When operated manually, a program listened to in the home is heard by the operator through her right earphone; the left earphone is used to tune in separately the various stations on the air and receivable at that time. When the sound in both earphones is the same, the operator knows which station is being heard in the individual home. The Radox monitor on a teletype tape gives the broadcaster, sponsor, or agency an instantaneous record of listenership while the program is in process, by means of a simple code system which is transmitted by teletype to any place in the country.

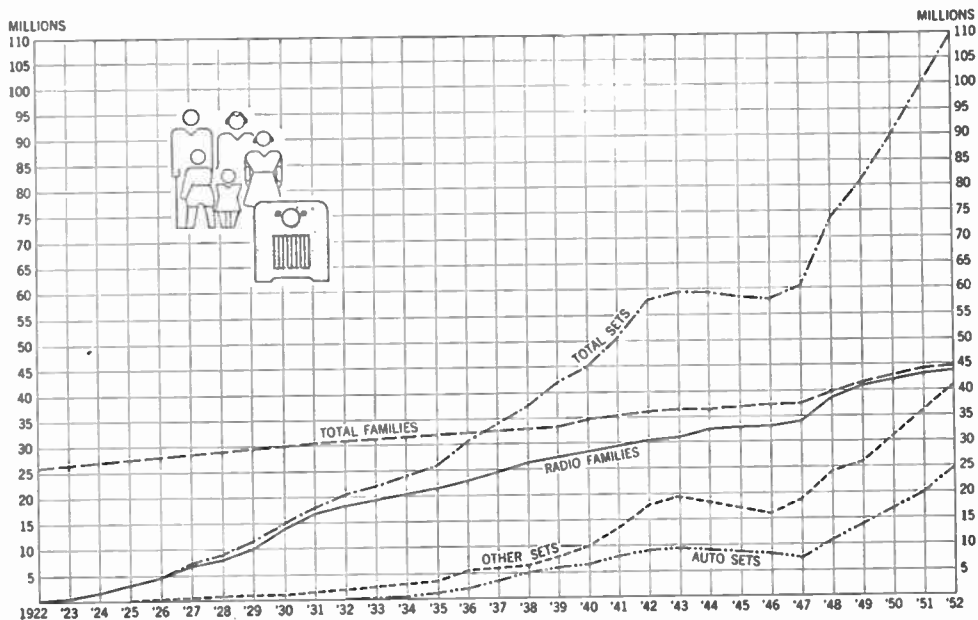


Figure 34. Radio sets in the U.S. (Sources: 1922-1947—U.S. Census, C.B.S. survey "Lost and Found," National Association of Broadcasters, Office of Civilian Requirements, W.P.B. 1948-1952—Sales Management, Tele-Tech & Electronic Industries. References to Other Sets includes extra sets in homes as well as radios in places of business, institutions, hotels, etc.)

Chapter 5

Foreword by

A. C. Nielsen

For some years now, these two facts have been obvious to all elements of the radio industry: (1) Radio advertising is, *on the average*, highly effective and profitable. (2) Great differences exist between *successful* programs and unsuccessful ones.

It is in a situation of this type that sound and thorough radio and marketing research has its greatest opportunity to make a substantial contribution. By providing comprehensive factual guidance, research can move many cases to the "success" column and raise average results secured by *all* users.

One of the first tasks undertaken by radio research was the measurement of audience size. However, despite the importance of audience size, we should remember that it is only the *first* step. Just as the factory manager analyzes the quality of each purchase, so the radio manager should measure the quality of each radio purchase.

To measure the *quality* of a radio audience, we need audience data that can be analyzed in accordance with the principal divisions of the market for a product, dividing listeners according to income class (upper, middle, and lower); according to city size (large, medium, and small); according to time zone (East, Central, Pacific); and according to the brands of products used by listeners (those who use the sponsor's prod-

uct, those who use a competitor's brand, those who don't use that type of product at all, etc.).

This type of data is now being supplied by the mechanical or electronic technique for conducting radio research. It is a method of audience measurement which is described in detail in the previous chapter. In the chapter that follows, Mr. Wolfe clearly outlines many of the interesting and valuable new facts about radio audiences which the mechanical recorder technique produces.

Most of these new concepts of the radio audience are the product of what might well be called "diagnostic research." It is the type of research which is not content merely with the thermometer-like report of whether the average audience size of a program is up or down, but which supplies data to guide the advertiser or program producer, with speed, directness, and certainty, to a more profitable level of operation.

Arthur C. Nielsen, president and chairman of the board of the A. C. Nielsen Company, with offices in Chicago and New York, and branches in England, Canada, Australia and the Netherlands, is a pioneer and leader in marketing research, and has developed the Nielsen Food, Drug and Liquor Index services as well as the Nielson Radio and Television Indexes.

After maintaining the highest scholastic average ever recorded in University of Wisconsin's College of Engineering, Nielsen received his B.S. in 1918 and then became an ensign in the United States Naval forces during World War I.

Following a year as an electrical engineer and three years in field research work, Nielsen founded A. C. Nielsen Company in 1923 and helped it become the world's largest marketing research organization. In 1939, he extended his services to England, and in 1944, to Canada. He was awarded the Silver Medal by the Annual Advertising Awards Committee in 1936, and the Chicago Federated Advertising Club Award in 1940.

Audience: New concepts of the radio audience

THE MODERN METHODS of audience measurement described in the previous chapter are not an end in themselves, but a means to an end. The preceding chapter was concerned only with techniques used to obtain information.

This chapter is concerned only with the information obtained—facts and figures which largely determine radio's value as an advertising medium: 1. The number of people radio reaches. 2. The kind of people it reaches. 3. The way these people behave as radio listeners.

A knowledge of these three factors not only sheds light on the importance of broadcasting and how it compares with other mass media, but also is indispensable to an efficient use of broadcasting since it provides a basic background for time-buying, one of the most vital operations in radio advertising.

A PICTURE OF THE RADIO AUDIENCE

To get a broad view of the radio audience as it changes from year to year, picture a man watching a distant parade through a telescope. The parade is the listening audience, constantly moving and growing. Since the telescope lenses (audience measurement procedures) are constantly improved,

the picture becomes sharper and sharper. Thus the scene before the researcher's eyes undergoes a continual, dual change: the object he is viewing alters, and the means by which he views it alters too.

ANOTHER PICTURE OF RADIO LISTENING

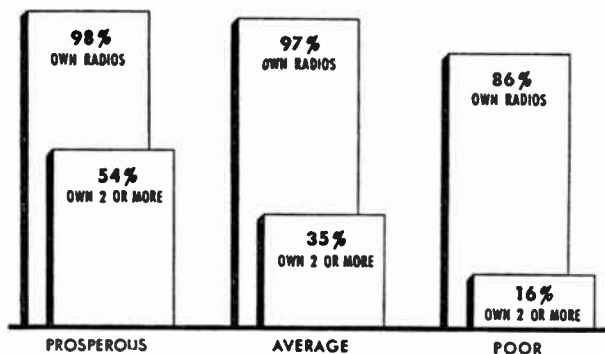
For a "still" shot without the movie-like action caused by the time element in the previous scene, imagine the entire radio audience as a giant pyramid, piled up in layers that are wide at the bottom but gradually smaller towards the top. At the broadest part of the audience pyramid, the base, is the total number of families in any particular area. At the next level, slightly less broad, is the number of those families which own radios—the number of radio families. Above that, tapering again, is the number of radio families "available," that is, where someone is home and awake. Of the available radio families a certain proportion have their radios on—the number of sets-in-use.

This top layer, representing actual listeners, is divided into separate segments, each tuned to one of the various stations in the area giving each station a share-of-audience, expressed in a percentage rating.

These listeners, who from a distance seemed to be part of a motionless pyramid, are actually in constant motion. Some switch from one station to another, roaming the dial. Some are turning their radios on, while others are turning them off. Some stay with a program for only a few minutes. Others stay all the way through. Looking closer we see that these listeners who at first seemed all alike are really quite different. Some are men, some are women, some are children. They are young and they are old, rich and poor. They live in small towns, rural areas, big cities. And each has his own listening habits.

The rest of the chapter will paint in the details that give this picture of the radio audience practical meaning to the advertiser.

ECONOMIC DISTRIBUTION
% of all families in each economic level



GEOGRAPHIC DISTRIBUTION
% of all families in each type of community

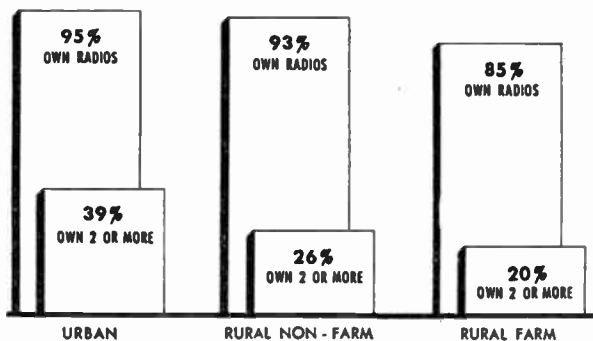


Figure 35. Economic and geographic distribution of set ownership. (Source: Columbia Broadcasting System.)

I. *Potentials of Radio Listening*

The potential radio audience exists both as a theoretical maximum potential and as an actual potential.

A. The theoretical maximum potential radio audience. This is the audience that would exist at any particular moment if every one who owned a radio had it turned on at that moment. It is directly contingent upon the number of radio homes in the United States.

1. Total number of United States radio homes. In 1947, the Columbia Broadcasting System announced the first post-war audit of radio ownership and total listening. It found that 35,900,000 United States homes had radio sets-in-use. In all, the study revealed that America's radio families owned and operated a total of 53,500,000 receivers—exclusive of automobile radios. (See Figures 34 and 35.)

2. Percent of U.S. homes with radios. Counting only sets *actually in operation*, C.B.S. found that ninety-three percent of all United States homes had radios. More homes had radios than bathtubs or electricity.

3. Growth in number of radio homes. Ever since American broadcasting began to develop across the country in 1922, the number of homes with radio sets has steadily increased.

<i>Year</i>	<i>Number of Homes with Radio Sets</i>	<i>Total Radio Sets-in-Use in U.S.</i>
1922	260,000	400,000
1923	1,000,000	1,100,000
1924	2,500,000	3,000,000
1925	3,500,000	4,000,000
1926	5,000,000	5,700,000
1927	6,500,000	7,000,000
1928	7,500,000	8,500,000
1929	9,000,000	10,500,000
1930	12,048,762	13,000,000
1931	14,000,000	15,000,000
1932	16,809,562	18,000,000

NEW CONCEPTS OF THE RADIO AUDIENCE

1933	20,402,369	22,000,000
1934	21,456,000	26,000,000
1935	22,869,000	30,500,000
1936	24,600,000	33,000,000
1937	26,666,500	37,600,000
1938	28,000,000	40,800,000
1939	28,700,000	45,300,000
1940	29,200,000	51,000,000
1941	29,700,000	56,000,000
1942	30,800,000	59,340,000
1943	32,000,000	58,000,000
1944	33,000,000	57,000,000
1945	34,000,000	56,000,000
1946	35,000,000	60,000,000
1947	35,900,000	68,500,000
1948	40,000,000	74,000,000
1949	42,000,000	81,000,000
1950	44,000,000	90,000,000
1951	45,000,000	100,000,000
1952	46,000,000	110,000,000

Growth of Auto Sets-in-Use (Introduced in the Early 1930's)*

1932 ...	250,000	1939 ...	6,500,000	1946 ...	6,000,000
1933 ...	500,000	1940 ...	7,500,000	1947 ...	9,300,000
1934 ...	1,250,000	1941 ...	8,750,000	1948 ...	11,000,000
1935 ...	2,000,000	1942 ...	9,000,000	1949 ...	14,000,000
1936 ...	3,500,000	1943 ...	8,000,000	1950 ...	17,000,000
1937 ...	5,000,000	1944 ...	7,000,000	1951 ...	20,000,000
1938 ...	6,000,000	1945 ...	6,000,000	1952 ...	25,000,000

4. Distribution. In some states the percentage of homes with radios is very high; in others it runs lower. In the New England and Middle Atlantic states about ninety-seven per cent of all homes have radios.† In many of the East South Central, West South Central, and South Atlantic states—especially South Carolina, Georgia, Florida, Tennessee, Alabama,

* Source: Radio & Television Retailing. 1947 figures: C.B.S.; Tele-Tech & Electronic Industries.

† Source: Radio Families—U.S.A., 1946, Broadcast Measurement Bureau.

Mississippi, Arkansas, and Louisiana—radio ownership is at a comparatively low level. In the states named, less than eighty percent of the homes had radios in 1946.

<i>Geographic Areas</i>	<i>Families</i>	<i>Percent Radio</i>	<i>Radio Families</i>
New England	2,353,000	96.9	2,280,000
Middle Atlantic	7,600,000	96.9	7,365,000
E. North Central	7,911,000	95.4	7,550,000
W. North Central	3,658,000	92.0	3,365,000
South Atlantic	4,731,000	80.9	3,829,000
E. South Central	2,718,000	75.1	2,040,000
W. South Central	3,555,000	78.8	2,803,000
Mountain	1,211,000	88.9	1,177,000
Pacific	3,863,000	95.5	3,689,000

B. The actual potential audience. While radio set ownership is the first requisite of radio listening, it does not guarantee listening. The number of radio homes in any area constitutes a theoretical maximum potential audience. The *actual* potential audience at any moment depends upon sets-in-use. This depends on the number of homes where someone is there and awake, thus available as a potential listener.

The number of people not at home, and therefore not available for listening—unless visiting in a home or place where there is a radio, or in a car with a radio—varies from fifteen percent to thirty percent of the total number of radio homes, with fluctuations for time of year and hour of day. More people are at home during the winter than during the summer, and during the day than at night. At any given time, however, there is a potential listener available in from seventy percent to eighty-five percent of radio homes.

1. Number of radio sets-in-use. Average numbers of sets-in-use varies by time of day or night and season of year, as Figure 36 illustrates. Data for this chart were supplied by the Nielsen Radio Index and compiled by A. C. Nielsen Company to illustrate this point. Data presented is from records made by Audimeters in the Nielsen Area.

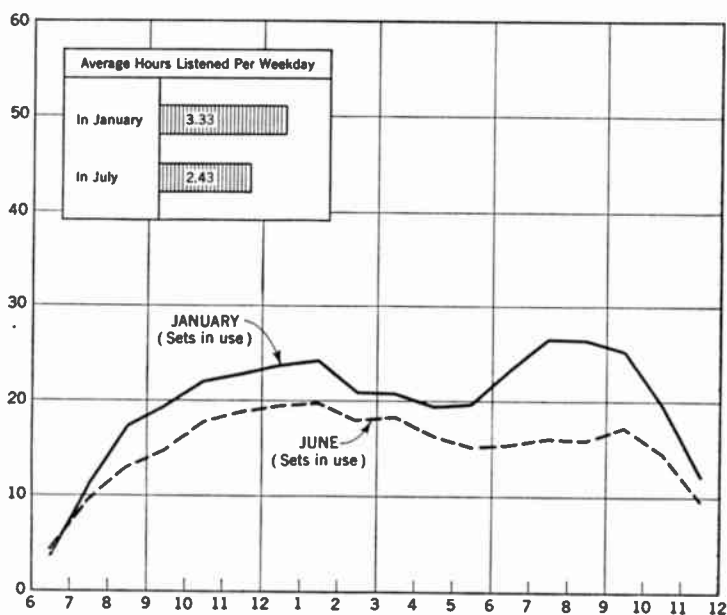


Figure 36. Relative number of sets-in-use for an average week-day in winter and summer.

(Source: Nielsen Radio Index.)

These Audimeters were placed in radio homes, according to plan, from coast to coast. Sets were considered to be "in use" if they were on for one minute or more during any half-hour period. All figures were interpreted in terms of Eastern Standard Time.

The chart compares typical winter and summer listening, contrasting the entire month of January, 1952, with the entire month of June of the same year.

As we might expect, the volume of listening continues to increase throughout the day, reaching a minor peak between 12 noon and 2:00 P.M. and a major peak between 7:00 and

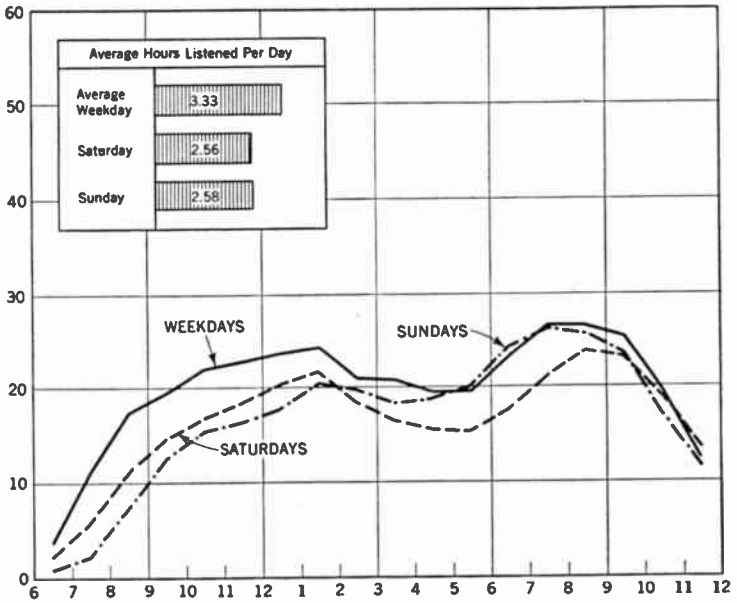


Figure 37. Comparison of sets-in-use for average week-days, Saturdays, and Sundays in January.
 (Source: Nielsen Radio Index.)

9:00 P.M. The gradually ascending slope of listening with its sudden clifflike decline obviously corresponds with activities during the day. Studies show that women do most of their heavy housework between 9:30 and 11:30 A.M., and this interferes somewhat with radio listening. Most of the housewife's mending, knitting, reading, writing, and daytime entertaining takes place between 1:00 and 1:30 P.M.; these are activities which often take place simultaneously with radio listening. During late afternoon, as children come in from play, and

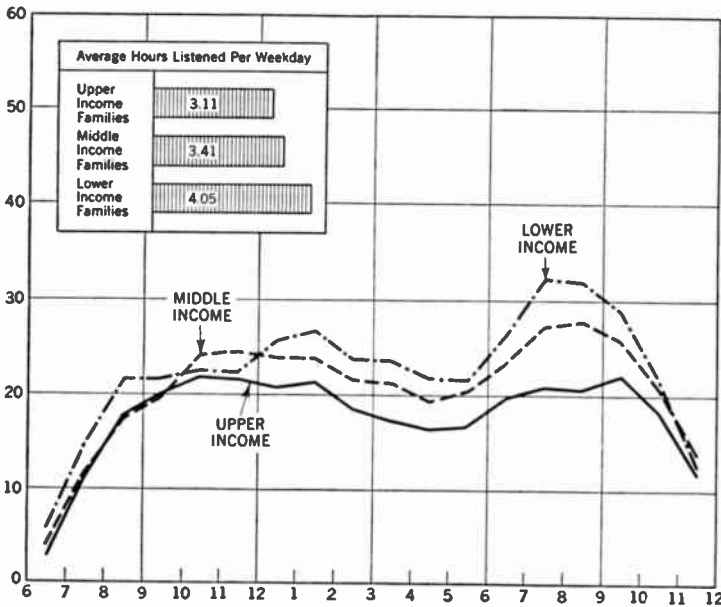


Figure 38. Average sets-in-use for upper-, middle-, and lower-income families (for December).
 (Source: Nielsen Radio Index)

men return from work, listening increases. A summit is reached during the ideal family-listening interval, after the evening meal and before bedtime.

The chart also shows that the radio audience is larger in winter than in summer.

Summer morning listening, though less than on a winter morning, almost parallels it until noonday. Then winter listening continues to increase all afternoon, mounting to an impressive evening peak. But summer afternoon listening declines gradually from its 1:00-2:00 P.M. all-day peak, and reaches only a comparatively unimpressive summit in the evening.

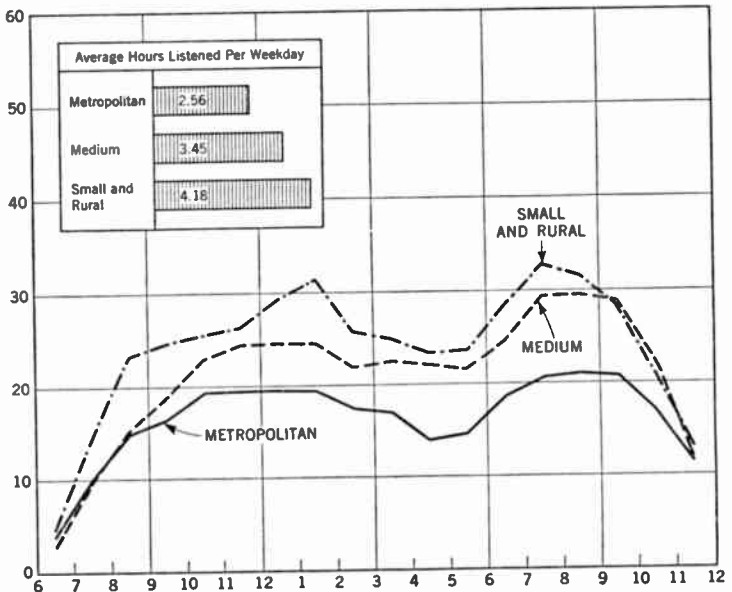


Figure 39. Average number of sets-in-use according to city size (for January).
(Source: Nielsen Radio Index.)

Summer listening is actually stronger than this chart indicates, however, since some summer listening—at resorts, and to auto and portable radios—is not adequately recorded by any of the established audience measurements methods.

2. Saturday and Sunday listening patterns. Week-days, Saturdays, and Sundays present three different patterns of listening, as Figure 37 reveals. This again is an analysis of average sets-in-use computed by Nielsen Radio Index for the month of January, 1952. Variations will occur in specific areas and at different times. From 6:00 A.M. until 12 noon, sets-in-use

averages for these three divisions of the week run in roughly parallel lines, with this difference: Sunday mornings score the least listening (people sleep late); week-day mornings score the most listening (people have to get up for work); and Saturday mornings are squeezed in between (some people sleep late, others go to work, etc.). Toward midday, Sunday listening increases, and in the late afternoon (5:00-7:00 P.M.) is greater than either week-day or Saturday listening. Saturday falls off during the afternoon, drops into a valley, and never quite catches up with week-day averages in the evening.

3. Listening habits of income groups. Sets-in-use also vary according to income levels. As Figure 38 indicates, relative number of sets-in-use by lower-income families during 6:00 to 7:00 A.M. is almost twice as large as the number of sets-in-use by upper-income groups, while middle-income brackets are sandwiched in between. Industrial occupations in which lower economic level groups are engaged oblige them to rise earlier. Since they get up earlier, they go to bed earlier, indicated in falling off of lower-income listening after 9:00 P.M. A record of average hours listened per day for Nielsen Radio Index homes reveals that lower-income families listen most (4:05 hours), and that middle- and upper-income families come next, listening 3:41 hours and 3:11 hours per home, respectively.

4. Sets-in-use by city size. Further variations in listening occur between metropolitan, medium, and small and rural families. The relative number of sets-in-use by rural families between 6:00 and 7:00 A.M. is considerably greater than the number in use at that time in metropolitan or medium-sized cities, shown in Figure 39. Rural listening keeps ahead of urban listening throughout the morning and increases its advantage—in terms of sets-in-use, between 12 and 2:00 P.M.

Late afternoon, the number of sets-in-use in medium-sized cities and rural areas becomes more equalized. During the peak, 7:00-9:00 P.M., small town and rural listening remains highest, but falls off rapidly after 10:00 P.M. Average number

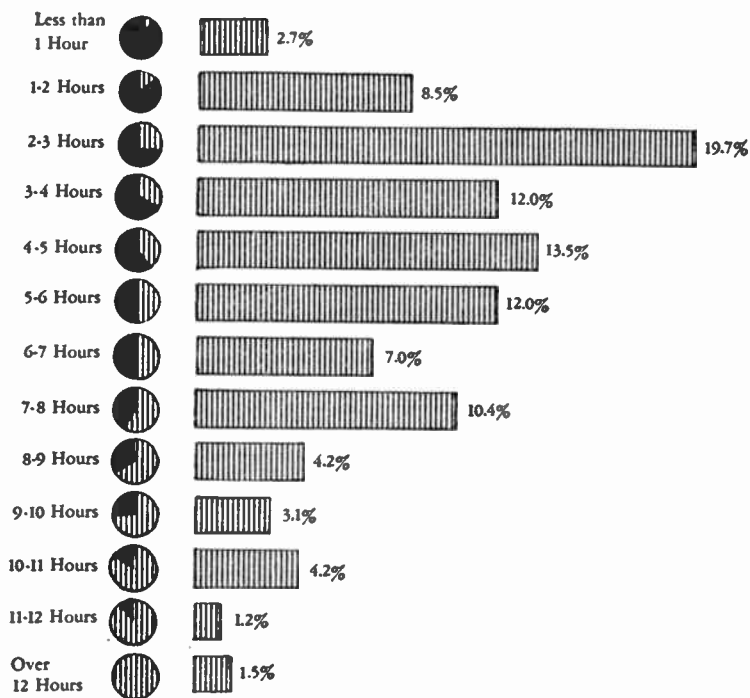


Figure 40. Distribution of families by number of hours of daily listening. (Source: Columbia Broadcasting System.)

of sets-in-use for large cities is well behind averages for small-cities during midday and afternoon periods, but city dwellers tend to keep sets tuned on later at night. Like variations in listening habits of different income groups, these differences are traceable to living patterns of persons in large, small, and rural communities. On the basis of average hours listened per day per Nielsen Radio Index home, small town and rural homes listen most (4:18 hours), metropolitan homes least (2:56 hours), and medium-sized city homes in between (3:45).

5. Distribution of homes by hours of daily listening. Up to this point, the number of hours of listening per day has been considered only in terms of averages for certain types of

NO. OF PERSONS
PER FAMILY

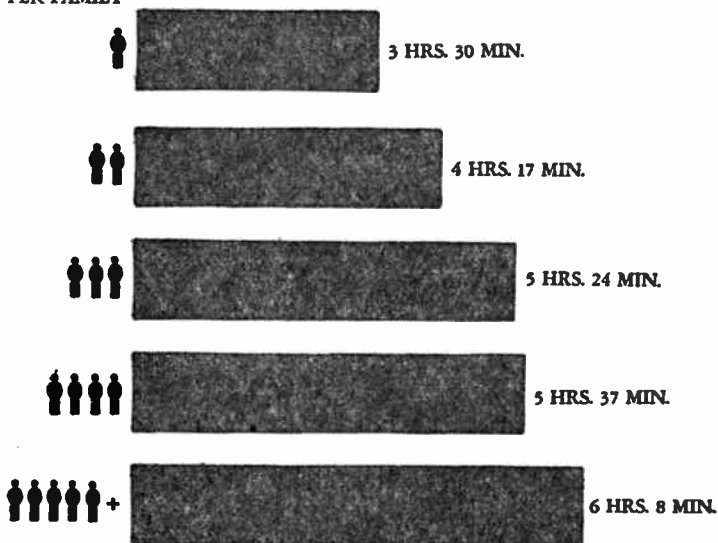


Figure 41. Hours of listening by family size. (Source: Columbia Broadcasting System.)

homes. It is also revealing to see the distribution of families by numbers of hours of daily listening. Although the average family listens approximately five hours a day, most of the groups of families which combine to make up the average listen either considerably more or considerably less. In some homes, radio is regularly listened to less than one hour a day; in others, radio is heard regularly more than twelve hours daily. Most homes fall somewhere in between, with greatest concentration falling into the two- to eight-hour-a-day listening categories. Distribution of families by hours of daily listening has been accurately analyzed by the C.B.S. Research Department in its Listener Diary Studies. See Figure 40.*

6. Hours of listening by family size. To prevent misunder-

* In homes with both radio and TV, figures would probably vary from those shown. Study made before TV became an important audience factor.

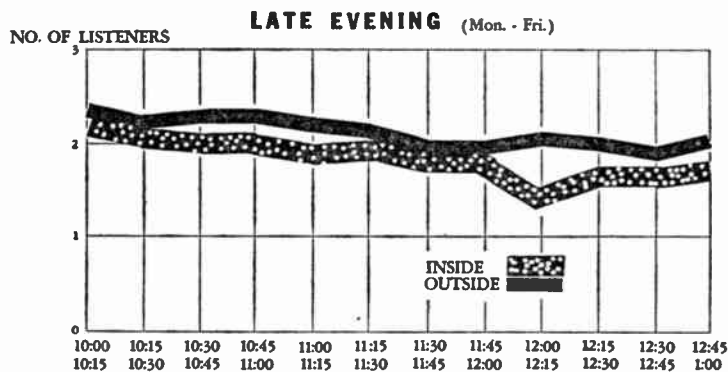
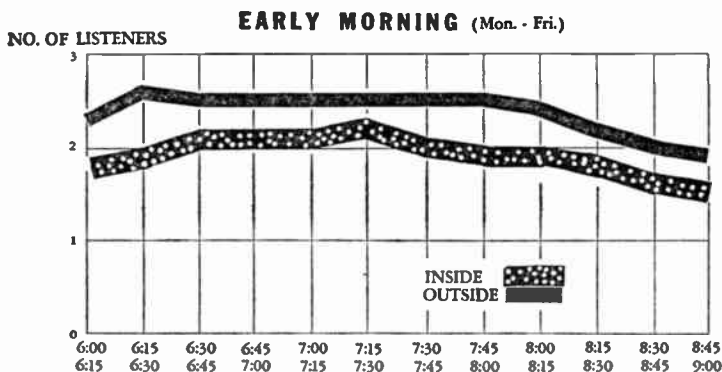


Figure 42. Number of listeners per set, in early morning and late evening. (Source: Columbia Broadcasting System.)

standing, it is pointed out here that the almost surprisingly large number of hours of radio listening reported here refer to entire *homes* or *families*, not to individuals. The number of listening hours tends to increase in proportion to the number of individuals in it. As Figure 41 reveals, the bigger the family, the more hours of listening are chalked up, from an average of three and one-half hours for one-person families to over six hours for families with five or more.

7. Number of listeners per set. In calculating actual size of a radio audience, it is necessary to approximate the number

of listeners per set. A standard approximation is two and one-half listeners per set. Actually, average figures vary from a little more than one listener for each set to about three listeners. In Figure 42, the average number of listeners per set is revealed through a C.B.S. Diary Study for Monday through Friday, early morning and late evening hours. During early morning, especially between 6:15 and 7:45, men and children as well as women are available, and the average per set goes over the two and one-half mark. During late evening, especially after 10:00 or 10:15 P.M., most children are eliminated from the audience, and the average number of listeners per set is reduced to approximately two. After midnight, if a radio is still in use, only one person in the home is likely to be listening, particularly in city families.

Details are revealed in Figure 42.* The bar marked "Inside" indicates listeners inside a city, while the bar marked "Outside" refers to listeners outside the city zone. There are more "outside" suburban than "inside" urban listeners per set both in the early morning and in the late evening. This does not indicate, however, that there are more *sets-in-use* in the "outside" suburban areas during these periods. In the early morning, as the Figure shows, there *are* more suburban than urban sets-in-use; but during late evening the tables are turned, and more urban than suburban sets are in use.

8. Total home hours of listening. This relatively new concept of radio listening measurement appeared when A. C. Nielsen Co. undertook a special study of its Radio Index data. The table shows 1951 off only 14% from peak year of 1948; actually larger than any year prior to 1947.

Year	Listening Hours	Year	Listening Hours
1945	135,700,000	1949	165,100,000
1946	136,000,000	1950	158,700,000
1947	154,400,000	1951	142,500,000
1948	165,400,000		

* In homes with both radio and TV, figures would probably vary from those shown. Study made before TV became an important audience factor.

II. *Characteristics of Listening to Specific Stations and Programs*

So far we have considered only *potential* audiences (those audiences which, based on set ownership and sets-in-use, are known to be potentially available to stations and advertisers). More significant is *actual* audience listening at any particular time to a program or station. It is this audience which the advertiser examines in buying and using radio time. The nature of this actual listening audience can be rather completely examined through analysis of six audience characteristics: (a) size of audience, (b) flow of audience, (c) turnover of audience, (d) duplication of audience, (e) cost of audience, and (f) composition of audience.

A. Size of audience. This primary consideration is analyzed to obtain data about:

1. Average size of audience. C. E. Hooper, Inc., measures the average size of the audience of a particular station during stated periods of time. The average audience size figure, a measurement of relative program popularity, is a percentage using as one hundred the total sample called during the period reported. Nielsen Radio Index also measures the average audience. In Figure 43, for the purpose of illustration, Nielsen has taken one thousand radio homes, and in column B reports on a program which has an average audience of twenty percent. On the average, two hundred homes listen to the program each minute. Average audience is the audience to a program during the average minute of broadcast.

2. Full-coverage audience. To compare popularity of programs, Nielsen deduces a theoretical measurement that shows the rating a program would have if the homes which can't listen, could listen. Station facilities bought by the advertiser do not allow an equal number of homes to listen to each program. Nielsen eliminates this coverage variable by evaluating each program against the base of families who *could* hear the program. Column C in Figure 43 shows that the hypothetical

NEW CONCEPTS OF THE RADIO AUDIENCE

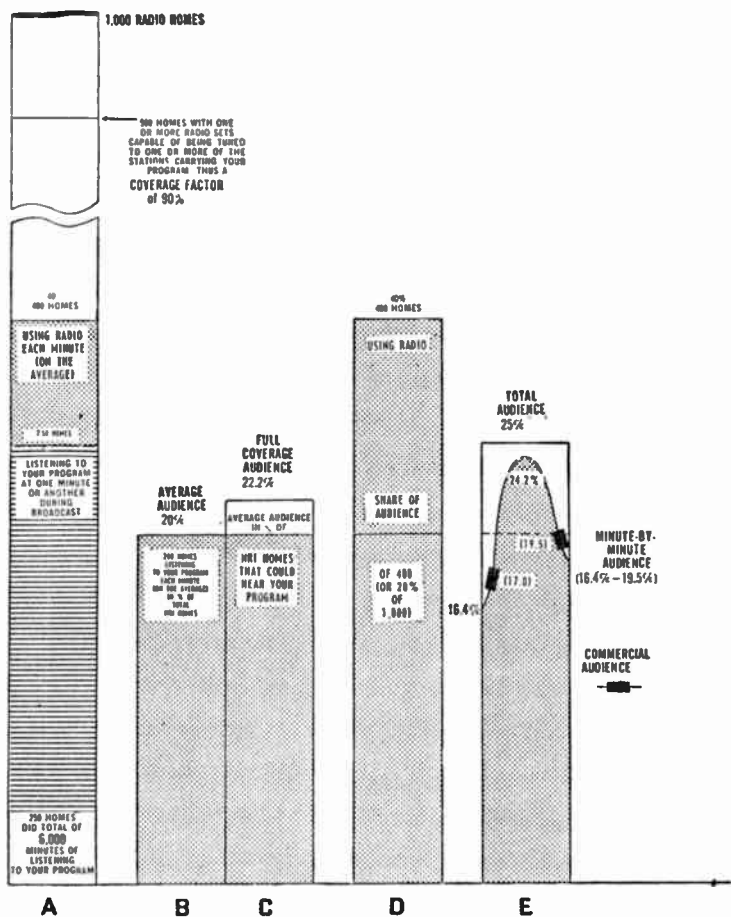


Figure 43. Average-size audience figures. (Source: Nielsen Radio Index.)

program under analysis would have a rating (full-coverage audience) of 22.2 percent rather than its average audience rating of twenty percent.

3. Share-of-audience. This measures a program's (or station's) share of the radio listening taking place at a specified time. It is a percentage using as one hundred that segment of the sample which is found listening during the period reported. Share-of-audience is reported by Hooper and Nielsen. It is often more indicative than the average size of audience because it allows the advertiser to adjust for changes in weather, and differences in listening habits at different hours and for different days and seasons. In column D of Figure 43, the hypothetical program is a show with a forty percent share-of-audience.

4. Total audience. Rather than report *average* size of the program's audience, this measurement reveals *total* size—the number of different people who have listened to any part of the program, a check of total program circulation or total homes reached. In column E of Figure 43 total audience is twenty-five percent.

5. Minute-by-minute audience. This measurement indicates the number of people listening to every minute of the program. If you took each of the thirty figures reported for a thirty-minute program and divided by thirty, you would get the average size of audience. Since the minute-by-minute report shows the number of people listening at each minute, it is useful in suggesting the best location within the program for commercials, and also in analyzing the relative effectiveness of program entertainment elements. Portrayed graphically, the minute-by-minute audience appears as a curve. Column E of Figure 43 shows an audience curve that begins at 16.4 percent, rises to 24.2 percent, and falls to 19.5 percent.

6. Commercial audience. This indicates the number of homes listening at the precise times when each commercial is going over the air. In column E of Figure 43 the commercial audience is indicated by the black rectangles placed at those

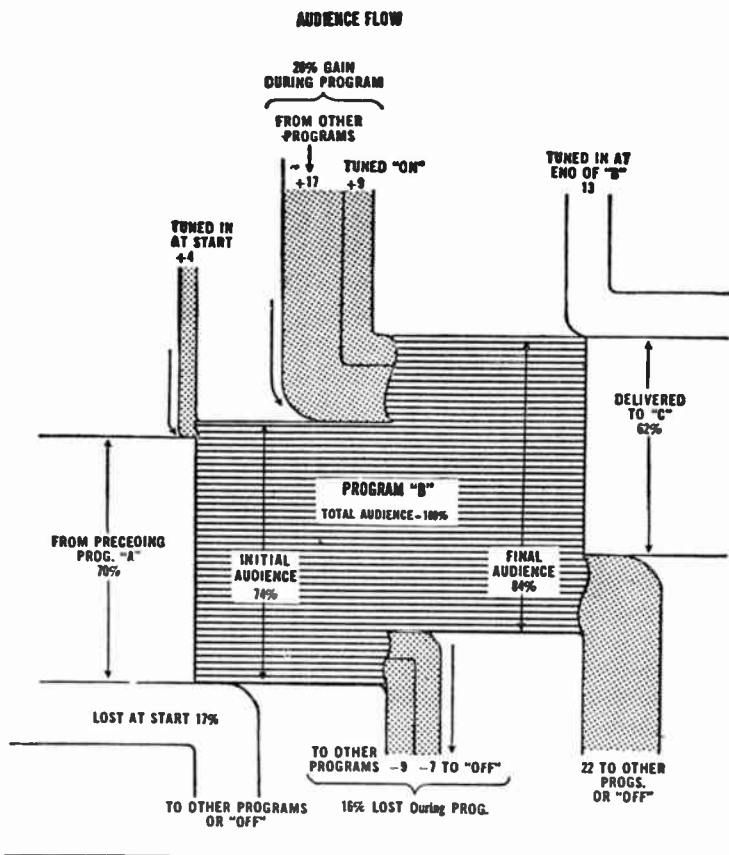


Figure 44. Audience flow chart. (Source: Nielsen Radio Index.)

moments in the program when commercials were heard. The first commercial had an audience of 17.0 percent, the second one of 19.5 percent.

B. Flow of audience. Audience flow analysis reveals the movement of the radio audience, usually to a specific station or program, in terms of (a) sources or origin of program audience, (b) loss and gain of audience during the program, and

(c) the movement of audience after the program has ended.

Study of audience flow data for a specific program can bring out possibilities for increasing its advertising efficiency. Unless the preceding program delivers a fair percentage of listeners to your offering, it is likely that you could increase your audience either by having the previous program changed, or by changing your presentation to a more favorable position. Good "block programming" calls for a sequence of shows which hold an audience and pass it on from one to another. Audience losses during the show may suggest specific weaknesses in the entertainment—features in the program format which could be improved. Quantity of listeners who tune in just before your program is over (anticipating the next show) may suggest how important a commercial to place at the end.

The audience flow chart in Figure 44 indicates that program B, the main show under analysis, inherited seventy percent of its audience from the preceding program A, and gained four percent more who tuned in at the start, giving it an initial audience of seventy-four percent. While the program was on the air, it experienced a twenty-six percent gain of audience (seventeen percent from other programs and nine percent who just tuned on their sets), bringing its total audience to one hundred percent. At the same time, it lost sixteen percent of its audience during the program (nine percent to other programs and seven percent who turned off their sets), which left a final audience of eighty-four percent.

C. Turnover of audience. Two programs may have an almost identical average size of audience, but Program A may be heard by substantially the same group of persons each time it goes on the air, while program B may be heard by a substantially different group of persons each time. Program A is said to have a low audience turnover, Program B has a high audience turnover.

Figure 45, based on a C.B.S. Diary Study, reveals the effect of type of program on the turnover of a five-time-a-week

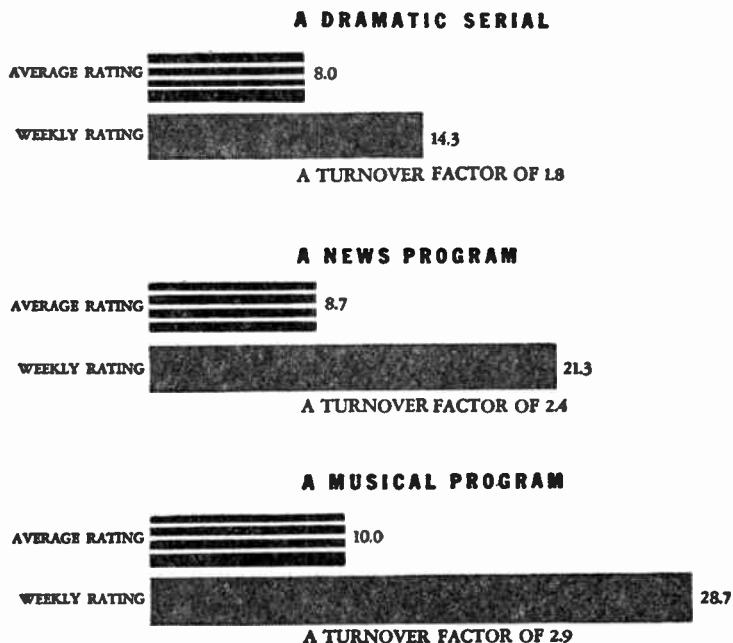


Figure 45. Effect of type of program on turnover of a five-times-a-week broadcast. (Source: Columbia Broadcasting System.)

broadcast. These are turnover figures for individual programs in three categories, and are not necessarily typical. The dramatic serial with an average rating of eight percent had a weekly rating of 14.3, which gave it the low turnover factor of 1.8. (Average rating multiplied by turnover factor equals weekly rating.) On individual programs the average audience was only eight percent of the total sample but by the end of the week 14.3 percent of the total sample had heard the program on one or more of the five days it was broadcast. Note that the news program had somewhat higher turnover (a turnover factor of 2.4), while the musical program's turnover was higher yet (a turnover factor of 2.9).

Nielsen Radio Index systematically measures audience turn-over in three ways:

1. Program holding power. This is an analysis of turn-over within each individual airing of a program, and measures the extent to which a program secures complete listening. Bar A of Figure 46 pictures the holding power of a thirty-minute program. It reveals that fifty-five percent of the audience listened from twenty-six to thirty minutes; twenty percent stayed with it for sixteen to twenty-five minutes; and thirteen percent tuned in for only six to fifteen minutes; while twelve percent had the program on for as briefly as one to five minutes.

2. Cumulative audience. This reveals how many individual homes listen to a program over a period of time, allowing each home to be counted only once and eliminating duplication of listening to the same program. Bar B of Figure 46 portrays a cumulative four-week audience of 510 separate homes out of a possible total of one thousand. In the first broadcast, the program reached 250 homes, or twenty-five percent of the potential total. On the second broadcast, the program attracted 150 *new* homes which had never heard it before.

These 150 new homes, plus the 250 reached by the first broadcast, totaled a cumulative audience of four hundred homes, or forty percent of the total.

On the third broadcast, seventy more new homes listened to the broadcast, giving a total of 470 individual homes, or forty-seven percent. The fourth broadcast lured forty more new homes, providing a cumulative total of 510 homes. All four broadcasts reached a cumulative audience of fifty-one percent for a program with physical coverage of one thousand radio homes.

3. Frequency of listening to programs. Cumulative audience tells what percent of a market a program reaches, and frequency of listening measures the adequacy of that coverage—how often the total part of the market reached is exposed to

NEW CONCEPTS OF THE RADIO AUDIENCE

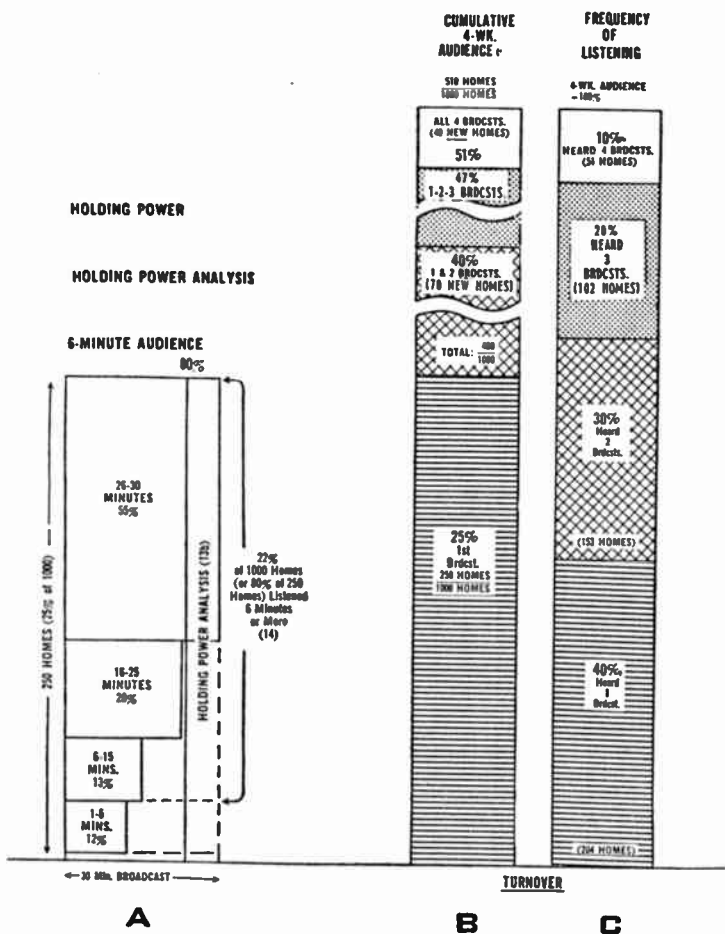


Figure 46. Program holding power. (Source: Nielsen Radio Index.)

the program and commercials. It shows the portion of the audience attracted by various frequencies, reveals what part hears the sales message once, twice, etc., in a four-week period. Of the 510 homes reached by the program analyzed in bar B, 204 (or forty percent) heard only one broadcast—either the first, second, third, or fourth. Homes to the number of 513 (or thirty percent) heard two broadcasts and 102 homes (or twenty percent) heard three of the programs. Only fifty-one homes (or ten percent) heard all four broadcasts.

D. Duplication of audience. This measurement is of particular importance to advertisers who sponsor, or are about to sponsor, more than one program in the same area. It indicates the percentage of the audience which listens to more than one of several programs aired by a single sponsor—the part of the audience *duplicated* by the advertiser's program.

When an advertiser needs broader coverage than a single program can provide, program duplication reports help determine which program combination will result in *maximum combined coverage*.

In Figure 47, Program A and Program B are both aired by the same sponsor, with Program A reaching 250 homes or twenty-five percent of the maximum audience, and Program B reaching 150 homes or fifteen percent of the total audience. If the advertiser using these two programs were looking for maximum combined coverage, he might be disappointed by the duplication of seventy-five of the 250 homes reached, equal to half of the audience of Program B. In some cases, the advertiser might consider it effective to obtain added frequency of impact upon the duplicated audience, but assuming his prime objective is maximum coverage, he would achieve his goal by exchanging either Program A or Program B for another show so as to have two programs appealing to markedly different audiences.

E. Cost of audience. Another comparatively new concept of radio audience is expressed in the trend toward more specific

PROGRAM DUPLICATION

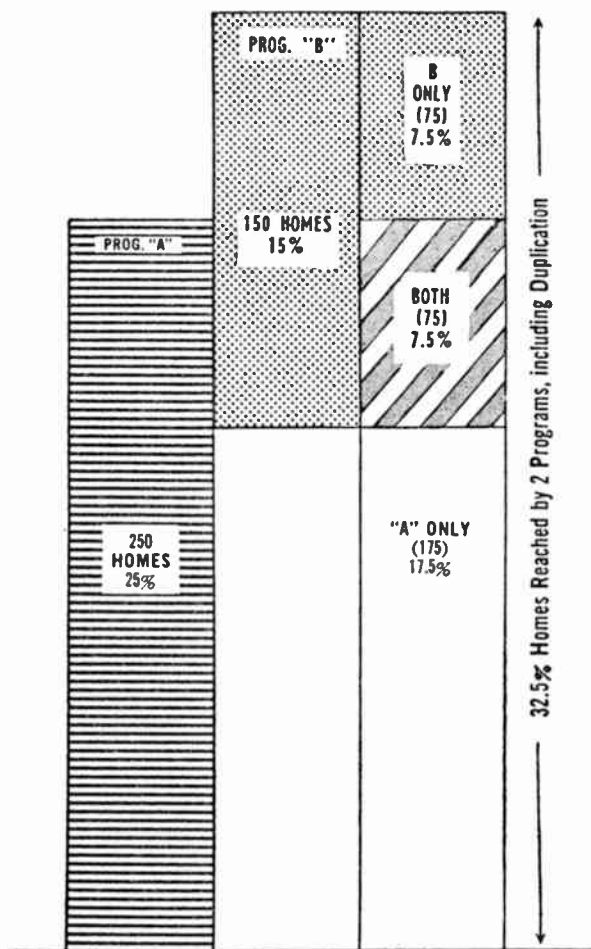


Figure 47. Program duplication. (Source: Nielsen Radio Index.)

analysis of how much it costs the advertiser to reach the audience. In Figure 48, Nielsen has illustrated the financial aspects of a national network program. It has a weekly cost of fifteen thousand dollars (ten thousand dollars for gross time cost, less discounts, and five thousand dollars for talent). The program has a total audience of twenty-five percent.

Since this is true *total* audience figure (not an average audience rating based on urban telephone homes), it is scientifically projectable. If projected to thirty million radio homes, it reveals an actual total audience of 7,500,000 homes. Dividing the number of homes reached (7,500,000) by the total cost of each weekly broadcast (fifteen thousand dollars), reveals that the sponsor gets five hundred homes per dollar.

F. Composition of audience. Most significant of all new concepts of the radio audience is the increased emphasis on audience quality or composition rather than on size alone. Simply to get a big audience (of unknown composition) is not enough to assure sales. Different products have primary appeal to varying income classes, city sizes, age levels. Again, some products are bought largely by men, others by women. Further, the most fruitful audience consists principally of present *non-users* of the sponsor's product, rather than the current *users* (who are *already sold* and need only occasional reminding rather than insistent frontal attack).

1. Program audience differences by city sizes. Figure 49 contrasts a mystery and a serial, according to their popularity in large, medium, and small cities. The mystery, with an average rating of 12.2 in all cities, had an 18.1 rating in large cities, an 8.4 score in medium-size cities, and only a 6.0 in small towns. The serial followed a reverse pattern. It was most popular in small towns, least favored in large cities. With an average rating in cities of all sizes of 7.0, it gained a 4.8 in large cities, a 7.9 in medium-size cities, and a 10.0 in small towns. Consider how much more effective the mystery would be for decaffeinated coffee (a big city product), and

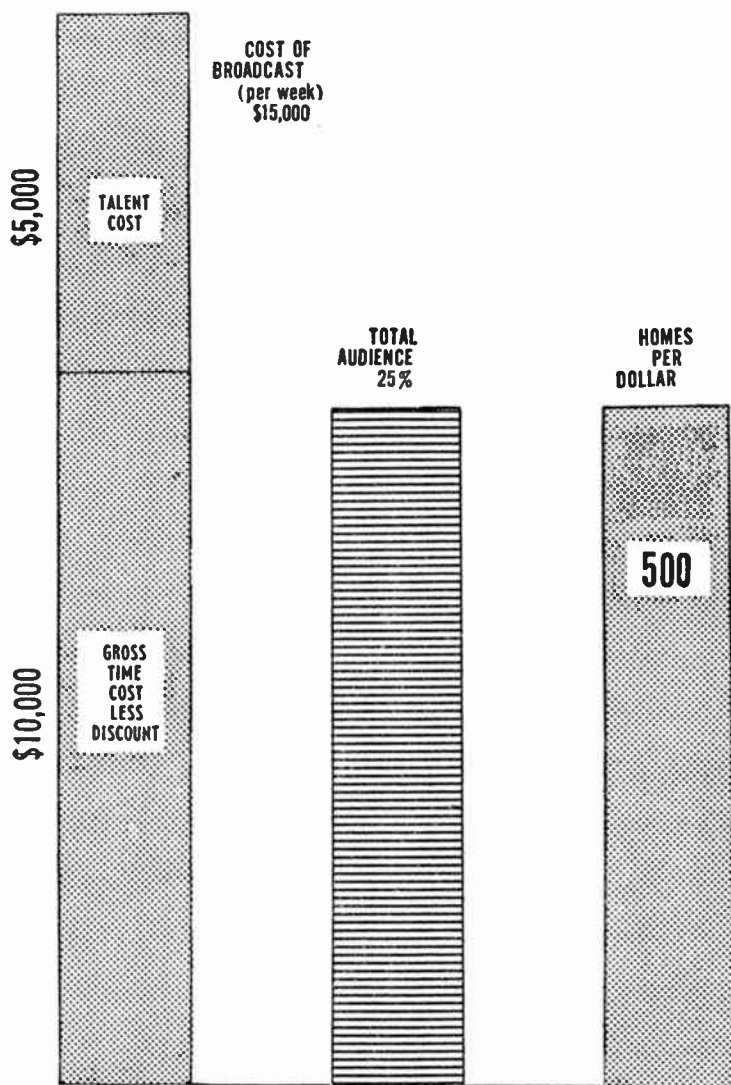


Figure 48. Financial aspects of a national network program. (Source: *Nielsen Radio Index.*)

how much more efficient the serial would be for baking powder (a small-town product).

2. Program audience differences by income class. In Figure 50, a musical program and a variety show are compared according to their popularity with upper, middle, and lower economic brackets. The musical, with an average rating of 4.9, scored a 7.7 among upper-income groups, a 4.5 with

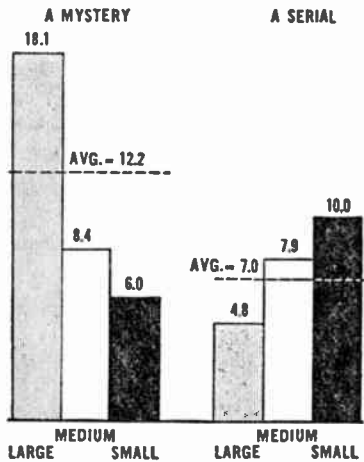


Figure 49. Program audience differences by city sizes. (Source: *Nielsen Radio Index*.)

middle-income classes, and only 2.6 among lower economic brackets. By contrast, the variety show was most popular with lower-income groups, least popular with upper economic strata. Its average rating of 15.8 became a 13.0 when considered for upper-income listeners only, a 16.7 for the middle-income audience, and a 17.8 for lower-income listeners. Assuming that each program had a cost in keeping with rating, the musical program would be far more effective in selling a product bought largely by upper classes.

3. Program audience differences according to the brands

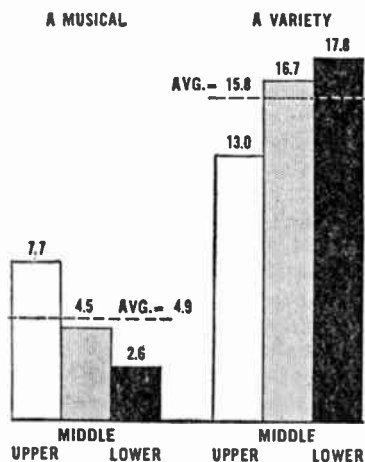


Figure 50. Program audience differences by income class. (Source: Nielsen Radio Index.)

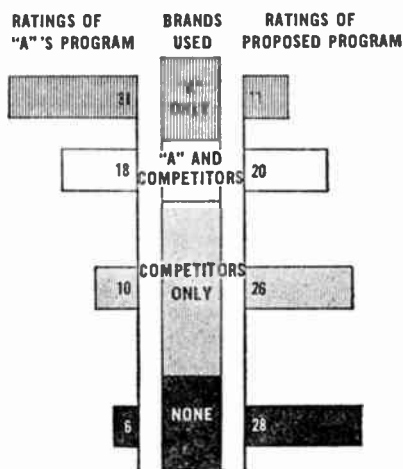


Figure 51. Current program selection, brands used, suggested selection. (Source: Nielsen Radio Index.)

of products used by listeners. In Figure 51 Nielsen compares two programs according to their ability to reach homes not yet using the sponsor's brand. The program currently used by advertiser A is contrasted with a proposed program, and the ratings of each are broken down according to whether listeners are using A's product, both A's and his competitors', competitors' products only, or no products of that type at all. (This analysis was made possible by comparing ratings with N.R.I. home inventories of products used by listeners.)

The program currently sponsored by advertiser A had a rating of 31.0 among listeners who used A's brand only; this represented a large audience, but it was already sold on the product, and the advertising directed at it was partially wasted. The proposed program had only an 11 rating among those who used A's brand only, about one-third of the rating of the current show. But as Figure 51 indicates, the proposed program had a few *more* listeners than the present show among those who used both A's and competitors' products; while it had far larger audiences among those who used competitors' products only or no product of the type at all; and these last two categories represent the lush pastures on which the aggressive radio advertiser must concentrate his grazing.

Chapter 6

Foreword by

Edgar Kobak

A broadcaster's view of radio advertising can be summed up briefly in terms of the two major responsibilities which the broadcaster must constantly face; first and foremost, his responsibility to the listening public; second, his obligation to the advertiser, who under the American system provides the revenue that maintains radio's facilities and programs.

Despite a rather widespread feeling, sponsorship does not necessarily mean excessive commercialism nor defeat of a program's public service value. Some outstanding public service programs have won sponsors, and this trend has resulted in advantages rather than disadvantages, possible through greater resources. Commercialism should hold no fears for listeners in general, and it forecasts more and better-produced programs of cultural, civic, and educational content.

It is also radio's responsibility to maintain high standards regarding the advertising it carries. The standards and codes which all networks use in judging and approving commercials have not been completely successful in warding off criticism, but without them the situation would be worse. The problem of overlong and irritating commercials needs painstaking and open-minded study. Even more than that, it needs the wholehearted cooperation of all elements of broadcasting.

By serving the public well, radio builds bigger audiences. Thus radio is simultaneously fulfilling an important part of its second responsibility, its obligation to the advertiser. For one of the chief things an advertiser expects of radio is a large audience of responsive listeners.

At the same time, broadcasters must continue in their search for bedrock measurements and standards to help advertisers buy time more efficiently and economically. This became increasingly evident in the postwar era when business was faced by more competition and more economy, and the sponsor began to shop for better radio advertising bargains, using his increased knowledge of merchandising strategy in budgeting his advertising dollar.

There was a brief leveling off of radio advertising after the war, but this was only temporary, and a steady influx of new business has proven that the faith of the advertiser in radio is strong. Further increase in the total of radio listening indicates that the faith of the listener likewise is strong. This is as it should be, for the American system of radio is designed to serve the public and the advertiser to their mutual benefit.

Edgar Kobak, business consultant, owner of WTWA, Thomson, Georgia, and President of the Advertising Research Foundation, has worked constantly to improve standards in radio and advertising. Following studies at Georgia School of Technology, Kobak joined Georgia Railway and Power Company, then spent eighteen years with McGraw-Hill Company, becoming publishing director of radio and electrical papers and vice president in charge of sales of McGraw-Hill publications.

In 1934 he joined N.B.C. as vice president in charge of sales. There followed four years as vice president of the Lord & Thomas agency and two years as an executive with the Blue Network. In 1944 he became president and director of the Mutual Broadcasting System, a position he held until setting out in his own right as business consultant.

Panorama: A picture of the industry

A CLEAR PICTURE OF THE VARIOUS BUSINESSES which comprise the radio advertising industry, an understanding of what each does and how it fits into the industry as a whole, increases one's personal background and is necessary to a working knowledge of radio advertising. The industry, like Gaul, is divided into three parts: (a) advertisers, (b) broadcasters, and (c) service organizations. In turn, these parts subdivide as follows:

Advertisers

- National advertisers
- Regional advertisers
- Local advertisers

Broadcasters

- National networks
- Regional networks
- Radio stations

Service Organizations

- Advertising agencies
- Radio research organizations
- Program-building organizations
- Transcription companies
- Talent bureaus
- Station representatives

Finally, three other groups are part of the radio advertising industry through the effects they produce upon the industry itself: trade organizations, labor unions, and governmental regulatory bodies. Figure 52 describes the structure of the industry graphically.

ADVERTISERS

I. *National advertisers.* Manufacturers who have country-wide distribution are using radio as a national medium in two ways: by presenting a network program, and by presenting local programs or spot announcements on individual stations across the country. Some national advertisers use both network programs and spot (local) radio. In 1946, 186 advertisers spent \$100,000 or more apiece in network time alone. Total billing on a gross basis was \$189,683,980. More than three-quarters of this amount was spent by advertisers of quick turnover items, mainly grocery and drug products. A sizable percentage was spent by manufacturers of durable goods and the remaining amounts were spent by tobacco, gas and oil, and beverage firms, and a small group of miscellaneous advertisers. Approximately \$86,000,000 was spent on national spot radio advertising in 1946 by a wide variety of businesses, many using much smaller budgets than the network advertisers.

II. *Regional advertisers.* There are several times as many regional advertisers as national radio advertisers. Regional firms are businesses whose operations are not necessarily confined to one community and are potentially broad enough in scope

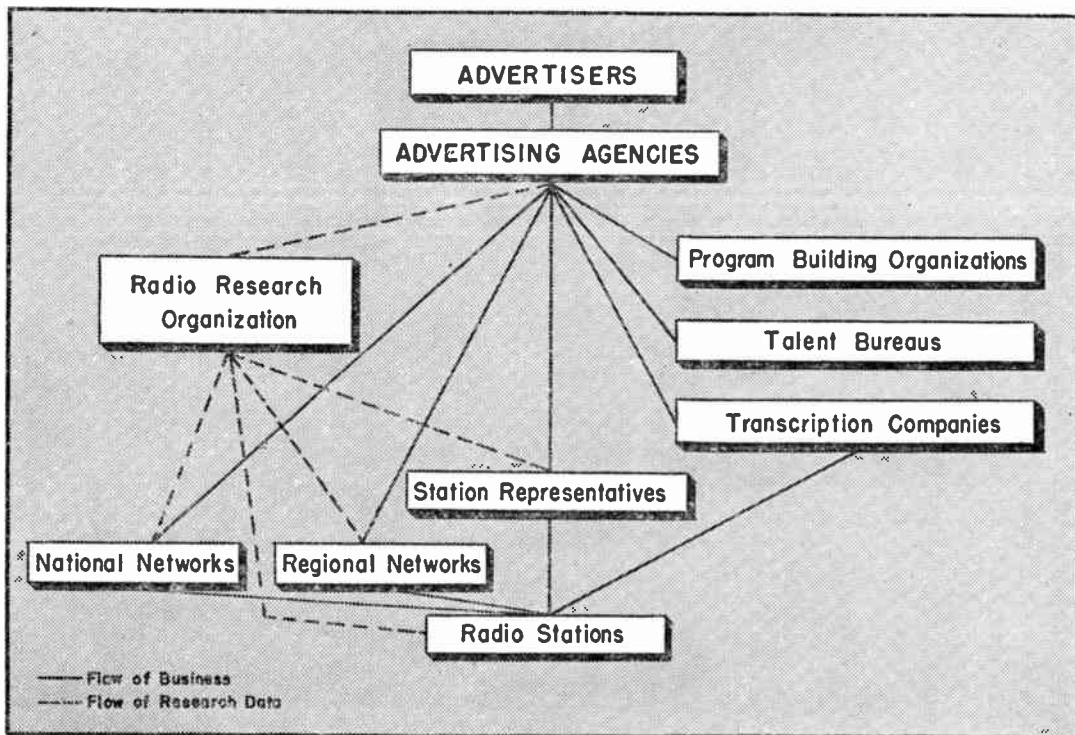


Figure 52. Chart of the radio advertising industry, showing flow of business and of research data.

to permit eventual national distribution. Most regional sponsors are bakeries, bottlers, breweries, or dairies, although many others sell specialty products. In the ranks are also wholesale grocers, creameries, livestock brokers, country buyers of hides, flour and feed mills, meat packers, nurseries, and hatcheries. Regional radio advertisers employ the facilities of either regional networks or individual stations, or both.

III. *Local advertisers.* Far more sponsors fall into the local category than into the two preceding groups. There are, approximately, sixty times as many retail sponsors as national and regional radio advertisers put together. Local radio advertisers include department stores, men's and women's apparel shops, furriers, automotive and filling stations, furniture and office supplies, drugstores, food and eating establishments, and many service firms—laundries, drycleaners, opticians, banks, theatres, utilities, etc.

BROADCASTERS

I. *National networks.* Radio advertising's reputation for power and excitement can be traced largely to the coast-to-coast networks. A network is a business which supplies programs to affiliated stations by means of telephone wires. Or the chain may be considered in terms of the outlets which make it possible, as a large group of widely-scattered stations permanently connected by line facilities for the simultaneous broadcasting of a live program originating from almost any point in the country. The network is both a broadcasting service for the people, and an advertising medium.

Network broadcasting makes a large contribution to the high quality of United States programs, creates great listener interest, contributes to the popularity and revenue of local outlets, and is largely responsible for making radio a successful advertising medium. By means of a national hook-up, advertisers can reach a mass audience simultaneously, with

uniformity of entertainment and sales-message delivery. At this writing there are four national networks: American Broadcasting Company, Columbia Broadcasting System, Mutual Broadcasting System, and the National Broadcasting Company. From time to time vigorous efforts have been made to establish a fifth national network. All such attempts had failed up to the time this was written.

II. *Regional networks.* A regional network can either be a small copy of one of the national chains, with wire connections between stations, or it can be a name loosely uniting several small outlets. A regional network usually covers an area closely identified with distribution territories, enabling the advertiser to contact consumers in the specific market where his goods are distributed.

A main advantage of the regional web is that it allows the advertisers to reach more limited market areas, without the waste of coverage of national network advertising or the complicated procedure of buying time on individual stations. A regional network can produce shows that combine local interest with highly professional production. The organization of a regional network is similar to that of a national chain, only smaller and simpler. Two general types of regional webs are: stations within a single state, and stations within a larger economic area, such as the wholesale trading area. Forty regional networks were listed as of January, 1947.

Some of the principal regional chains in the United States are: Arrowhead Network (Minnesota and Wisconsin); Columbia Pacific Network; Don Lee (Pacific Coast); Great Northern Broadcasting System; Intermountain Network (Utah, Idaho, Wyoming, and Montana); Keystone Network (a transcription service principally covering beyond-metropolitan markets); Mid-States Group; N.B.C. Western Network; New England Regional Networks; Northwest Network; Southwest Network; Wolverine Network (Michigan); and Yankee Network (New England).

III. *Radio stations.* Individual radio outlets, the very foundation of the broadcasting industry, vary from plush, multi-studio, 50,000-watt big-city operations to unpretentious 100-watt stations tucked away in second floor lofts of small-town office buildings. The form of the radio station is determined both by government restrictions and by economic forces. Allocation of frequencies to be used by commercial stations, and the power which each station may utilize, is determined by F.C.C. regulations, necessary because the total number of frequencies is small and because without regulation there would be interference and chaos.

The F.C.C. provides for six classes of stations:

Class A. 50,000-watt, clear-channel stations, to furnish service for rural and remote areas (somewhat like the large metropolitan newspaper with state-wide, even sectional circulation)

Class B. 10,000- to 50,000-watt stations, also intended to serve rural and remote areas, but which do not operate on a clear channel

Class C. 5,000- to 50,000-watt stations, located at distances, some with directional antennae, to cover large metropolitan areas and some rural areas smaller than those covered by Class B stations (like the rank and file of the city press)

Class D. 1,000 to 5,000 watts, to service major retail trade areas

Class E. 500 to 1,000 watts, for smaller centers

Class F. 100 to 250 watts—local outlets (like small town and country press).

Clear channel originally meant exclusive right to a certain frequency, but now only comparatively few channels are really clear. The stations are further categorized according to whether they are full-time or part-time operations, and network-affiliated or independent. Approximately eighty percent of all United States stations are affiliated with one of the national networks, only about twenty percent are independent.

Location of stations tends to correspond with social and

economic needs. Outlets are placed in markets where buying power is concentrated, where there is a sufficient volume of local advertising to maintain the station or at least provide a major part of its revenue. Most clear-channel and unlimited-time stations are in large cities.

The growth in number of stations is marked by an increasing dispersion of the radio dollar among stations as against networks, among smaller stations as compared to larger ones, and among areas previously undeveloped as markets for radio advertising. Once the size and location of a station have been decided, the organization is set up functionally. Certain jobs must be done in every station, and the differentiation or overlapping of duties is determined by station size. Organization of radio stations is broken down into five major divisions.

1. Management. The general manager or station manager is in charge of fiscal affairs, over-all supervision of personnel, negotiation of network contracts, management of the labor situation, handling of station expansion, and improvement and coordination of all functions.

2. Sales. This department is staffed by a sales manager and his salesmen. Its function is to bring in new business, contact clients, service the advertisers, make sales presentations, prepare sales promotion, and carry on sales research. These last two are sometimes combined under the supervision of one man. In smaller stations, the sales division is incorporated under general management, and the station manager also acts as sales manager.

3. Programming. The program department consists of a program director, music director, writers, announcers, house band and artists, and anyone concerned with producing programs on the air. Smaller stations reduce the program staff to a program director, a continuity editor, and announcers.

4. Engineering. The technical or engineering department ordinarily is made up of a chief engineer, assistants (depending on station size), and technicians. "Studio engineers" work in studios only, "transmitter engineers" are qualified to oper-

ate transmitter equipment. The engineering department is responsible for the daily technical operation of the station, maintenance of equipment, and (in more ambitious organizations) developmental research. All stations are required to have an F.C.C.-licensed engineer.

5. Office department. The general office division consists of all types of office help, who are in charge of accounting and clerical work.

SERVICE ORGANIZATIONS

A major segment of radio advertising consists of a series of service organizations, special types of middlemen who make a valuable contribution to advertiser and broadcaster alike. Oldest and probably most important is the advertising agency. Separate from it but clustered around it are radio research organizations, program-building firms, transcription companies, talent bureaus, and station representatives.

I. *Advertising agencies.* The advertising agency forms the liaison between the advertiser and the station or network. When a manufacturer wants to advertise his product, he contacts an agency to study the product, market, and sales. From this information they determine the plan of the campaign, area to be covered, and type of program that will appeal to the market.

Although organization differs with each agency, the general pattern in smaller agencies is to group the radio department under the supervision of a radio director. He and his assistants are responsible for program production. The commercial writing job is given to persons in the agency's copy department who are responsible to the radio director. Time-buying is left to the media department, also responsible to the radio director. Another type of set-up, employed usually by larger agencies, provides for a radio department which has its own time-buyers, commercial writers, program producers, research group, radio publicity, and promotion staff.

Agency radio departments may be either coordinated with other departments of the agency to integrate the entire selling campaign or highly specialized and somewhat separate from the rest of the agency.

Because radio is a comparatively new medium, not all agencies have radio departments, but in 1946 more than seven hundred agencies were listed as employing radio executives and handling radio accounts.

II. *Radio research organizations.* Most significant in this category are those businesses which measure the size of the listening audience. Leading firms are C. E. Hooper, Inc., and the A. C. Nielsen Company. A few smaller audience measurement firms, such as The Pulse, Inc., N. Y., and Conlan Surveys, operate regionally. A comparatively new type of radio research is pursued by the Schwerin Research Corporation, originally associated with N.B.C. Schwerin has developed techniques for measuring the reactions of sample radio audiences to radio programs and commercials, and has developed his technique commercially as a method for pretesting sponsored radio presentations.

III. *Program building organizations.* Package shows are produced by separate companies which are not directly connected with either agency or station. These companies may either produce a program and then try to sell it to an advertiser or station, or they may produce a show at the request of a company that has its own advertising department but no experience in radio activities. Program building firms get much of their business by enrolling artists on their payroll and then releasing them only with their own shows. These companies are located in large talent centers such as New York, Chicago, and Hollywood.

IV. *Transcription companies.* These firms produce recordings of high quality made for broadcast purposes—transcribed commercials and entire programs. Their studios are specially

engineered and acoustically treated to insure faithful reproduction of spoken and musical tone. Sound impulses are transferred to wax masters, then made into gold-plated copper masters, which in turn are used to press final discs.

Transcriptions are assuming increasing importance. Growth of spot radio has been aided by transcribed announcements and programs, which bring the quality and prestige of network-caliber showmanship to local stations. Transcribed programs for local use are termed custom-made or "open-end" shows. These syndicated programs allow the local announcer to cut in his commercials at the beginning and end, and sometimes also in the middle. Transcriptions are also employed for sound effects and for music libraries.

In network advertising the transcription has been used to present regular network shows and for delayed broadcasts. Transcriptions also are used for web program extension; they are run on stations which are not a part of the network but which the advertiser wants to buy in contacting a portion of his market. They are used again to make "air checks"—recordings which allow the sponsor to check on the quality, effectiveness, and transmission of his program as it sounds over the loudspeaker. Reference recordings are made of programs about which there may be controversy or legal action.

V. *Talent bureaus.* These firms are the link between the artist and the casting director (either the network or agency director). They furnish the point to which the director can refer for talent, and represent an attempt to get contracts for all artists registered with them. The talent bureau may be: (a) part of the station or network organization; (b) a separately incorporated subsidiary; or (c) an independent organization similar to those in the theater field.

VI. *Station representatives.* In 1932 the National Association of Broadcasters and the American Association of Advertising Agencies made an agreement that no spot time would be sold except through ethical representatives who would

represent specific stations and work directly with the agencies. Station representatives are now a major part of the radio industry. They have helped substantially to establish the fast-growing spot radio business. Advertising agencies agree generally that representatives, as a group, serve a useful function with the agencies and in the industry as a whole.

SPECIAL ORGANIZATIONS

Most outstanding is the National Association of Radio and Television Broadcasters. The N.A.R.T.B. is a trade group formed to protect the industry from unfair practices (such as time brokers, excessive commercialization, etc.) and to suggest self-regulation for the industry so that the government will not believe it necessary to step in and govern by law. The N.A.R.T.B. is active in promoting radio and television as a public service and advertising medium, in developing research, and in educating stations and local advertisers about more effective methods for the use of radio and television by retailers.

Other organizations associated in one way or another with the radio and television advertising industry are: American Association of Advertising Agencies; American Communications Association; American Marketing Association; Association of National Advertisers; Advertising Research Foundation; Association of Radio News Analysts; Acoustical Society of America; The American Society of Composers, Authors and Publishers; Institute of Radio Engineers; National Association of Broadcast Engineers and Technicians; Radio Directors Guild; Radio Executives Club; and Radio Research Council.

LABOR UNIONS

Unionization has made considerable headway in the broadcasting industry, spearheaded by the American Federation of Radio Artists, which has been able to boost wages for

radio performers both in live performances and in radio recording. On occasion, A.F.R.A. has threatened nation-wide strikes of radio talent if its demands were not met. Other labor bodies active in broadcasting include Petrillo's American Federation of Musicians, and the Radio Writers Guild. Radio directors and producers must familiarize themselves with union rates and regulations in employing and dealing with announcers, actors, and radio musicians.

GOVERNMENTAL REGULATORY BODIES

The Federal Communications Commission, the government body which has most control over broadcasting, exerts its influence directly upon the stations and networks (through its power to give, deny, renew, or revoke station licenses). But it has little immediate influence upon advertiser or advertising agency. The F.C.C. has no specified powers over advertising as such, though it has shown great concern about what it terms "advertising excesses," and has attempted to exert itself more in this direction.

The Federal Trade Commission has a more direct control over radio advertising inasmuch as it is empowered to check on the truth or falsity of all advertisements, in radio as well as in printed media. If there is doubt as to the honesty of statements made in radio commercials, an advertiser may be called before the F.T.C. for a hearing, and if he is found to have misrepresented on the air, he will be ordered to "cease and desist." Such orders have been issued to radio advertisers with comparative infrequency, less often than to advertisers in other media. F.T.C. records have repeatedly shown that radio scores high for honesty in advertising.

Part Two

Radio Advertising Techniques

Chapter 7

Foreword by

Victor J. Ballaire

There are scientific methods for discovering how to use radio, or any other advertising medium, effectively. Though neither final nor infallible, these methods are highly objective. In the case of radio, first you must find out exactly how advertisers are using the broadcast medium. Next, you will ascertain how successful specific methods have been in actual use. Finally, you can deduce from these facts general techniques to apply in your own use of radio advertising.

Unfortunately, this is much easier said than done. It is perhaps inevitable in a competitive economy that many large advertisers feel that the details of their radio operations must be kept secret. How much money they spend in radio, what percentage of their advertising budget that expenditure represents, what their objectives are, exactly how successful their radio campaigns have been—these details for the most part are strictly hushhush. The larger the business, the more closely it guards details. At best, only fragmentary answers have been given in the past, so investigators have ended up with assorted pieces from the puzzle, but without the finished picture.

To get through the veil of semisecrecy and obtain a complete, detailed picture, the author conducted a nation-wide study of the actual use of radio advertising, employing special

procedures so no confidential information would be revealed.

In the following chapter he explains how the survey was taken, and then describes the highly interesting and informative results as they relate to the over-all picture of the use of radio by national and regional sponsors, both in network and spot advertising. His five major findings refer to: (a) the relation between advertising success and the percentage of the advertising budget spent in radio; (b) the relation between advertising success and the period of time radio has been used; (c) the relation between advertising success and the campaign objective; (d) the results from advertising reported by advertisers using network and spot, network only, spot only; and (e) the percentage of national and regional advertisers starting the use of radio in each year.

These elements—percentage-size of radio budget, nature of objective, duration of campaign, use of spot or network—are key factors in the use of the medium. The chapter that follows sheds new light on how to employ them for best results.

Victor J. Dallaire, as associate editor of *Printers' Ink*, drew on his own broad experience as a former radio news editor and advertising copy writer in preparing articles on radio, television, and marketing.

After graduation from University of Oregon, Dallaire gained down-to-earth merchandising background by selling wholesale groceries, then became a radio and space copy writer. Next he joined the United Press, where he rose to be northwest radio editor and Spokane bureau manager in 1941.

During the war, Dallaire was with the Air Force through the Algeria and Tunisia campaigns, then was transferred to *Stars and Stripes*, and within the next two years was managing editor of editions of *S&S* in Casablanca, Naples, Nice, etc. He left *Printers' Ink* to join the editorial staff of the *Rome Daily American*.

How advertisers are using radio— report of a national study

IN 1947, the author mailed a two-page questionnaire to every national and regional advertiser using radio that year—a total of more than nine hundred firms. Three hundred and eighteen questionnaires were returned. Of these, 271 were sufficiently complete and otherwise adequate to be classified as usable for analyzing replies to most questions, and 252 were usable for analyzing replies to all questions. Unless an advertiser was using radio throughout 1947, his answer was considered unusable. Replies came from more than 60 food and beverage manufacturers, more than 30 manufacturers of drug products, and from proportionate numbers of manufacturers of cosmetic, confection, tobacco, petroleum, cleaning, and household items. Also included were filled-in questionnaires from railroad and transportation companies; banking and insurance firms; brewers; grain, flour, and feed companies; and a variety of miscellaneous manufacturers.

The 252 completely usable returns were from: (a) 82 advertisers who use both network and spot radio; (b) 41 advertisers who use network radio only; and (c) 129 advertisers who use

spot radio only. Since the sample represented more than one-third of all national and regional radio advertisers, included replies from a broad cross-section of types of businesses using radio, and embraced considerable numbers of both network and spot advertisers, it appeared to be sufficiently representative to serve as a basis for analyzing some of the most important factors which make for success or failure in radio advertising. Retailers and other local advertisers were not included since their use of radio had already been thoroughly scrutinized in the survey conducted by Dr. C. H. Sandage for Harvard University's Graduate School of Business Administration.

Findings from the author's study of the use of radio by national and regional advertisers are described in this volume in four separate reports: (a) in this chapter an over-all picture is given, results being tabulated for network and spot advertisers together, to provide a general perspective, (b) in "How To Use Network Advertising Successfully," there is analysis of those findings which pertain to network advertising only, (c) in "How To Get Spot Radio Results for National Advertisers" is a report of findings which apply to spot advertising only, and (d) under "A Background for Creating Radio Commercials" a short report is offered on replies relating to that subject.

Each advertiser was asked: "Which of the following most nearly describes the results of your radio advertising? (a) highly successful, (b) moderately successful, (c) only slightly successful, (d) unsuccessful." Answers to this question were compared with answers given to questions concerning type of radio advertising used, purpose for which radio was employed, how long radio has been used, radio expenditure during the past twelve months, and percentage of total appropriation spent in radio. Here are five over-all findings.

1. The greater the percentage of the advertising budget spent in radio, the more successful are the results from radio

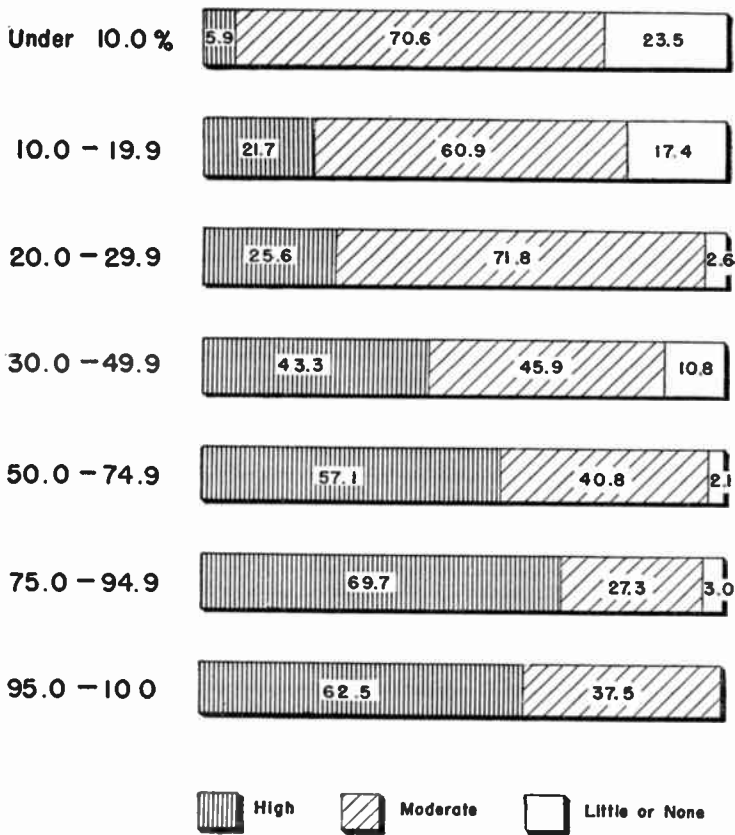


Figure 53. Relation between advertising success and percentage of advertising budget spent in radio, as reported by national and regional advertisers in 1947.

advertising. This relationship has been surmised by many advertising men but, until now, never definitely proved. As Figure 53 indicates, there was a remarkably even increase in the degree of "high success" with each increase in the percentage spent in radio. "Moderate success" was frequently reported even by firms spending even less than 10 percent of their total ad appropriations in radio. "High success," however, did not begin to assume prominence until the radio budget represented from 30 percent to 40 percent of the total. Greatest success, apparently can be generally anticipated only when the radio budget is equal to 50 percent to 95 percent of the complete ad expenditure.

Advertisers who spend over 95 percent on air promotions, experience a falling off of "high success," even though this was the only category in which no sponsor reported his use of radio "unsuccessful." Still, the percentage of "high success" decreased. This would indicate the operation of the law of diminishing returns and seems to suggest that radio advertisers ordinarily should spend at least a small percentage of their total advertising appropriations in another medium.

II. *The longer radio advertising is used, the more successful are the results from it.* From observing the radio experiences of many advertisers, men in broadcasting occasionally have pointed out this relationship. This study verifies it more objectively and on a broader basis of evidence. It also reveals further characteristics about the degree of success likely to occur at different time stages in the radio venture. The degree of "moderate success," as revealed in Figure 54, remained almost constant during the period of from one to nine years. After nine years on the air, the degree of "moderate success" and the degree of "little or no success" decreased, and the degree of "high success" proportionately increased. This finding emphasizes the value of consistency in radio advertising, points up the very real nature of cumulative impact, and warns the overexpectant advertiser to be prepared for a long haul before hitting the jackpot of definite "high success."

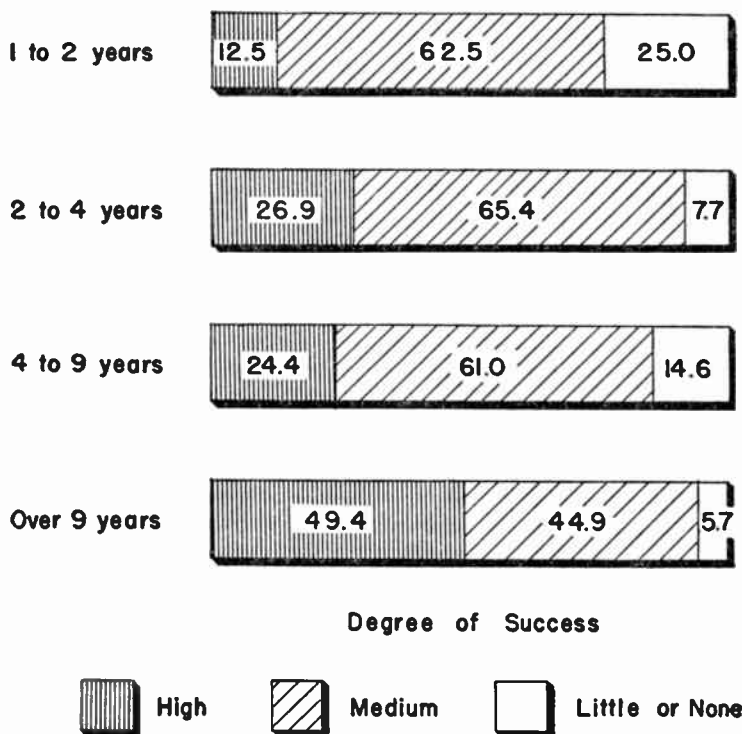


Figure 54. Relation of advertising success and period of time radio has been used, as reported by national and regional advertisers in 1947.

Somewhat surprisingly, the percentages showed a general decrease in "high success" during the fourth to ninth years of a radio effort. While there was no query in the original questionnaire which could be interpreted to illumine this phenomenon, the four-to-nine-year stage in an air promotion would appear to be a "danger period." Apparently, after enjoying initial success, many radio advertisers have rested on their laurels, and failed to reevaluate constantly their program, their commercials, and other factors contributing to a resultful radio campaign.

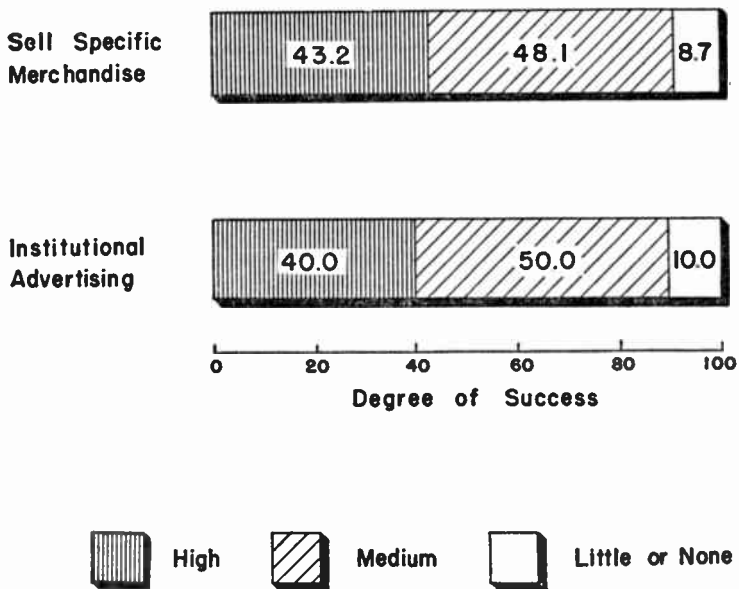


Figure 55. Relation between advertising success and campaign objective, as reported by national and regional advertisers in 1947.

III. *Greatest success was reported by radio advertisers whose objective was to sell specific merchandise, but advertisers also found radio effective for institutional advertising.* Figure 55 illustrates that modern radio is highly effective for both specific item *and* institutional selling. That 43.2 percent of the advertisers who used radio to sell specific merchandise reported high success, as against 40 percent of those advertisers who used radio for institutional purposes, is not necessarily an indication that radio is less effective for putting over an institutional message. It is harder to trace results from institutional selling, and in their evaluations advertisers are inclined to be somewhat skeptical about the effectiveness of institutional promotion.

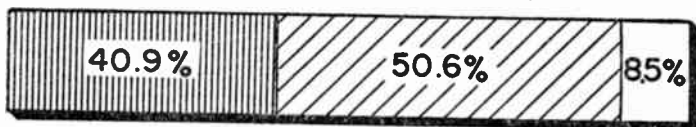
IV. *Those advertisers using network radio exclusively re-*

ported a higher degree of success than those using spot radio exclusively; but this must be interpreted in the light of qualifying factors. This finding, as shown in Figure 56, was based on a procedure which eliminated, as much as possible, a subjective tendency in the advertiser in comparing different parts of the medium. Advertisers were *not* asked to compare spot with chain radio. The degree of "success" indicated on each questionnaire was compared with the notation which showed whether the advertiser used network radio only, spot radio only, or both network and spot radio.

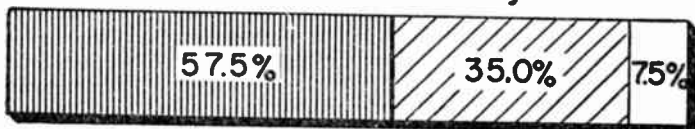
High success, according to the survey, was achieved by 57.5 percent of those advertisers who used network only, 40.9 percent who used both network and spot, and 37.1 percent who used spot radio only. This would seem to indicate a superiority of network to spot radio. But such a conclusion should not be accepted at its face value. Spot radio for years has been the fastest-growing segment of radio advertising. It must get results for advertisers or they wouldn't go on using it. Why, then, did spot radio score 20.4 percent less in "high success" than did network advertising? Apparently for these reasons: (a) Many of the new advertisers who began to use spot radio during the past few years had never used radio before. They are inexperienced; often their advertising departments are inadequately staffed; and they have been educated to expect such remarkable results from spot radio that anything short of the phenomenal is likely to be considered "moderate." (b) Network advertisers not only have been using radio longer, but have more highly organized and skilful advertising departments, as well as the services of the foremost United States advertising agencies. (c) It is often easier to trace results from network advertising, since these results are reflected in a company's total national sales; while results from spot campaigns must be traced through sales in retail outlets.

V. *The percentage of advertisers starting the use of radio each year has increased steadily, with pronounced spurts in*

**National and Regional Radio Advertisers
(Including Network and Spot)**



Network Advertisers Only



Spot Advertisers Only



Figure 56. Results from radio advertising, as reported by national and regional advertisers in 1947.

certain years, traceable to specific conditions. Figure 57, though it does not suggest how to use radio advertising effectively, is an interesting commentary on the growth of the broadcasting medium, and shows how this growth is related to national economic conditions.

<i>Year</i>	<i>Percentage of Total Radio Advertisers Starting Radio Use in Each Year</i>	<i>Percentage of Total Radio Advertisers Using Radio in Each Year</i>
1925 and before	—	3.3
1926	2.5	5.8
1927	4.1	9.9
1928	3.3	13.2
1929	4.1	17.3
1930	7.4	24.7
1931	4.5	29.2
1932	6.2	35.4
1933	4.9	40.3
1934	4.1	44.4
1935	5.8	50.2
1936	7.0	57.2
1937	4.9	62.1
1938	3.7	65.8
1939	5.4	71.2
1940	4.9	76.1
1941	2.1	78.2
1942	4.9	83.1
1943	4.9	88.0
1944	6.2	94.2
1945	3.7	97.9
1946	1.3	99.2
1947	0.8	100.0

Figure 57. Percentages of national and regional advertisers starting the use of radio each year.

The years in which the largest percentages of advertisers went on the air for the first time were 1930, 1932, 1936, and 1944. In 1930, network advertising had begun to establish itself as a major medium. N.B.C. had been formed in 1926, C.B.S. in 1927. By 1930, both webs were indicating their ad-

vertising potentialities. It was the first year of the depression, and advertisers turned to radio as a promising medium which might be economical and effective in getting sales from a spending-frightened public.

Toward the end of 1931, the chains relaxed rulings which had prevented direct selling. At last it was possible to inject straight salesmanship into a network program, and in 1932 advertisers took advantage of it. This same year, spot radio business became more important, too. The swing to radio in 1936 seems most directly traceable to the ending of the depression, while the spurt in 1944 was obviously caused by the wartime advertising boom, prompted by the desire to turn profits back into advertising rather than into taxes.

Chapter 8

Foreword by

Leslie R. Steph

While there are dozens of factors involved in any successful radio campaign, three of them are so important that they deserve special consideration:

1. A specific merchandising idea for the air promotion. (Advertising's best value can be obtained when it can be tied in with specific merchandising.)

2. The right program. (To be the best sales vehicle, a program should attract not only a reasonably large audience but a select group of listeners who constitute prospects for a particular advertiser, and should create the kind of impression on listeners—in and of itself, apart from the commercials—that will aid in the selling job.)

3. Effective commercials. (No matter how well-planned or executed everything else may be, commercial announcements bear the final burden; unless they are successful in putting over the sales ideas to the unseen audience, the whole promotion falls apart.)

Perhaps the best way to illustrate a merchandising idea in radio is to describe briefly the radio campaign with which I have been most closely associated: The Equitable Life Assurance Society's national network effort employing the program, *This Is Your F.B.I.*

Advertising life insurance on the air poses special problems, and we felt it could be most effective if used to open doors for Equitable agents rather than to confine it exclusively to an institutional slant. We came up with the idea of using our program as an agent's selling tool by promoting seven-week campaigns during which agents send cards to prospects inviting them to listen to the program. We have conducted promotions on such subjects as "Assured Home Ownership," "Social Security," "Income for Critical Years," "Retirement Income," and "Educational Fund Insurance."

The program's commercials arouse listeners to awareness of a need or problem which Equitable can help solve; the cards sent to listeners act as a further wedge; and the special sales-kits which we send out with each promotion provide directions which help agents effect one-interview sales, thus completing the selling process.

In the following chapter, Mr. Wolfe has outlined thirty-nine steps in planning a radio campaign. The chapter is most interesting and informative. It should have wide acceptance.

As advertising manager of The Equitable Life Assurance Society of the United States, Leslie R. Shope has pioneered successful methods for advertising life insurance on the air.

In 1917, he left his job as assistant advertising manager of the *Architectural Record* to become a fighter pilot in World War I. Subsequently he became account executive for the M. P. Gould Advertising Agency; then formed his own agency. In 1934, he came to The Equitable Life Assurance Society as supervisor of sales promotion.

During World War II, Shope served first as Headquarters Commandant of the United States Armed Forces in the South Pacific, and finally, as Assistant Chief of Staff for Intelligence, Headquarters Army Service Command in the Philippines. He left the Army as a colonel in 1945, and was placed in charge of advertising and public relations for the Equitable Society.

How to conduct a radio campaign— thirty-nine steps

NO TWO RADIO CAMPAIGNS are likely to be exactly the same, even when advertising problems which they attempt to solve are similar. In the fall of 1947, Sterling Drug Company and E. R. Squibb and Sons introduced new dentifrices. Both Sterling and Squibb conducted radio campaigns, but their broadcast efforts showed marked differences. In Sterling's promotion for its new Lyons Toothpaste, radio constituted a major part of the drive, several network shows were employed simultaneously, and the radio copy was sensational and hard-hitting. In Squibb's effort on behalf of its new, improved Squibb Dental Cream, radio was a minor part of the drive, spot radio (rather than network) was used, and the copy was more conservative in tone.

However, both campaigns were successful because they were adapted to individual problems and policies. The two campaigns, though superficially dissimilar, had many procedural steps in common. Market analysis and thorough distribution were preliminary steps, and point-of-sale advertising was prepared before the radio campaigns began. Radio budgets and objectives were determined, cities to be reached were

decided upon, choice between network and spot radio was made, commercials were created and produced, and umbrellas of publicity were thrown over the promotions. Despite superficial dissimilarities, most radio campaigns share procedural steps. In this chapter these steps, which are summarized in Figure 58, are described in the order in which they usually occur in campaigns for national advertisers.

PRELIMINARY CHECK OF THE MERCHANDISING JOB

Like other media, radio is most effective when preceded and accompanied by well-planned merchandising and marketing decisions and activities. While the radio advertising specialist may not take care of these matters himself, he will want to see whether they have been taken care of by others, to make sure the radio effort gets off to the right start.

I. *Consider whether there is a justification for using advertising, in the first place.* Before deciding whether advertising is likely to be profitable, the prospective advertiser should know the nature, number, and buying power of typical consumers for his type of product; how many brands are in direct competition; whether people buy by brand name and after inspection; and whether sufficient money is available for a productive campaign.

II. *Consider whether the product, package, name, and price are right.* With radio, as with other media, it is difficult to conduct a strong campaign for an essentially weak product. A highly identifiable, differentiated product, designed according to a factual knowledge of consumer preferences and with built-in advantages that automatically make for appealing copy, is a primary factor in any marketing operation. Surveys and test sales operations should help determine the most satisfactory product name, most salable sizes, and prices likely to insure maximum profit.

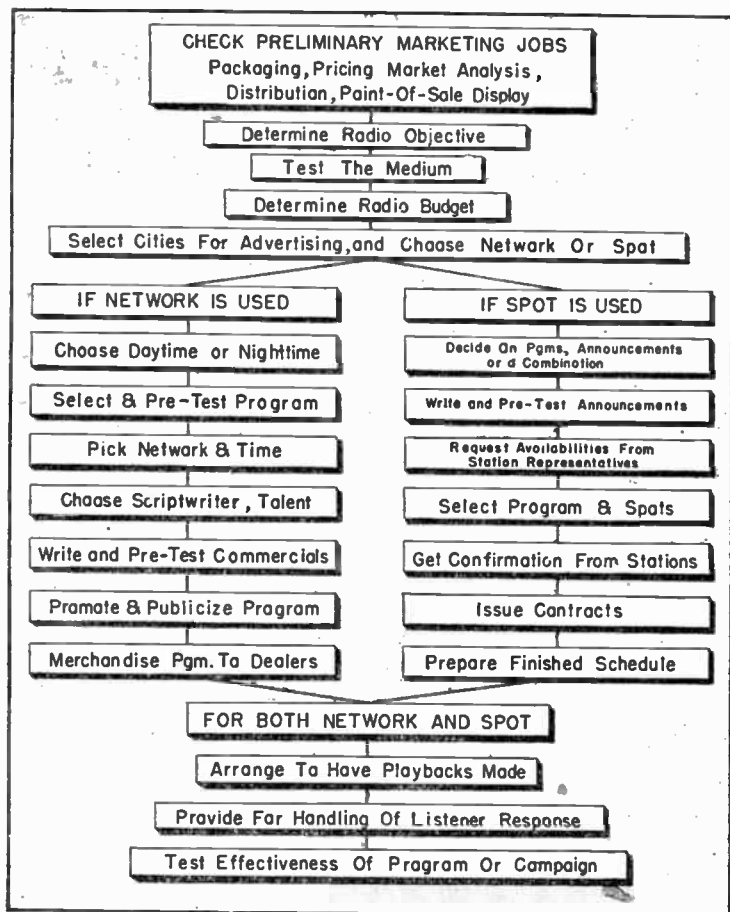


Figure 58. Steps in conducting a radio campaign.

III. *Analyze the potential customer market.* Before the advertiser can estimate the proper size of his advertising budget, he must determine whether to use network or spot radio, and in what areas and at what time of year and day. He should discover as much as he can about his total potential customers, individually and collectively. An initial step is to determine

characteristics of the most logical, typical, easiest-to-sell prospects: their age, sex, income, occupation, and location.

IV. *Make sure there is adequate distribution of the product before radio advertising begins.* Unless distribution is extensive in a market, you cannot expect low cost per sale through radio. If a commercial announcement is heard by a listener who cannot obtain the product advertised in his neighborhood, the advertiser is paying for waste coverage and accumulating consumer resentment. Occasionally, advertisers who found it difficult to obtain distribution have deliberately used spot radio to create consumer demand which in turn induces dealers to stock their products.

V. *Utilize point-of-sale advertising to support the radio promotion.* Repeatedly it has been proved that attractive, well-displayed point-of-purchase material greatly adds to radio advertising effectiveness. The commercial announcement has appealed to the ear and created a favorable product awareness. The store display appeals to the eye and reminds the shopper of the radio-created impression. It is the clincher, final reminder and action-urger that helps make radio pay off.

BASIC RADIO-PLANNING

VI. *Find out how successful radio has been for the type of commodity you want to promote.* To obtain a break-down of the relative success achieved by various types of national and regional businesses, the author tabulated certain findings in his national study, reported in a previous chapter, according to types of businesses. This analysis, summed up in Figure 59, indicates, for example, that manufacturers of petroleum products, drugs and cosmetics, confections, tobacco and beer, have considered their radio campaigns unusually successful. Other businesses, also, found that radio produced satisfactory results. Even though an advertiser knows the average degree of success achieved in radio by other firms of his type, he still has no

specific evidence that radio offers a successful solution to his advertising problems. That is one reason why progressive national advertisers, before plunging into radio on a large scale, make media tests in selected test cities.

Kind of Business	Number in Sample	Degree of Success		
		High	Medium	Low
All	247	40.9%	50.6%	8.5%
Apparel	7	42.9	42.9	14.2
Banking and insurance	12	33.3	41.7	25.0
Brewers	14	50.0	50.0	—
Confections and tobacco	9	55.6	33.3	11.1
Cleaning and household products	11	36.4	36.4	27.2
Cosmetics	8	50.0	25.0	25.0
Drugs	32	59.4	31.2	9.4
Food and beverages	61	32.8	62.3	4.9
Grain, flour, and feed	16	12.5	81.3	6.2
Petroleum products	10	70.0	30.0	—
Railroad and transportation	5	20.0	60.0	20.0
Miscellaneous manufacturers	27	40.7	59.3	—
General miscellaneous	35	40.0	51.4	8.6

Figure 59. Degree of radio advertising success as reported by specific types of businesses using network and spot radio.

VII. *Arrange for a media selection test in "guinea pig" markets.* A typical test compares radio's selling power and advertising impact per dollar spent against the selling power of space media—often newspapers and car cards. Two cities may be chosen in which only radio will be used; two cities, only newspapers; two cities, nothing but car cards; and two control cities. Test cities should be isolated from other forms of advertising used by the prospective sponsor, should be equally exposed to competitive advertising, and should have comparable populations and buying power.

Current sales of the product are checked in each test city, store inventories may be taken to see what quantities of the product are stocked by retail outlets, and consumers may be interviewed to see whether they use the product or are famil-

iar with it or with its advertising. Best possible advertisements are created for radio and other media being tested, and best available time and space in each test city are bought, with expenditure of the same amount in each medium. Midway during the test (which typically may extend from three to six months), sales, inventories, and consumer familiarity with the product and its advertising in the various media may again be checked. At the end of the test the same checks are repeated, and relative impact and productivity of radio and the other media are compared.

VIII. *Analyze the results of the media test, and decide radio's place in the over-all advertising plan.* Whether or not the results are conclusive in favor of radio or any other medium, the test should reveal valuable information. If findings appear to contradict common sense and past experience, as occasionally happens, restudy the test and consider whether any loopholes got into it. If each medium tested shows up favorably, it would indicate that both radio and space media deserve a place in the campaign. Psychologists point out that some people retain oral impressions better than visual, others retain visual impressions better than oral, but everyone retains impressions better when these are received both orally and visually.

IX. *Determine the objective of the proposed radio campaign.* Radio can be employed for almost any purpose or combination of purposes, merchandising or institutional, that can be expected of advertising directed at a mass market. Some sponsors use a single program for both merchandising and institutional purposes. Others use two separate programs to achieve the dual objective. In the fall of 1947, General Electric sponsored two new programs: *Tales of Willie Piper* to sell G.E. lamps; and the *Fred Waring Show* to tell the public about new developments in science and research coming from G.E. laboratories. Objectives of spot radio advertising often can be more sharply defined than those of network

efforts. Some important uses of spot radio are to give extra push in areas where sales potential is large, to reach certain segments of the population through specific time periods, to bolster sales in areas where business is slipping, etc.

X. *Determine the radio budget.* Analysis of the experience of national, regional, and local radio advertisers shows there are two principal dangers in allocating a proportion of the advertising budget to radio: allocation of either too small a percentage or too great a percentage. If you spend too little in radio, you don't give it a fair chance; if you spend too much, your campaign becomes unbalanced and the degree of success is likely to decrease.

Figure 60 compares the percentage of the budget spent in radio by specific types of businesses with the percentage of

<i>Kind of Business</i>	<i>Number in Sample</i>	<i>Percentage of Budget Spent in Radio</i>	<i>Percentage of Firms Reporting High Success</i>
Grain, flour, and feed	11	20.9	12.5
Brewers	10	31.8	50.0
Miscellaneous manufacturers	27	35.7	40.7
General miscellaneous	15	36.8	40.0
Petroleum products	9	38.0	70.0
Foods and beverages	39	46.0	32.8
Drugs	25	56.0	59.4

Figure 60. Relationship between percentage of advertising budget spent in radio, and degree of success from radio advertising as reported by certain specific kinds of businesses.

firms reporting high success. An unusually high degree of success has been achieved in network and spot radio by the use of a budget which varies from slightly less than one-third of the total advertising appropriation to slightly more than one-half of the total.

XI. *Select the cities for advertising.* This decision depends

upon certain previous steps. Initial market analysis determined the best customers for the product and where they are located. Distribution presumably was made to conform as much as possible to the market analysis. In turn, radio coverage will blanket the areas of distribution. Cities selected for radio advertising are chosen as focal points from which to cover distribution areas. Special pressure may be exerted upon: (a) areas where the sales potential is unusually large; and (b) areas where competition is unusually strong, or where sales are slipping. The aggregate of sales each city can produce, based on past sales potentials and market studies, is a guide to how much advertising can be profitably used in each area.

XII. *Determine whether network can profitably be used.* Once the cities have been chosen, it is comparatively easy to decide whether you are in a position to use a national network. The webs rarely allow an advertiser to buy anything less than their *basic network*, which in each case covers most of the country's leading markets from coast to coast. Unless your product is distributed in all or nearly all of the market areas covered by the basic chain, a web schedule entails costly waste coverage. Even though you are in a position to use network, there is still the question of whether spot advertising—individually selected programs or announcements on separate stations—may be more effective in your case. This must be decided by individual judgment, keeping in mind relative merits of network and spot.

XIII. *Weigh the advantages of network radio as they apply to your problem.* The chief advantages are: (a) Network radio gives more intensive coverage than any other national medium and more flexible circulation. (b) Firms with a national market can cover the entire territory with one program carried by all outlets in the hook-up. (c) The advertiser has control over the time when the program is presented; it is hard to get the same hour over a large group of unaffiliated sta-

tions, but network contracts give the webs the right of way during certain periods. (d) The national networks are economical for covering country-wide markets—the price of stations in combination as part of a network line-up is less than it would be if the stations were bought individually on regular card rates. (e) Top-notch writers, talent, and producers give network programs high quality and an element of glamor and prestige. (f) It is easy to make last-minute changes in program or commercial script. (g) A successful network show attracts a tremendous amount of publicity.

XIV. *Weigh the disadvantages of network radio.* The chief disadvantages are: (a) Network radio has inflexible structure: The advertiser must buy the entire basic network, and if he adds to it, usually he must buy stations in groups rather than individually. (b) Certain stations in the network may provide inadequate coverage of important markets, and in certain cities the advertiser's program may get a low-audience-rating. (c) Network programs are hard to adapt to local conditions so as to appeal specifically to sectional interests; though they can be slanted at urban, rural, male, female, or child listeners, etc. (d) Time differences make it difficult to reach listeners in each area at the precise time you prefer. There is a three-hour difference between the Atlantic seaboard and the Pacific coast—four hours during daylight-saving time. An ideal 8:00 P.M. family listening-time in New York becomes 5:00 P.M. in Los Angeles, reducing the size and changing the nature of the audience. (This handicap is partially overcome by repeat broadcasts.) (e) Network radio is inflexible on a seasonal basis: Even though seasonal changes may affect the size of the demand for your product or the particular part of the country where your product is being consumed, networks can adapt themselves to this problem only by inserting, at added cost, local cut-in announcements. Spring comes earlier in Pennsylvania; cold weather begins sooner in New York, etc., not to mention more drastic differences between the extreme North

and South. Manufacturers of such products as cold remedies, anti-freeze compounds, car chains, and clothing are particularly affected.

XV. *Weigh the advantages of spot radio.* The chief advantages are: (a) Selectivity: the advertiser can select the particular markets he wants to reach and choose the best stations and the best programs in each market. (b) Flexibility: the advertiser can expand or contract his schedule (and budget) at will, increasing or decreasing according to periodic sales volume, seasonal influences, etc. (c) Versatility: the advertiser can use spot radio for many different specific purposes—to introduce new products, test program or commercials, support a network campaign, etc. (d) Localization: the advertiser appeals to the local community through its own station, its own announcer, its own local program, and thereby gains a special kind of favorable impact.

XVI. *Weigh the disadvantages of spot radio.* The chief disadvantages are: (a) If the advertiser has national distribution, he often will find it more economical to get radio coverage with a network program. (b) Buying time on many different individual stations is more complicated and time-consuming than buying time on a single network. (c) Spot radio ordinarily lacks the glamor and prestige value of web programs. (d) It is difficult to supervise many different programs on many different stations and be sure they are up to high program standards.

It is only fair to point out, in summary, that both network and spot radio have done much to minimize certain of the disadvantages listed. These advantages and disadvantages hold true in a general way and can help guide the advertiser in choosing between chain and spot radio when applied to a specific problem. Some national advertisers began their radio promotions on a spot basis, then added network programs, and finally leveled off on a policy of using both network and spot radio together.

STEPS IN A NETWORK CAMPAIGN

Assume, at this point, that an advertiser decides to go into network rather than spot radio. Briefly, what are the steps involved?

XVII. *Decide whether to use nighttime or daytime network radio.* Again, this calls for a weighing of advantages and disadvantages in terms of the product to be advertised, the customer market, the size of the radio budget, and the frequency of impact desired.

XVIII. *Choose, develop, and pretest a program designed to appeal to the advertiser's specific market.* One of the fundamental problems in radio advertising, this step requires a combination of research and creative thinking. Related information occurs in the following chapters: "How to Appeal to Nine Types of Radio Listeners," "How to Create Commercial Programs," "How to Pretest Your Program," "How to Use Network Advertising Successfully—Eleven Methods," and "What Makes A Network Program Click?"

XIX. *Choose network and time.* At this stage the advertising agency time buyer goes to work. He analyzes the facilities of the four national networks, considers the coverage and listener popularity of their affiliated stations, etc. From the time periods available he chooses the best spot for the particular program.

XX. *Choose the script writer; audition, employ, and rehearse talent.* This step brings in the program director, a specialized radio showman who knows how to present both entertainment and advertising in a manner that creates the most effective listener impression.

XXI. *Plan, write, and pretest your program's commercials.* The radio commercial is as important to the success of the radio effort as the magazine or newspaper advertisement is to the space campaign. Creation of commercial announcements

is so vital that fourteen chapters are devoted to the subject of planning and testing radio copy, with specific attention to program commercials; spot announcements; dramatized, dialog, and comedy commercials; sound and musical-effect announcements; and commercial jingles.

XXII. *Build the network program audience by advertising, promoting, and publicizing the show.* Large newspaper advertisements announcing a new network program, small "spot-light" advertisements reminding listeners to tune in for specific broadcasts, and inserts in regular product advertising are ways in which advertisements build the audience. Point-of-sale displays, billboards and car cards, and stickers and inserts on merchandise are a few methods of program promotion. News stories about the program and its stars released to newspapers, press syndicates, and magazines make good program publicity.

XXIII. *Merchandise the program to salesmen and dealers.* Promoting the show begins with the advertiser's own sales force. His sales staff should be convinced that the program is a powerful sales vehicle, and their enthusiasm will spread to dealers. When dealers believe the program will increase customer purchases, they are inclined to stock more of the sponsor's merchandise, display it more prominently, and exert greater sales efforts.

STEPS IN A SPOT CAMPAIGN

To present the entire spot radio advertising process in quick review, a complete listing of spot radio procedure is given here. No explanation of individual steps is offered, since this is provided elsewhere, particularly in the chapters on spot radio time-buying. In considering the following steps, recall that the advertiser already has determined size of his radio budget, nature of radio objective, and in which cities or areas to advertise.

XXIV. *Decide how much to spend in each city, and whether to increase or decrease the schedule from month to month.*

XXV. *Decide whether to use programs, spot announcements, or both, and what kind and length of programs, and what length of announcements.*

XXVI. *Create and pretest program commercials or spot announcements; and if announcements are to be used, consider the advantages of transcribing them.*

XXVII. *Prepare an estimate or tentative schedule of what programs or announcements could be purchased in each city within the budget allocated.*

XXVIII. *Obtain the necessary approval of the estimate.*

XXIX. *Ask the radio station for "availabilities"—time available for sponsorship.*

XXX. *Choose the available times you want.*

XXXI. *Order the time from the stations.*

XXXII. *Obtain confirmations from the stations.*

XXXIII. *Issue contracts to the stations.*

XXXIV. *Advise the stations regarding type of commercials to be used.*

XXXV. *Ship the transcriptions and mail the live announcements to the stations.*

XXXVI. *Prepare finished schedules or statements.*

FURTHER PROCEDURES WHICH APPLY TO
BOTH NETWORK AND SPOT RADIO

Certain final steps in a radio campaign apply almost equally to web and spot broadcasting:

XXXVII. *Arrange to have playbacks of shows made, for analysis at your convenience.* Off-the-air recordings are helpful in postanalysis of network and spot programs. Some persons associated with the program may not be able to listen to it each time it is aired—playbacks let them hear it. The procedure is also useful for spot programs in cities too distant to permit regular listening by the advertiser or agency. To keep track of how local spot programs are handled, the sponsor may request recorded air-checks from stations.

XXXVIII. *Arrange for handling of listener response.* Answering a fan letter helps to keep a listener, and all sound business is founded on holding present customers before going after new prospects. Fan mail can be used for such practical purposes as: (a) to keep in touch with listener reaction as a means of improving the program; (b) to create a mail list for distributing samples direct to the public, for direct mail follow-ups, dealer follow-ups, and to determine interest in booklet offerings; and (c) to obtain testimonials from product users. Fan mail may be answered more easily by using form paragraphs that can be assorted as required. By the use of this method, two hundred or more fan letters have been answered by a fan mail supervisor in a half-hour, not including time required by the typist. Some advertising agencies do this job themselves; however, others believe it is the advertiser's responsibility.

XXXIX. *Test the effectiveness of the network or spot campaign on the air; reevaluate and decide whether to renew, cancel, select new programs or spots, change approach, or continue as is.* The potential value of radio advertising is measured by a variety of methods:

A. Sales returns. This is the best and most widely used test of program effectiveness. If other methods of advertising are used in the same market areas, however, it is difficult to isolate the amount of sales response attributable solely to radio.

However, a national advertiser using a network show as the major part of his advertising effort can judge its effectiveness, for the most part, by its apparent influence on total sales. If spot radio is used, sales increases have to be traced in individual markets. The Nielsen Radio Index systematically checks for its clients the use of the sponsor's product according to income groups, city sizes, and time zones. Data obtained monthly by personal observation in radio homes reveal markets in which a brand is most successful in acquiring users.

B. Program popularity ratings. Audience ratings obtained by C. E. Hooper, Inc., A. C. Nielsen Co., etc., give a fairly good idea of the relative popularity of programs and suggest how large an audience the program is attracting. The greater the circulation, the more listeners will be exposed to the commercials and, theoretically, the greater the sales impact.

C. Analysis of cost-per-thousand or homes-per-dollar. Each method is revealing, especially homes-per-dollar as checked by Nielsen Radio Index. Nielsen has pointed out: "In judging program values, program cost is equally as important as program ratings. In 'ranking' of programs it is noteworthy that some shows which stand some distance from the top of a *ratings* basis, assume importance relatively when ranked on *homes-per-dollar* basis."

D. Qualitative measurement. This is used to determine whether the program is reaching that segment of the population which holds a high percentage of prospects for the sponsor's product. N.R.I. and C.B.S. Diary Studies reveal the nature or kind of listeners attracted by a program.

E. Hidden offers. This method is employed more often in local than national campaigns. A product is advertised on a program at a sales price of current merchandising interest, but without special build-up or benefit of any other advertising, store promotion, or counter display.

F. Radio special. Likewise a local, rather than a typically national advertising procedure; the radio special is similar to the hidden offer, only more obvious. Some advertisers use radio specials periodically and back them up with store promotion, such as streamers, window and counter displays, etc.

G. The contest. Both a national and local radio device, the contest can be used as a measure of the response to a program.

H. The give-away. This method, especially favored in the earlier days of radio, has long been used to measure audience response.

I. Personal interviews. This survey technique is one of the most valuable and is constantly being developed and refined. After it has been found out who listens, how many listen, where they listen and how often, personal interviews can determine whether they remember and purchase *after* they listen. Posttests of commercial impact can be made by on-the-spot visits, using a playback machine to see whether a listener remembers having heard a commercial.

Chapter 9

Foreword by

Kate Smith

Since almost every radio-advertised product is purchased largely by rather specific types of customers—housewives, city dwellers, rural residents, etc.—it is inevitable that sponsors are concerned with the appeal of their programs to these specific categories of people. In this chapter, Mr. Wolfe has assembled findings of radio research to show which kinds of programs and commercials appeal most to nine types of listeners: men, women, children, adolescents, etc.

While I, myself, have never had occasion to probe very deeply into radio research, I feel I have gained some practical understanding of how to attract different types of listeners through years of experience in appealing to both nighttime family audiences (through my evening musical variety programs) and to daytime audiences made up largely of housewives (through my midday talk programs). It seems to me that the job of attracting specific groups of listeners can all be summed up in two steps—which look a lot easier than they are:

1. Find out all you can about the particular group of listeners you want to reach: their philosophy, their psychology, what they like or dislike, and their current interests in response to changing events.

2. Use all your skill and judgment as an entertainer to please that particular segment of the audience, keeping in mind all you know about their listening preferences: both their basic likes and their preferences of the moment.

No two radio entertainers go about this in exactly the same way. All I can do here is to give you a brief idea of how I find out about my listeners' preferences and go about planning my own programs with Ted Collins who helps guide the behind-the-scenes strategy.

First, I make it my business (with me it's a pleasure, since I like people and love to mingle with them) to keep in close personal touch with the kind of typical, average American folks who make up my audiences. I listen to housewives and business girls, to all types of people: hear how they talk and react to each other, at soda fountains, in stores, wherever I happen to be. I read a great deal, see as many movies and plays as I can.

This familiarity with what's going on helps in planning my shows. In my daytime talk program, I have found that the most appealing element to housewives is human interest: simple, heart-touching stories of people and places, geared to the season of the year or events of the times and interpreted with enough cheer and optimism to brighten the listener's day. In my evening musical program, I have found that the average family audience likes popular songs which they can react to personally and emotionally, not just artistically, and for that reason I keep my arrangements simple and try to make sure that people can understand every word I sing.

Kate Smith has received a degree of recognition rarely enjoyed by any performer. A poll of Associated Press editors once tagged her "radio's best entertainer." When President Roosevelt introduced her to the King and Queen of England at the White House, he said, "Your Majesties, this is Kate Smith . . . *this is America.*"

Born Kathryn Elizabeth Smith in Greenville, Virginia, Kate left for Broadway when seventeen, and won parts in such musical comedies as *Flying High* and *Hit the Deck*. Her career changed abruptly when Ted Collins persuaded Kate to try radio. In 1931, she appeared on a fifteen-minute program, winning quick approval. In 1938, in addition to her evening show, Kate and Ted started their successful daytime commentaries. Among Kate's talent finds are crooner Bing Crosby, comedians Abbott and Costello, and radio and movie writer Jean Holloway.

How to appeal

to nine types of radio listeners

SINCE RADIO IS SO EMPHATICALLY A MASS MEDIUM and appeals to such a vast cross-section of the population, one rule of radio advertising technique is inescapable: to get economical results, the advertiser should present the type of program that selects the particular segment of the audience which holds the largest percentage of potential customers for his product. From time to time radio researchers have dug up accurate and revealing data which throw light on how to appeal to specific types of listeners (who in turn are specific types of customers). These scattered findings have been assembled, organized, and interpreted in a practical way, showing how to appeal to these nine types of radio listeners:

1. Men (in general)
2. Women (in general)
3. Children (up to twelve or thirteen)
4. Adolescents and young adults
5. Listeners of middle age or older
6. Persons in middle- and lower-income brackets
7. Persons in upper-income brackets

8. Typical urban listeners
9. Typical rural and farm listeners.

Each of these listener types is analyzed according to: (a) background facts about each group's psychology, living, and listening habits; (b) types of programs which appeal to each group; (c) how to appeal to different elements within each of the categories; (d) what time of day to present the programs; and (e) what approach to follow in creating the commercial announcements.

Before considering details, a word of caution: listening habits do not remain static; can never be completely isolated. Program-preference studies have been based largely on what people *say* they prefer (this being for the most part the only indication available). Generalizations can never apply to every particular instance. Hence it is well not to expect final, ultimate answers. Conclusions presented, however, have been based on sufficiently broad research findings to present an accurate over-all approach. The original research on which this analysis is founded was conducted by such experts as Paul F. Lazarsfeld, Harry Field, H. M. Beville, Frank Stanton, Kenneth Baker, Azriel Eisenberg, and Sidonie M. Gruenberg; while in specified instances, statements are based on data released by the A. C. Nielsen Radio Index.

I. How to appeal to men radio listeners

A. Background facts. Men present definite psychological patterns and living habits which characterize them as radio listeners. Psychologists generally concede that compared to women, men are more intellectual, realistic, and objective; they go more by rationalization and are more influenced by facts. Studies show that men are somewhat less inclined than women to show keen interest in radio, and that radio has less influence over men than women, politically and commercially. Yet radio appeals strongly to men when it caters to their pre-

established interests, and they spend an average of about 1.3 hours per day and 2.6 hours per night in radio listening.

B. Types of programs which appeal to men. Program preferences of men have been reported as follows, in order of preference:

<i>Day</i>	<i>Night</i>
1. News	1. News
2. Sports	2. Comedy
3. Old, familiar music	3. Quiz shows
4. Talks on public issues.	4. Familiar music
	5. Talks on public issues.

Choice of programs by men is largely determined by occupational leanings and preestablished interests, their preference may be influenced by personal tastes in sheer entertainment. Men prefer popular music slightly less than women do. Sports and news programs especially tend to select a male audience. The proportion of men getting most of their daily news from radio varies considerably, according to educational level.

<i>Education</i>	<i>Percent Getting Most News From Radio</i>
College	39
High school	55
Grammar school	62

II. *How to appeal to women radio listeners*

A. Background facts. Women do an estimated eighty-five percent of the nation's shopping and hence are a most important category of the radio audience. Compared to men, women are more susceptible to political opinion and commercial suggestion, more intuitive, more prone to be identificationists, more subjective, guided more by inner perception, and more indulgent in fancy. Most women listeners are housewives tied to homekeeping duties, the endless round of pre-

paring meals, making beds, washing, sewing, ironing, and baby-tending, with little opportunity for outside diversion or amusement. They apparently seek in radio a mental release, transportation to a dream and romance world. Radio combats feelings of isolation, helps women escape anxiety and worry. The major part of the daytime audience is made up of women, who average about 3.0 hours per day and 2.9 hours per evening listening to their radios. Women under forty years of age spend an average of approximately 3.1 hours per day, and women over forty about 2.7 hours per day in radio listening. (In television areas, somewhat less.)

B. Types of programs which appeal to women. The daytime serial, keyed to the housewife's psychology, rose immediately to the top in listener preference when it was first introduced in 1932, and has stayed on top ever since. One compilation of the average sizes of week-day network audiences showed programs in this order of popularity:

1. Serials
2. Hymns
3. News and talk
4. Variety, and audience participation
5. Children's programs
6. Popular music.

The order changes from year to year and month to month, according to listening and programming trends. According to a survey made for C.B.S., fifty-four percent of all women at home in the daytime are soap-opera fans. The average feminine daytime audience is fairly evenly divided into those who like serial dramatization and those who don't. Those who do like serial dramas listen to about four a day, making this program type a major means of reaching the female audience. The best competition yet offered soap operas comes from daytime audience participation programs (like *Breakfast in Hollywood*) and women's service programs (like *Kate Smith Speaks*).

Nighttime programs also have been used effectively to reach the female audience. According to a study made in 1946, soap manufacturers paid practically the same per thousand listeners, nighttime or daytime. Daytime listeners, it was estimated, cost seventy-three cents per urban thousand, and nighttime listeners seventy-one cents. But during the day the suds-sellers hit their listeners five times per week, while at night they had only a once-a-week selling opportunity.

C. How to appeal to different elements within the woman's audience. Most types of daytime programs can be slanted at different age and economic groups. Soap operas illustrate the technique of appealing to various segments of the audience.

1. Young women. Programs such as *Life Can Be Beautiful* concentrate mainly on problems of young people. They accentuate their youth appeal by giving each episode an ending that portends a future full of change and progress.

2. Older women. *The Romance of Helen Trent* suggests the possibility of marriage for women over thirty-five. If a listener isn't married, she figures that it's still possible; if already married, then she has that much over Helen.

3. Lower socio-economic group. *Stella Dallas* has as its heroine a lower-middle-class woman who champions virtues that have nothing to do with wealth. The rich appear only as blind souls who must be guided back to righteousness by the direct, unsophisticated Stella.

4. Higher socio-economic group. Serial programs aimed at this element usually pattern their stories around the smallness of one's own struggle in the universe, rather than the struggle against poverty, illness, or villainous personalities.

The type of plot apparently produces the greatest variations in the composition of a serial audience; with setting, age of leading character, type of problems introduced, and extent of postmoralizing next in order in their effect on the composition of the audience.

III. *How to appeal to child radio listeners*

A. Background facts. About one-quarter of the United States population is made up of children between the ages of five and eighteen. This section will discuss only those children up to the age of twelve or thirteen; the following section will concern teen-agers and young adults. Children constitute a valuable audience for three reasons: (1) They purchase certain items themselves. (2) They influence the kind of items and brands their parents buy. (3) They will become tomorrow's adult consumers.

Children begin to take an interest in radio at three years of age or even younger, but show little discrimination until four years old or more, when they become intrigued by specific programs. Interest increases with age, reaching a peak at ten, when a child's eager curiosity extends in many directions.

Studies show that children listen more than six hours a week to a total of seven or more programs. Time spent listening per day varies from a few minutes to several hours. Figure 61 reports a study of children's listening habits made by In-

1—Children who had a radio in their homes	99.4%
2—Children who had a radio in their own rooms	44.4%
3—Average number of different programs listened to weekly	16.0%
4—Kinds of advertising which children believe influence them most:	
	Radio 69.3%
	Magazine 17.5%
	Newspaper 13.2%

Figure 61. Radio listening habits of children based on a study of 100,000 young people made by International Business Machines Corporation.

ternational Business Machines Corporation. Radio is apparently the most popular form of entertainment for children. It provides more emotional impact than books, magazines, or comics. Unlike the movies, it is free; and radio is better at story-telling than parents are. A survey indicated that boys

and girls would rather listen to the radio than play ball, play an instrument, read a book, solve a puzzle, read an adventure story, or listen to the phonograph.

B. Types of programs which appeal to children. Children of all age groups prefer:

1. Dramatizations (especially serials)
2. Music
3. Comedy and variety programs
4. Current events and informational programs
5. Sports programs.

Both boys and girls generally prefer adult actors and announcers. When asked why they disliked certain programs, children have described them as either silly, uninteresting, impossible, hard to understand, repetitious, not exciting, or too much "love story." Programs that seem to talk down, that appear to be aimed at very young children, seldom click; neither do shows that offer little differing from the child's own daily life. Since children are more restless than adults, pace of the program and continued action are particularly important.

C. How to appeal to different elements within the child audience. Children tend to fall into three age groups as listeners: three to eight, eight to thirteen, thirteen to eighteen. The three-to-eight category has been reached with simple fairy tales. The eight-to-thirteen group is appealed to with adventure stories. Boys go for thrills (*Superman, Terry and the Pirates*) and girls (who were once appealed to directly with stories built around junior heroines) have been found to share the boys' appreciation of daredevil exploits. A study of 3,345 children from ten to thirteen years old, economically and intellectually representative of children across the country, showed that children of higher intelligence prefer narrative drama, humor programs, news, and classical and semiclassical music; while children of lower intelligence prefer dance and

popular music, and drama that is more emotional and sentimental.

IV. *How to appeal to adolescent and young adult listeners*

A. Background facts. The sudden metamorphosis of adolescence brings about changes in listening habits. A high percentage of teen-agers owns their own radios, and as age increases there is a decrease in the percent of those who listen with their families. Average time spent in listening per day by those in the fourteen- to twenty-year bracket is approximately two and one-half hours, with girls spending more time listening than boys.

B. Types of programs which appeal to adolescents and young adults. The whole adolescent group prefers dance music, dramatics, sports, comedy, and variety. Boys prefer sports, news, comedy, adventure, and civic events. Girls prefer dance music, crooners, and emotional romantic programs. One type of presentation with demonstrably high adolescent appeal is a combination of dance music by a popular name band, with news or features about young people. The popularity of dance music increases with age. In a mail study based on two thousand returns from teen-age girls, it was determined that 57.4 percent of the respondents preferred popular music to any other type, 26.7 preferred semiclassical music. Almost the entire group, 99 percent, said they listened to the radio at home, 71.9 percent sometimes or always had the radio (or records) on while doing homework. Respondents said that only 48.5 percent of the parents had the same musical tastes as their daughters, but 93.2 percent allowed the girls to hear what they liked.

V. *How to appeal to listeners of middle age and older*

A. Background facts. Roy S. Durstine once said: "The typical listening audience for a radio program is a tired, bored, middle-aged man and woman whose lives are empty

and who have exhausted their sources of outside amusement when they have taken a quick look at the evening paper." This comment, though based on personal observation rather than research, is no doubt an apt portrayal. The majority of older people tune in the radio to some previously selected program, while young people just look around the dial for something that appeals.

B. Types of programs which appeal to middle-aged listeners. Certain facts stand out about this audience group: (1) Only twenty-two percent like popular music. (2) More people over forty like to listen to talks and discussions on public issues than those under forty. (3) More people over forty feel they learn politics and current events from radio than those under forty. (4) People over forty like religious programs more than those under forty.

A study of the program preferences of people over fifty years of age revealed this order of preference:

<i>Day</i>	<i>Night</i>
1. News	1. News
2. Music	2. Music
3. Religious	3. Quiz shows
4. Homemaking	4. Talks on public issues
5. Serials.	5. Plays.

As in some studies referred to in this discussion, news programs may appear disproportionately popular, since some of the program preference studies were made during the war when news interest was at an all-time high.

VI. How to appeal to listeners in middle- and lower-income brackets

Income groups compare in quantity of listening approximately as follows:

A. Three-thousand- to five-thousand-dollar group. Lower than average percent of sets in use during the daytime.

B. Two-thousand- to three-thousand-dollar group. Higher percentage of sets-in-use, particularly in daytime. In this group, radio is the primary source of entertainment and culture, and is particularly appealing since programs are directed at this element, which constitutes the biggest potential market.

C. Under two thousand dollars. Percentage of sets-in-use is lower than in the two-thousand- to three-thousand-dollar group but higher than in the five-thousand-dollar category. There is less time for radio listening because of longer working hours, more people in the family working, larger families, and hence more housework. Living conditions often prevent use of the radio when a member of the family is ill or asleep. Narrower interests result in a limited selection of programs. The expense of buying sets limits the number and type of sets in the home. Sets are out of order more frequently and for longer intervals.

D. Types of programs that appeal to listeners in middle- and lower-income brackets. These groups represent the broad base of the mass market, and respond to the universal appeal of general entertainment. News and dramatic programs are outstanding for attracting the mass audience. As has been shown in the case of daytime serials, a lower-income audience may be attracted by slanting of the program towards that particular group.

VII. *How to appeal to listeners in upper-income brackets*

A. Background facts. Upper-income brackets, embracing persons with family income of seven thousand dollars or more annual income, represent professional, semiprofessional, and managerial occupation levels. Although they constitute only about seven or eight percent of the population, high buying power per person makes them an important market, especially for luxury items. Upper-income groups consistently devote the lowest percentage of time to radio listening of all economic groups. More money is available for outside entertain-

ment, and social interests and activities are wider. Average programs are slanted primarily to lower-income groups, and therefore tend to lack interest for the upper brackets. Also, the presence of domestic help allows women more time away from home.

B. Types of programs which appeal to upper-income listeners. Investigations show that these program types are favored:

1. Classical and semiclassical music
2. Educational programs
3. More mature, penetrating news commentaries.

High-ranking general entertainment has a universal appeal which extends fairly well into upper-income levels. Although daytime serials are relatively most popular with lower-income groups, there has been an increase in their popularity with upper-income listeners. Since such a small fraction of the total audience is in the upper economic bracket, even shows most popular with the upper group have a dominant percentage of the lower groups in their audience.

VIII. *How to appeal to typical urban listeners*

A. Background facts. Typical urban listeners include those who live in communities of 2,500 population or over. It is estimated that about ninety percent of the urban population listen to their radios sometime daily. Urban communities listen an average of approximately 4.8 hours daily—about 2.0 during the daytime, 2.8 in the evening. In television areas, listening is somewhat less. In a major city in 1952, radio and TV had about equal shares of the audience at night, but radio's share was four times as great as TV's during the day.

B. Types of programs which appeal to urban listeners. During the day, news, homemaking programs, serials, and popular music are favored. For nighttime listening, the urban audience prefers news, plays, comedy, and quiz shows. The following types of program tend to be more popular with

urban listeners than with rural listeners: comedies, both popular and classical music, and mysteries. Conversely, religious programs are not as popular in urban as in rural communities.

IX. *How to appeal to typical rural and farm listeners*

A. Background facts. Typical rural listeners include all those in communities under 2,500 population, a classification equal to about forty-three percent of the population of the nation. It is estimated that at least eighty percent of the farm wealth is covered by radio, although radio ownership in rural non-farm homes, and particularly in farm homes, is below the national average.

The farmer, a major category among rural listeners, is comparatively isolated, and often finds the small-town paper limited in scope. Radio fills a special need, appears to be a stabilizing influence on farmers, and tends to make them more satisfied with farm life. The farmer gets most of his news from radio, and feels that the radio gives him something of practical use. Features such as price reports save a farmer hundreds of hard-earned dollars on days when he is about to ship hogs or feeder cattle to market. If a run of cattle or poultry disease breaks out in an area, a farm station's staff veterinarian may go on the air to tell listeners how to combat it. Every hour of the day farmers depend on radio for complete weather information.

B. Types of programs which appeal to rural listeners. A survey has shown these programs in order of preference:

<i>Day</i>	<i>Night</i>
1. News	1. News
2. Homemaking	2. Quiz shows
3. Old familiar music	3. Familiar music
4. Religious programs	4. Comedy
5. Serials.	5. Radio plays.

A study of attitudes of rural people toward radio, released

by the United States Department of Agriculture, revealed that rural listeners considered news and information programs the most valuable radio service to rural men. Among rural women general entertainment was given slightly greater emphasis, and an overwhelming majority of rural people said they would miss news programs if they had to do without radio.

Generally, farm people preferred the more serious type of program, such as news and market reports, religious music, sermons, and farm talks. But among rural *women*, serials were second only to news. Farm listening preferences are definitely distinct from the program preferences of city audiences. Nielsen Radio Index has shown, for example, that dramatic and mystery programs often are much less popular with rural listeners.

Chapter 10

Foreword by

Robert J. Landry

The businessman who sponsors a radio program, and the advertising agency which represents him in his hardy venture, both seek to minimize their risks by adopting a safe model, a tried formula. In planning for today they look back to yesterday for guidance. The familiar is cherished, the successful worshiped, and imitation becomes the sincerest form of feathering the nest. This playing-it-safe is at once the natural consequence of economic fears and the natural enemy of creative impulses. In this book Mr. Wolfe suggests that the free-lance package producer is best able to provide leadership in program-building because, presumably, he is more free than the networks of over-all responsibilities to the public and less directly harassed than the advertising agencies by the quaint and unpredictable behavior of sponsors. Mr. Wolfe undoubtedly has something there, but I think there is more, much more, to the moot question of who contributes what to this glad, mad profession of program-making.

The network package program is produced by a relatively large department which is likely to have, by the necessities of maintaining a full service, many irons in the fire. The free-

lance package program in contradistinction is hand-forged by a small band of astute smiths who never have more than one, two, or a few shows in the works at one time. This is an advantage in terms of concentration upon a good record of hits as against errors, which is to suggest that the free-lance package producer earns kudos more by virtue of the risks he avoids rather than those he masters.

Contrariwise, all of the networks have, especially since the close of World War II, adopted an aggressive policy of trial and error, and it seems to me that in the years immediately ahead the logic of the situation ought to reveal the networks as bringing forth many of the really new, and much needed, program values. No doubt the free-lance package producer will also continue to flourish, and presumably there is room for all, but his contribution to radio is, it seems to me, wholly different. Generally speaking, the free-lance neither desires nor can afford the search for and development of unknown talent. His prosperity and his economic security lie in reworking and exploiting the familiar.

The truth of the matter is that the creation of commercial programs is so puzzling and uncertain an art, and the rewards for success invariably so great, that all manner of showmanship and showmen will always have a place. The network package may well turn up new comedians and other types of entertainment that need a prolonged conditioning which the free-lance package producer can hardly provide. But against this, the free-lance package is perhaps better suited to the highly personalized sort of program operation.

In the end, the aim of all is the same: to devise divertissements capable of attracting and beguiling mass audiences. Circulation is the be-all and end-all of commercial radio.

Robert J. Landry, director of the C.B.S. Division of Program Writing since its establishment as a division in 1942 until 1948, belongs to the third generation of a theatrical

family. He was the first radio editor of *Variety* and founded its program criticism, show-management surveys, and other features.

Landry is the author of two books on radio, *Who, What, Why is Radio?* (1942) and *This Fascinating Radio Business* (1947), and of innumerable magazine pieces. He is a Contributing Editor of *Sponsor* magazine. For six weeks each year he is director of the New York University Summer Radio Workshop. At C.B.S. he was supervisor of *Studio One*; *Casey*, *Crime Photographer*; *Romance*; and other dramatic series.

How to create commercial programs

CREATION OF SPONSORED PROGRAMS has always been one of the most important and intriguing functions in radio advertising. It is an extremely exacting job and is becoming increasingly specialized. Even advertising agency radio departments, once credited with evolving most sponsored web shows, now often turn to independent organizations, package producers, for new programs which they recommend to advertisers.

The package producer has no preoccupations with station management problems and is not involved in complex advertising decisions which agency radio departments must face. His only concern is to originate, sell, and maintain high-rating programs. That is not easy, but the successful package operator has an advantage over networks and agencies as a program-creator because he may be the legally appointed agent of both outstanding writers and radio performers.

Independent producer Larry White, for example, has been radio agent for mystery author Dashiell Hammett, which allowed White to air *The Adventures of Sam Spade* and other

Hammett-conceived mysteries. Frederic Ziv, as agent for band leader Wayne King, could present *The Wayne King Show* to local and regional audiences. Since top-quality program-creating talent plus top-notch performing talent equals top ratings, independent producers who control both high-caliber writers and superior performers have a headstart over competition. Further, package producers rely not only on their connections with authors and show people, but also on their own program ideas which they may try out on a sustaining basis or in local test broadcasts before offering to sponsors.

This does not mean that radio advertising men should sit back and let package producers take care of programs, but does show that program creation is highly specialized, and that it is presumptuous for those without sufficient background or contacts to fancy themselves on an equal footing with specialists. It indicates also that this chapter cannot attempt to transform the neophyte in program creation and production into a program expert. Entire books have been written on how to write and direct programs. This chapter simply sums up valuable program-creation techniques evolved by specialists, with emphasis on their application to sponsored rather than to sustaining programs.

I. Procedures in creating a sponsored program

No matter whether a station, network, agency, or package producer creates a sponsored program, the basic procedure is similar. First, the specific purpose of the program is decided. Then a basic idea is chosen. In turn, script is written, talent cast, the program pretested, and finally produced on the air. Each step will be described in more detail.

A. The problem is analyzed in terms of the specific purpose of the program. What type of product will be advertised? Is the purpose to build good-will for an established brand or firm, or to win immediate sales in a highly competitive field? What groups of listeners constitute the sponsor's primary

market? What about the sponsor's secondary market? What is known about program preferences of these groups?

Will it be a network or local program? Live or transcribed? How long: five, ten, fifteen, thirty minutes, or a full hour? How large is the advertiser's budget, and what part of that budget can be devoted to the expense of the program itself? What day of the week and what time of the day will the program be broadcast?

B. A basic program idea is decided upon. A program idea may be either one that is essentially new to radio, one that represents a fresh twist to a standard radio program type, or one that closely parallels, with just enough of a slant to be different, a program which is extremely successful at the moment.

C. The script is written. Sponsored scripts are written either by a writer who is carrying out his own program idea, or by a free-lance or staff scripter under the supervision of a program director in an advertising agency, package-program outfit, network, or radio station. Radio writing is highly specialized, and most network shows are done by free-lancers. Through the use of monolog, dialog, sound effects, and music the scripter must add flesh to the skeleton of the program idea. No two programs present the same writing problems. Useful techniques for creating various types of shows will be discussed later in this chapter.

While the entertainment part of the script is being whipped into shape, the copy writer assigned to do the program's commercials decides on the sponsor-identification opening and closing announcements, the placement and style of the program commercials, and how—if at all—they will be integrated into the entertainment proper. These and related procedures are described in "How to Create Commercials for Programs."

D. The talent is cast. Talent is most available in large entertainment centers such as New York, Chicago, and Holly-

wood, but can be obtained in varying degrees in almost any radio community by drawing on people with stage or radio experience, or by auditioning talented non-professionals. Trained players understand microphone technique and radio sign language.

E. The program is pretested. Pretesting the program can reveal whether a new program has potential appeal and it can point out weaknesses in program structure which should be corrected. Pretesting the show before its first regular broadcast is especially important when the program is based on an original idea or does not rely on big-name talent.

Even if no formal pretesting is undertaken, preliminary rehearsal performances can be recorded and then listened to and evaluated by those concerned.

F. This program is actually produced on the air. This constitutes the final step in program creation and the completion of the initial effort.

II. *Techniques used in creating specific types of programs*

No matter what type of program is being created, the show must have: (a) theme (central idea carried out in each program and through an entire series); (b) personality (identity that sets it apart from other shows on the air); and (c) format (structure that is practical to produce). Here is how these elements frequently are achieved in creating comedy-variety, dramatic, daytime, audience-participation, news, sports, talks, and musical programs:

A. Comedy-variety programs

1. Types within the category. Major divisions: (a) big-name comedy (Fred Allen, Bob Hope, Jack Benny, Edgar Bergen, Eddie Cantor) and (b) situation comedy (*Fibber McGee and Molly*, *Duffy's Tavern*, *Amos 'n' Andy*, *The Great Gildersleeve*, *The Aldrich Family*). Another type of variety is the program which literally offers a variety of entertainment

elements but places more emphasis on vocalists, instrumentalists, drama, an orchestra, and a guest spot than on comedy. A further variation on the variety show is the amateur-hour program, with adult or child contestants. This discussion considers primarily the first two definitions of comedy-variety.

2. General characteristics of comedy-variety programs. Variety shows often are the most expensive and highest in popularity, and must have something to appeal to everyone. If successful, they reflect prestige on the sponsor and offer many merchandising opportunities. More than any other type, comedy-variety is dependent upon the performers who star in it. A top radio comedian almost automatically makes a top show, but there is a problem in recognizing new comedy talent, adapting it to radio, and developing a program format around it.

3. Establishing characterization and format for the comedy show. Almost as important as the comedian's talent, familiarity with mike technique, and oral humor, is the characterization given him as a radio entertainer, and the format of the program built around him. Fred Allen, Bob Hope, Jack Benny, Edgar Bergen, Burns and Allen, and Jimmy Durante all succeed partly because they hit upon a happy characterization and format.

Jack Benny is characterized as the stingiest man in the world, bald as a billiard ball, a ridiculous blowhard. That character has become a national institution. He has an equally identifiable format, using a situation pattern hyped with sock gags, and incorporating his entire cast—Mary Livingstone, Phil Harris, Rochester, Don Wilson, and the vocalist—into the story. Other comedians have other characterizations and formats, but these elements are part of every radio comedy success.

4. Requirements for situation comedy. The laugh show based more on situation and plot than gags presents different problems. It is really a special type of dramatic program. Characterization and format are even more important because

the leading character is almost unknown as a real-life personality, and the show must be funny in and of itself, without the added glamor of the big-name comedian. Another factor important in situation comedy is locale. Clifford Goldsmith, who has written *The Aldrich Family*, brought the town of Centerville to life because he had such a clear picture in his own mind. Goldsmith had the whole town mounted on a huge relief map for ready reference to streets, houses, stores, and parks.

B. Dramatic programs

1. Types within the category. Major divisions: (a) straight drama (romance, adventure, documentary); (b) mystery drama (detective and horror); (c) comedy drama (situation comedy); and (d) serial drama (women's and children's daytime programs).

2. Problems posed by dramatic programs. Creating the dramatic show is more a problem of writing and direction than of over-all strategy. The writer is more important than in many other types of programs because every line heard is scripted; there is no ad-libbing by star, emcee, or contestant. The director has a more important role in putting on a dramatic show; he must select and mold the entire production, cast the talent, and direct it all the way through.

The writing of air dramas is a special technique, discussed in other texts on radio writing. Radio must create dramatic fare solely from characteristic voices and modes of speech, clearly described action, sound effects, and music. The script editor looks for a fast, interest-arousing opening that explains characters, time, and place. He expects sound structure that proceeds quickly from inciting action to minor climax to major climax and dénouement.

3. How dramatic programs obtain unity. Drama shows require definite formats to hold them together and give them identity. Two frequently used are: (a) format in which locale is the unifying factor; (b) format in which the program open-

ing and closing are unifying elements. In the *Grand Central Station* dramatic series, all stories are related in some way to the locale of Grand Central Terminal. In the *Adventures of Sam Spade*, the opening and closing situations in which private-eye Spade begins and ends by dictating a report to his secretary, Effie Perrine, provide unity.

C. Women's daytime programs

1. Types within the category. Major divisions: (a) daily serial; (b) daytime audience participation; (c) daytime weekly drama; and (d) women's service program. Of the four types, the serial or soap opera has taken up most daytime hours on the oldest national networks, N.B.C. and C.B.S.

2. Construction of daytime serials. Reduced to simplest terms, the soap opera has only one ingredient: trouble. Either the lead character is in a jam, or is helping someone else who is in a jam. The situation may be melodramatic or sophisticated, and troubles range from mistaken identity and false accusations to conspiracy, blackmail, and physical danger. The daily serial has no beginning or end, though it does reach a climax every Friday, to hold listeners until they get back to their radios on Monday. Lead-ins to each episode explain what is to follow and describe the immediate problem, adopting an emotional rather than a factual approach. Lead-outs characteristically end with questions calculated to make listeners eagerly anticipate further developments, and sometimes offer a dramatic preview or teaser for the next episode.

3. Problems in creating daytime serials. Frank Hummert who, with his wife Anne, has scripted some eight million dollars worth of radio shows yearly, including an imposing list of soap operas, said that one of his major problems in serial writing was to find names for the hundreds of new characters who peopled the episodes. His system was to go out and copy names from shop signs. Also, the presence of a story dilemma must be perpetual. A new dilemma must be introduced before the old one is solved. Again, when a member

of the cast leaves the program for any reason, another problem arises. To lessen the shock for listeners, and make it painless to the less discerning, the part is written out of the show for a time; perhaps the performer becomes ill or takes a trip. When another performer takes over, listeners are less jarred by the new voice.

D. Audience-participation programs

1. Types within the category. Most audience participation shows are variations on the quiz format: (a) quiz that accents information; (b) quiz that accents money give-away; (c) quiz that accents stunts; and (d) quiz that accents pre-arranged comedy. Another audience-participation type does not use the quiz pattern at all, but features human-interest interviews.

2. Quiz shows that accent information. This was the format of the early quiz programs, but producers found that more showmanship was needed to win large audiences. One of the few programs which has been able to focus attention on facts rather than stunts, and still be a success, is *Information Please*.

3. Quiz shows that accent money give-aways. There are two categories: the program that gives away money to studio listeners who are winning contestants in the program; and the program that gives away money to home listeners. An example of the latter was the fabulous *Pot O' Gold*. This type, which in effect pays the audience to listen, now is seldom heard on the networks. It has been frowned upon by the F.C.C. and by some responsible broadcasters who feel it is an artificial means of attracting listenership, and bound to react adversely.

The other type of give-away show which expresses its generosity directly to the winning participants in the studio audience, is in higher esteem, though there are also a few who look down their noses at any kind of give-away. An example of the type is *Take It Or Leave It*, which gives each of five people from the studio audience a chance to answer seven

questions correctly (or quit with a cash prize after any number of correct answers less than seven). Seven correct answers in a row nets the maximum sixty-four dollars.

The give-away device has been so popular at times that it spread to other types of programs, even to news commentaries.

4. Quiz shows that accent stunts. Two programs in this category are among the undisputed nuthouses on the air. *Truth or Consequences*, the baby of Ralph Edwards, and *County Fair*, presided over by Wynn Elliott. Once Ralph Edwards sent Lamonte Tupper from Los Angeles to Minnesota to catch a certain tagged fish. Tupper couldn't catch it so the Governor of Minnesota had his game wardens catch it and put it in a bathtub on the steps of the State Capitol, where Tupper finally landed it and thereby won five hundred dollars.

Emcee Wynn Elliott of *County Fair* doesn't go to such extremes, but still dreams up odd enough situations. To find out whether hot cakes really "sell like hot cakes," Elliott sent Mr. and Mrs. Theron Lixfield to a busy New York corner to sell hot cakes at a dime a dozen. The rewards were nylons, sheets, twenty-six dollars in change, and a waffle iron, because the hot cakes didn't sell.

5. Quiz shows that accent prearranged comedy. Representative is *It Pays To Be Ignorant*. For anyone who ever acquired an inferiority complex from the mental gymnastics of the *Quiz Kids* or *Information Please* the comedy-quiz *It Pays To Be Ignorant* is pleasant relief. Vinegar-voiced Tom Howard tees off with brain-teasers like, "Who was the Lincoln Tunnel named after?" and the experts then evade answering, wrangle over the question, insult each other, spout corny jokes, and finally give up.

6. Elements in successful participation shows. Though major types of audience-participation programs just described contrast, they have elements in common: (a) Basically interesting subject matter, founded on a premise that the listener can easily understand. It takes only a few seconds for Emcee

Ralph Edwards to tell the listener that participants on *Truth or Consequences* are going to have to answer questions correctly or suffer the consequences. (b) A competent emcee, a glib talker who can think on his feet, gets replies from frightened contestants, and who can sound warm, human, and sincerely interested in everyone on the show. He is the coordinator of the program and must see that it follows a predetermined course. (c) Adequate script. Although most of the talk is inevitably ad-libbed, the script serves as a guide and provides the prearranged opening and closing, an outline of situations, and any additional verbal material, such as lists of words to be spelled. (d) Interesting contestants. Members of the studio audience are chosen to get a variety of responsive participants. Before taking part in the program proper, contestants should be briefed in mike technique and introduced to the emcee. (e) Proper choice of gifts or prizes for contestants. Ratings show that you can't hypo a show into a Hooper simply by spending more and more money on prizes. Prizes that click have a personalized appeal, are gifts which the contestant has some reason for wanting. (f) Good timing. Unless held in check, interviews with some contestants run on and on. The emcee must sense when to allow a more than usually interesting interview to go slightly over its expected timing, and still keep the show on schedule.

E. News, sports and talks programs

Types within the category. News shows are: (a) straight reporting or news-casting; (b) on-the-spot reporting; (c) commentating, either with an authoritative, exclusive, or gossip slant; and (d) dramatized news presentation. Sports shows are: (a) sports commentary; or (b) play-by-play description. Talk shows may be: (a) educational; (b) forums; (c) famous people; (d) reviews; and (e) service or information.

To analyze radio news techniques would involve analyzing the entire field of journalistic methods, which does not fall within the scope of this book. Radio news is handled com-

petently for the most part, and is supervised either by a station or network news department, or by a commentator who prepares his own scripts. Research, however, has uncovered findings about effective reading rates for radio news. Professor Paul H. Wagner, while on the staff of the Department of Journalism at Indiana University, conducted a test of six hundred students on the effectiveness of different rates of delivery in news-casting. A speaking rate of approximately 175 words per minute was found to be most satisfactory, whereas rates of 140 words per minute and 200 words per minute were too slow or too fast for best results.

Many presentations which fall within the category of "talks programs" are not especially suitable for sponsorship. There are exceptions, though, and one is the service program devoted largely to providing useful information. Farm-service programs and women's service programs are in this classification. So are the general information shows such as *The Answer Man*.

F. Musical programs

Types within the category: (a) classical (symphony, opera, and concert); (b) semiclassical (operetta, musical comedy); (c) popular (dance band, dance band with special attraction such as comedian, guest star, or audience-participation); and (d) traditional (folk songs, choruses). The first three types, of course, are more frequently sponsored than the fourth.

A successful musical program is primarily dependent on the musicians involved and type of selections within their repertoire. The non-musician who helps create a musical program can leave the detail of technique to the performers, but assists in choosing type of music and particular selections which appear to have the widest audience and be in most current favor, and suggests procedures for developing contrasting moods and tempos.

Chapter 11

Foreword by

A handwritten signature in black ink that reads "Harry Kopf." The signature is written in a cursive style with a period at the end.

For several years the National Broadcasting Company has been conducting regularly, twice or oftener each week, a series of intensive laboratory tests of audience reactions to programs. Not just the reaction to a certain program as a whole, but to each element in it—the instrumental music, songs, comedy routine, sound effects, and commercials.

Three hundred listeners, carefully preselected to represent a balanced cross-section of the radio audience, are seated comfortably in a studio. A transcription is played of the program under analysis. At intervals a number is flashed on a screen. When this happens each member of the audience checks on a card his spontaneous feeling about the show at that particular instant. The card offers a choice of three reactions—favorable, neutral or unfavorable—concerning each of the strategic spots in the show.

After the transcription a discussion period follows. Guests freely state their likes and dislikes. Votes are taken on specific questions. Then all the ballots are correlated with individual data concerning each voter (obtained from questionnaires filled out before the show began). A graphic "profile" is compiled to indicate the aggregate reaction of the audience at

each point in the program. The program producer learns not only what were the strong and weak spots, but what kind of people responded favorably or unfavorably at any given moment—men or women, by income, age, and occupation groups.

These tests are conducted for N.B.C. by the Schwerin Research Corporation. They have been a determining factor in many auditions of new shows and talent. Even more important, they have resulted in numerous improvements in shows already on the air—changes in routine, repositioning of commercials, lengthening or shortening of various program elements.

Harry C. Kopf is vice president in charge of N.B.C.'s Chicago operations and a recognized expert on selling and supervising radio advertising.

He was graduated in 1925 from the University of Illinois where he majored in advertising and selling, and became in turn a member of the Hearst organization's advertising sales department, representative of *System* magazine, and member of *The Literary Digest* staff.

In 1931, he became a salesman on N.B.C.'s central division staff; in 1939, was appointed sales manager of the division; in 1940 was placed in charge; and a year later elected an N.B.C. vice president. Subsequently he was given supervision of network sales, and in 1947 became administrative vice president in charge of network sales, national spot sales, owned and operated stations, and station relations. In 1950 he was named to his present post.

How to pretest

your program

THE ADVERTISER who is about to put on a new program, even though he has chosen his show after auditions and conferences with program experts, still has no assurance that his program will click on the air. Pretesting allows an accurate sample of his eventual audience to tell him in advance how effective his show's entertainment and commercials are likely to be, and suggests what elements in his program might be improved before it is broadcast. This chapter will briefly describe pretesting methods and then discuss in detail how the advertiser can use pretesting.

I. Established methods of pretesting

A. Stanton-Lazarsfeld Program Analyzer. The original pretesting device, the Program Analyzer, was developed by Dr. Frank Stanton while he was C.B.S. research director, in collaboration with Dr. Paul F. Lazarsfeld of Columbia University's Bureau of Applied Social Research. Radio listeners interested in taking part in program pretests are carefully classified to obtain representative samples, then invited to a

C.B.S. studio. After putting respondents at ease, the test directors explain how the Program Analyzer works. Before each participant is a green button and a red button; the green to be pressed when the program is liked, the red to be stabbed when the program is disliked. When reaction is neutral, the participant does not press either button.

Buttons are connected with a polygraph to record responses to each part of the program. Presentation of the program is synchronized in time with the polygraph. Then after the lights are dimmed, the show is played over the loudspeaker, capillary pens go to work, buttons are pressed, and finally the test audience is given an opportunity for what the researchers call "oral articulation." After filling out a questionnaire on their opinions of the program as a whole, and of its specific parts, members of the group are interviewed and each listener is encouraged to comment freely. All questions and answers from the interview are recorded for use as supplementary information.

Then the statisticians go to work. A program profile is constructed. An average attitude score is computed for each part of the program. Interview and questionnaire material is organized and summarized, and related to the profile curve. Finally, profiles are built for each of the stratifications of the audience.

B. Wolfe Programeter. This new testing device, which was developed by the author with the aid of two engineers, predicts the responses of the actual home audience to a program on the basis of a sample audience's reactions, automatically and instantaneously adding the total number of favorable and unfavorable responses to specified elements in the program, and simultaneously dividing the total scores to show the reactions of certain preselected elements in the test audience—men, women, children, product users, non-users, etc. The Programeter provides each of the respondents with two buttons—one for approval, the other for disapproval—which are linked in a specially built electrical circuit.

C. Walker Gag Meter. This pretesting device evolved by Ernest Walker is used exclusively on comedy shows and works according to seismographic principles. It records the frequency, duration, and volume of laughter. Walker believes that comedy programs should be constructed so the audience laughs about three seconds after each joke, with a volume of laughter following each gag equivalent to seventy-five percent of a potential hundred. He has calculated that the ideal comedy show will produce an average of four laughs a minute.

II. *How to use pretesting in seven specific ways*

A. Use pretesting to isolate the inherent appeal of the program itself—apart from the time, network, or station the program is on. It is impossible to determine, on the basis of a Hooper or Nielsen audience rating, the strength of the program itself. The program rating reflects the combined effects of two audience-size determining factors: (1) internal factors—relating to the quality of the program; and (2) external factors—relating to the time, station, network, competing programs, weather, or season of the year, all of which influence the size of a program rating. Pretesting is the only measurement method which allows the advertiser to isolate the internal factors and find how strong the program is, in and of itself. If the program is basically weak, there is little point in trying to find a better station, network, or time period for it. But if a program is fundamentally strong, there is good reason to search for the best possible spot on the air, and back up the program with vigorous advertising and publicity.

B. Use pretesting to determine whether there is any basic element in your program which should be changed or eliminated. Horace Schwerin, in a series of articles in *Variety*, described a number of interesting pretesting case histories. One of these concerned a public affairs program which urged the preservation of civil liberties and was presented by an elaborate combination of dramatizations, monolog, and nar-

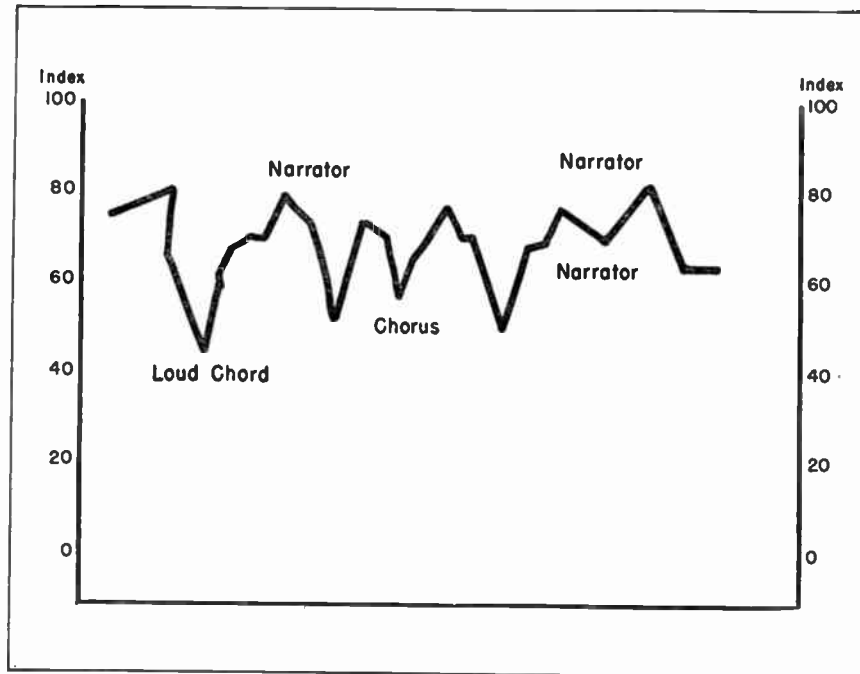


Figure 62. Variation of interest in public affairs program. (Source: *The Schwerin System.*)

rations, with musical bridges either by organ or a voice chorus. Dramatic situations were instances where freedom of the press, or the right of free speech, had been curtailed. Testing revealed that the program produced extreme reactions of like and dislike. In particular, responses showed that the program producer was straining to create novel and dramatic effects which did not add to the program's appeal. Minute-by-minute audience response to this program is shown in the form of a "program profile" in Figure 62.

The one program element which met with most consistent audience approval was the monolog in which the narrator expressed simple, direct thoughts about freedom. Three most disliked elements were: (1) abstruse, highly poetical statements made by the narrator about the nature of freedom and liberty; (2) loud, discordant organ interludes; and (3) the vocal chorus (it was difficult to understand, confusing). With these three elements eliminated, the program's popularity zipped upward.

C. Use pretesting to show which elements in your program have most appeal, and then accentuate those elements. Another program tested by Schwerin was a daytime talk series presented by an authoritative male personality who discussed health, diet, and the preparation of foods in a casual, informal manner. Figure 63 shows minute-by-minute audience response. Letters from listeners were read, asking for information or telling how successful certain of the program's recommendations had been. The program had produced excellent sales results over a period of years. Its audience was approximately seventy percent adult women, thirty percent adult men. The authority confirmed existing opinions of the listeners and cultivated in them (unintentionally perhaps) a respectful, almost hero-worshipping attitude.

This series was subjected to studio testing, with three major findings:

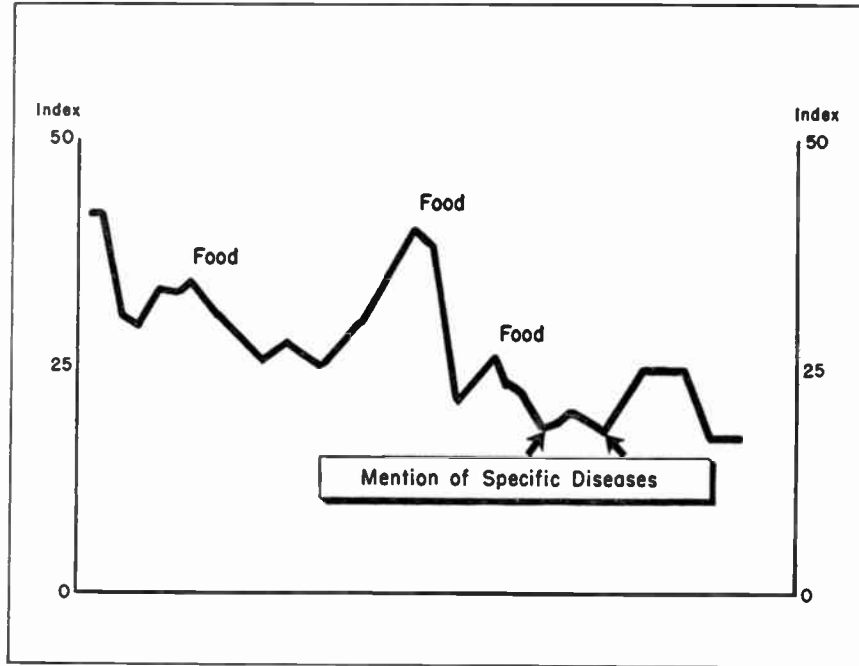


Figure 6g. Variation of interest in a health talk. (Source: *The Schwerin System.*)

1. Listeners felt the program personality spoke too casually, informally; it spoiled the picture they were constantly building of him as a dignified authority.

2. The level of interest was more stable than for most programs; listeners either liked or disliked it all the way through.

3. High points of interest always occurred where food was mentioned. Apparently, since food preparation is one of the problems women meet most frequently, it is of more than usual interest.

As a consequence, the conductor of the program put more emphasis on foods—especially on meal preparation—offered more homely philosophy, and spoke with more dignity. The results were impressive. His weekly fan mail which had averaged thirty-five cards and letters, jumped to a new weekly average of three hundred.

D. Use of pretesting to help you pick the right show, and to determine whether your program is appealing to the right segment of the listening audience. A sponsor was looking for a program which would appeal to the high socio-economic brackets. One of the presentations he auditioned by means of Schwerin pretesting was a man-and-wife show, which proved to appeal to above-average educational groups. It was just what he wanted.

If your program is already on the air, pretesting can tell whether it is aimed at those listeners who constitute the primary market, and can suggest changes which will heighten the program's appeal to age and sex groups which include most potential prospects. One singer tested was appealing mostly to women over fifty, whose purchases are considerably smaller than those of younger women. Analysis showed he was singing tunes which had been popular forty-five years ago. The vocalist brought his songs up to date, and subsequent studio testing indicated he had leveled off his age appeal and was drawing an audience from all age groups.

E. Use pretesting to help choose an announcer, actor, musician, or other member of the cast. Previous examples primarily concerned program format, but pretesting is equally adapted to judging program personalities. By using identical script in several different pretesting sessions, but changing the announcer, emcee, singer, or leading actor, you get a comparative picture of how each performer will click with the mass audience. This method is particularly useful in auditioning announcers. For that purpose be sure the sample audience consists largely of the kind of persons who constitute the primary market for the sponsor's product. If you are selling a cosmetic product to women, for instance, select a largely feminine sample, with emphasis on those age groups which are known to be the largest buyers of the product.

F. Use pretesting to check your program in comparison to itself over a period of years. See whether the style or type of program has the same basic appeal it had when you first put it on the air. Trends change, and your program may be holding its own only because it has been on the air long enough to attract a fair following. Program audience rating may go up or down over a period of years. Has the basic appeal of the program changed, or is the fluctuation in rating traceable to an alteration in station popularity, competing programs, etc.? Pretesting may supply the answer.

G. Use pretesting to improve your program before each week's performance. This is especially valuable for a program which cannot be based on a fixed format and depends on many variables in audience reaction, such as comedy. The method for tabulating sample audience responses must be extremely fast to allow pretesting to be done on a weekly basis.

III. *How to use pretesting on specific types of programs*

Each major program classification presents different problems in pretesting.

A. Pretesting news programs. The problem here is to distinguish between affirmative responses prompted by "favorable" news, and those prompted by intrinsic news interest and appealing presentation and delivery. During the war, it was difficult to distinguish. Whenever the Allies had made an advance or scored a victory, pretesting of news programs showed a highly favorable response towards all such items.

Pretesting has shown that in news-casts, as in other types of programs, the listener is interested primarily in what concerns him personally. This is more true of younger people than older, more true of women than men. Of all items usually appearing in radio news, the one which scored lowest was stock-market reports. Apparently there aren't enough listeners in the mass audience who own enough stock or can interpret the significance of stock transactions.

Adult men prove to be more interested than any other group in commentary on situations removed from immediate environment. Data on which Figure 64 is based revealed that all groups tend to be more interested in domestic news items, but that older people on the whole are more interested in foreign items than younger, and adult men are more interested than adult women.

If you sponsor a news program during daytime hours when men are not available as listeners, check to see whether the news is angled to appeal to the feminine audience. Daytime news-casts aimed at women apparently should focus on domestic and local United States news, while news programs scheduled to reach a mixed audience should divide their subject matter for broadest appeal.

B. Pretesting musical programs. Factors involved here are types of musical numbers to select, manner of delivery, and kind of patter or introductions between numbers. Schwerin tested a program of old-time songs featuring a single personality who played the piano, sang, and talked informally, presenting both the entertainment and the commercial. A typical

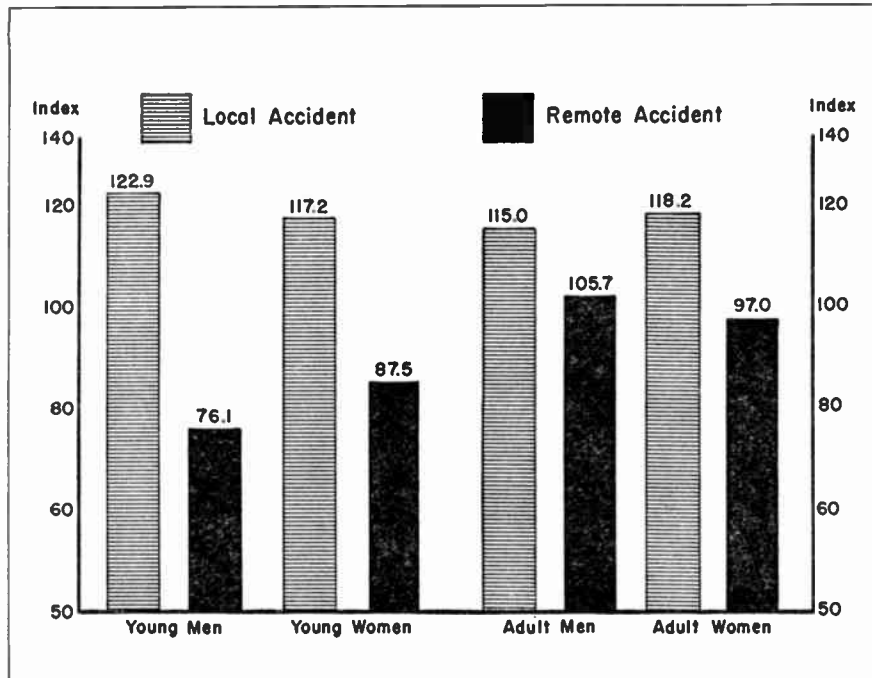


Figure 64. Interest in catastrophe news. (Source: *The Schwerin System.*)

program profile is shown in Figure 65. The program was built around a mood or *gestalt* of nostalgic memories; the songs chosen were favorites before 1920, some even before 1900. The primary audience consisted of middle-aged and older women, mature enough to remember when some of the songs presented were being introduced for the first time. Pretesting showed that the primary audience liked best in order: (1) music, (2) chatter, and (3) commercials. The type of music most liked was: (1) simple piano songs (with or without whistling), and (2) singing of songs (in contrast to the "talking" or "half-singing" of songs, another technique used by the performer). The particular songs liked best were old, sentimental, nostalgic. Tunes liked least were frivolous, humorous, flippant—numbers like "I Wish I Had A Girl," "Waltz Me Around Again, Willie," "Bye-Bye, Dearie," and "Ragtime Violin."

There was strong evidence that the mood of the program was highly personal, serious, and sentimental, and likely to provoke almost sacred memories. Comments of older women (who made up the primary audience) concerned memories which tunes evoked; and approximately 17 percent of the audience wept publicly at some time during the pretesting session. Younger people in the audience reacted unfavorably; to them the tone of the program was unsympathetic—tunes were not associated with personal memories, but appeared antiquated.

As a check of the validity of the pretest findings, the program was broadcast in two markets in its initial format, and in two other markets in a revised format, changed according to research specifications. Sales per advertising dollar were twice as great in the markets where the new format was heard. While this type of analysis contains many variables, the results were sufficiently contrasting in the different markets to indicate that the new format suggested by pretesting was an improvement.

C. Pretesting variety programs. A typical variety show has

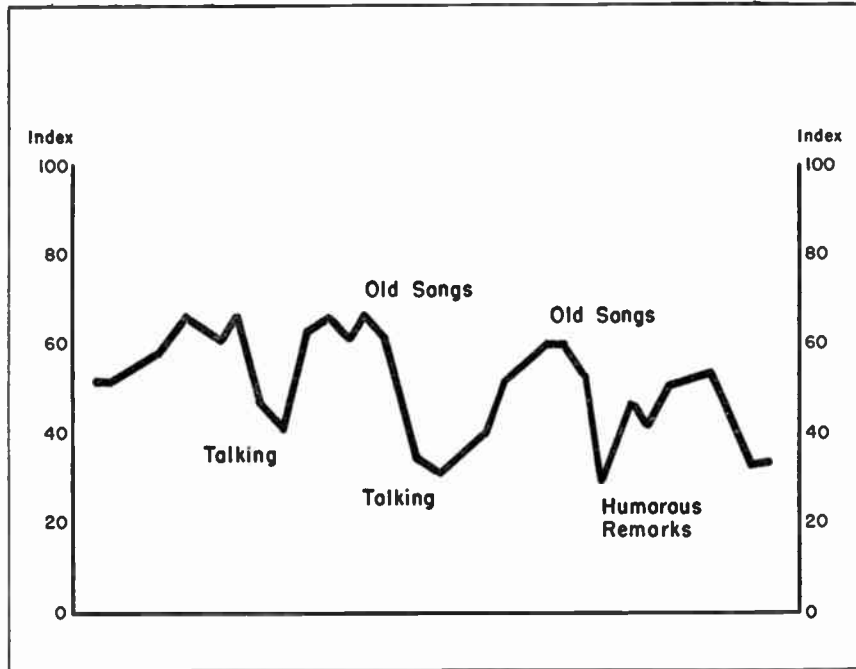


Figure 65. Variation of interest in a program of old songs. (Source: *The Schwerin System*.)

two major elements: comedy and music. Pretesting of comedy can be done by the method in which the audience indicate their approval, disapproval, or indifference; or it may be done by stopwatch notations of the number and duration of laughs, this being a simplified version of the Walker Gag Meter. The musical element in a comedy show is checked in the same way that a musical program is studied. In one comedy program tested, it was revealed that the orchestra was not contributing as much as it might, since the type of songs played did not fit into the audience mood established by the rest of the offering.

D. Pretesting dramatic programs. The dramatic show presents a pretesting problem similar to the one presented by news-casts and news commentaries. The test conductor must distinguish between favorable responses which indicate approbation of the story's turn of events or of one of its characters, and those approving responses which indicate pleasure in the plot, suspense, and character development. The same holds with unfavorable response. A dramatization of concentration camp tortures, "The Man With the Broken Fingers," produced extremely unfavorable reaction in the test audience; but a posttest discussion revealed that the audience's adverse judgment was directed toward the practices described and not toward the dramatization, which was absorbing.

When questions arise in testing a dramatization as to whether the unfavorable or favorable response is indicative of inherent listener appeal, ample discussion and comment from the test audience must be encouraged after the program is heard. Some elements in dramatic shows are easy to analyze. A daytime dramatic program employed an echo chamber effect in the opening, which testing showed to be highly disliked. The weird effect was removed, and this change apparently helped to increase listenership.

Another vital use of pretesting has not been discussed here—the use of the method for evaluating commercial announce-

ments. This phase is so important that it is discussed separately in "How to Pretest Commercials."

Pretesting techniques are still comparatively new, and as they are developed by specialists and intelligently applied by radio and advertising men, they will become increasingly useful and will aid, rather than supplant, the creative team of program writer, director, and producer.

Chapter 12

Foreword by

Orane Jones

To sell merchandise on the air requires something more than just the radio equivalent of "salesmanship in print"—a common definition of advertising. You can talk about the product, and almost sell it, but have a snapper on the end of the whip, a closing argument, an incentive that will really sell the merchandise. For this reason, premiums should be as important for package advertisers, especially for those whose products are promoted among women via daytime radio, as good commercials or good over-all radio strategy.

Premiums are not a promotion panacea. Too frequent use of premiums will destroy a product, but their occasional use stimulates the sale and milks the juice out of the hard-selling, straight copy campaigns that are run in advance.

Remember, too, that premiums are not advisable for all types of products. We would never think of using premiums on a cold tablet, because when you've got a cold you want to cure your cold and you are not interested in entering a contest or sending for any premium.

With grocery items and drug items of infrequent purchase, like a gravy sauce or a special item in a grocery store that is bought only once every six months, the use of the premium is not indicated. But premiums do work for fast-moving

traffic commodity items—in drug stores, on such items as toothpaste or facial tissue, or commodity items that are bought every day and every week; in grocery stores on cereals, soaps, cleansers, or any other fast-moving traffic items.

Our experience at the Duane Jones agency has given us twelve yardsticks for self-liquidating premiums which the author explains in the following chapter. Here let me amplify on three of them which pertain especially to radio.

1. A premium must have *ear value* to be promoted effectively on the air. (The Blarney Stone and the Victory Sword premiums described in this chapter had tremendous ear value. People would say, "I'd like to have that," because they had read about the Sword or had heard about the Blarney Stone.)

2. It is preferable to have a premium which radio can "build up." (The chapter explains this idea in regard to the Victory Sword as promoted in the show, *Barry Cameron*.)

3. The premium should be familiar merchandise—especially important for radio where you have only a few minutes of commercials, and no time for education.

Duane Jones, president of Duane Jones Company, Inc., is a leading authority on package-products advertising and the use of premium offers in radio and printed media.

He took his B.S. in economics at the University of Pennsylvania in 1921, and also attended the University of Washington as a member of the United States Naval Reserve, the University of Denver, and the University of Michigan.

After graduation, Jones created and published the *Service Station News* in Los Angeles, and shortly afterward launched his advertising career. He was associated in important executive capacities with such advertising agencies as Lord & Thomas and Logan; Benton & Bowles; Blackett-Sample-Hummert; and Maxon, Inc., before establishing his own agency.

How to use

radio premiums and offers*

RADIO PREMIUMS AND CONTESTS often have been called either immensely profitable, or costly, troublesome, and cheapening. However, as leading advertisers who have used radio contests and premiums systematically and successfully have proved, these merchandising devices can be rather uniformly productive, but only if they are thoroughly understood and efficiently employed. At the outset, consider a few rules evolved from analysis of hundreds of case histories, which govern the successful use of these sales techniques:

1. The monkey-see, monkey-do approach, using radio contests or premiums just because other advertisers do, is liable to result in failure.
2. Premiums and contests are adapted only to certain types of products and should be used only at certain times.
3. These merchandising devices are so specialized and complicated that, with few exceptions, they run smoothly only

* For further data on the general subject of premiums and contests, see also *Printers' Ink Refresher Course in Advertising, Selling and Merchandising*, a Printers' Ink Business Bookshelf publication.

when the details are handled by independent organizations which specialize in servicing contests and premium offers.

Although basic methods for using contests and premiums are the same for any medium, their radio versions deserve special analysis. Broadcasting has proved to be particularly effective for contests and premiums, and is often the major medium employed. Choosing prizes and premiums on the basis of ear-appeal (for radio efforts) is different from choosing items on the basis of eye-appeal (for space media promotions). Again, describing a contest or premium offer on the air, where rules and details cannot be reread or referred to at leisure, poses a radio problem.

This chapter is devoted mainly to discussion of premiums and offers, while the following chapter considers contests in detail. Premiums and contests have one thing in common: they induce the listener to buy merchandise for reasons other than and in addition to the merits of the product itself. The premium offers listeners an attractive, low-cost merchandise item—either free, or today more usually for a sum below retail price—in return for buying the sponsor's product; purchase of the product to be indicated, ordinarily, by a box top or can label, sent to the advertiser. There are many varieties of premiums but this definition embraces the general type used most frequently on the air. The contest likewise induces the listener to send in a proof of purchasing the sponsor's product, but instead of enclosing a coin, the listener encloses a personally created effort in fulfillment of contest requirements. In the contest the stakes are bigger, but chances of winning are highly problematical, while every one who sends for a premium receives the offer requested. Before reviewing techniques for using premiums and contests successfully, consider the advantages of each as a means for determining whether to employ the premium, or the contest, in any individual case.

I. *Advantages of radio contests*

A. Contests can be used to help achieve a wide variety of objectives, from getting new repeat customers to building a program's audience.

B. Contests stir up more mass excitement and free publicity by word of mouth and in the press than almost any other advertising device. A powerful hypo on sales.

C. Contests may attract more entries than a premium offer. Highly successful national contests have attracted more than 2,000,000 entries, while a national premium effort is effective if more than 400,000 send for the offer. (Number of entries depends on many factors, such as length of promotion, amount of advertising behind it, etc., which make comparison difficult.)

D. Contests can be slanted to appeal to men as well as women and children, and hence are adapted to both men's and women's products, and to nighttime as well as daytime radio.

II. *Advantages of radio premiums*

A. Premiums are a strong merchandising tool which can be used periodically—every three or four months in some instances.

B. Premiums appeal highly to women, especially the mass of middle-income housewives who are characteristically bargain-hunters and lovers of something-for-nothing.

C. Premiums are attractive to children, who have little or no personal funds and are greatly impressed by radio descriptions of premiums.

D. Premiums are especially well suited to daytime programs because of the preceding advantages.

E. Premium offers require no judging of entries, and will not leave disgruntled losers in their wake, provided that the

premium offer is wisely selected to give the consumer a definite saving and satisfaction.

III. *Use of radio premiums*

In the new era of competitive selling which followed on the heels of World War II, radio premium offers became more important than ever. As competition in the marketing of non-durable consumer goods increased, use of premiums also mounted. By 1947, box-top offers were being employed by a dozen major types of businesses: manufacturers of breakfast cereals, soap and cleansers, powdered coffee, peanut butter, margarine, salt, dentifrices, shampoo, facial tissue, and other products.

IV. *The defense of premiums*

Adroit, successful premium-users are well aware of the arguments cited by critics, but after closely scrutinizing sales results, conclude that premiums still have a legitimate place in modern merchandising.

Two arguments can be named which tend to offset the disadvantages cited by premium opponents.

A. In answer to the charge that premiums do not build brand loyalty, and take up time that should be devoted to describing the product: Premiums should be used only by familiar, well-advertised items, and the actual premium promotions should be held to brief periods. Three months of straight, hard-selling commercials can be followed by a short two-week premium offer on daytime radio. Even during the premium-offer period itself, there is time to continue reminding the listener of product merits.

The Duane Jones agency provides data that illuminate the question of whether premiums build brand loyalty. The average number of returns for their two-week premium promotions on daytime serials is, roughly, 300,000. Of these 300,000 returns, surveys show that about 150,000 are from new customers, about 150,000 from old customers. Further studies

indicate that if the product has merit and is fast-moving on grocers' shelves, about one-half of the new customers won by the premium continue to buy it. That means that each two-week premium offer brings in approximately 75,000 permanent new customers.

B. In answer to the criticism that premiums are too expensive and take up money that should be devoted to direct selling, daytime radio advertisers have found that they can systematically conduct effective premium offers by spending approximately 85 percent of the radio budget on straight product advertising and only 15 percent on premiums or special promotions.

A type of offer which has proved expensive is the somewhat outdated free offer, not the modern self-liquidating premium. Today the radio premium refers almost entirely to the self-liquidating offer which means that the cost of manufacture, handling, mailing, etc., is liquidated by the ten- or twenty-five-cent coin which accompanies each box top or can band. The only expense is the media cost. In most cases the sponsor will be buying time anyway to advertise his product. It is only when special time is bought for radio promotion that the media cost should be charged against the premium.

Duane Jones has found that the media costs average about ten cents per return and may be as low as 8.7 cents. Since half of the returns are from old customers, the cost per new customer is approximately twenty cents. Door-to-door surveys taken three months after the premium promotion show that 50 percent of the new customers have become permanent customers. Hence, cost per permanent new customer is forty cents. With certain Duane Jones clients, new customers are worth from fifty to sixty to eighty or even ninety cents a year—proof that the premium operation is profitable.

V. Over-all strategy in using premiums on the air

Experiences of dozens of radio advertisers in the recent past have brought out specific methods for conducting successful

premium promotions and for avoiding the usual pitfalls.

A. Put the premium behind a product of quality and repeat value. Don't use premiums for products which are bought largely or entirely because of immediate, pressing necessity, such as headache remedies or cold tablets. And don't use premiums for infrequently purchased drug or grocery items. Instead, use this device for fast-moving traffic commodity items, such as toothpaste, facial cream, cereals, soap, cleansers, etc. Premiums are best for a well-advertised product which people already are on the verge of buying, rather than a poorly promoted item which still needs much build-up. Listeners who are convinced about a product but not yet buying it are best prospects for a premium effort. Premiums should be the final push that induces purchase.

B. Don't make too extensive use of premiums just because they produce immediate sales. Too extensive use may make people feel that the product is worth its price only when a premium comes with it. Use the premium to meet specific sales problems.

C. Base each promotion on a carefully worked out premium plan. Call in a premium-redemption and mailing-service organization to discuss strategy. Premium-service organizations can make experience-based recommendations; speed premium distribution; receive cash or tokens; pack and mail premiums; and answer listener complaints. Arrange the details which will make the premium self-liquidating, decide on the time limit and the way the promotion will be presented to dealers. Frequently the promotion is announced to the trade, with a request of dealers to plan mass displays, and assurance to them that the promotion will bring in repeat customers.

D. Determine the specific use of the premium promotion. Premium returns have been used to measure program effectiveness as well as to tell the location and type of the program audience. Largely, though, premiums are used today for the

following purposes: (1) broaden sales areas—extend merchandise lines into new markets; (2) get a larger share of the market; (3) introduce a comparatively new product into old territory; (4) increase the amount of consumer purchases; (5) boost sales in dull seasons; (6) offset price competition; and (7) succeed in the postwar leadership struggle with old competitors.

Other uses for radio premium offers include: creating traffic for retailers; disposing of an old package before introducing a new one; arousing interest in the trade; impressing dealers with consumer preference for the product; and arousing dealer interest in the radio program. Essentially, the premium is calculated simply for forcing the half-convinced listener into making an initial purchase, relying on the merits of the product and the effectiveness of straight-selling commercials to turn that listener into a repeat customer.

Premiums also have been used by retail stores and service establishments, such as dairies, bakeries, theaters, restaurants, service stations, garages, used-car dealers, etc.

E. Decide on which type of premium offer to use. Major types of radio premiums include: (1) self-liquidating and semi-self-liquidating; (2) direct—the type of premium wanted by the person who will buy the advertiser's product; (3) collateral—the type wanted by a person who influences the purchase of the advertiser's product; and (4) direct and collateral in combination.

F. Select the premium to be used in the offer. Duane Jones once said:

In selecting a premium we have found that there are twelve yardsticks to consider: (1) The premium should have glamor or induce pride of ownership. (2) The premium must not be an item sold generally to the ten-cent stores or widely sold anywhere. (3) For radio, it should have ear value; for over-the-counter promotion, eye value. (4) The premium should have a high intrinsic value so that the customer will get her

money's worth with no ill will incurred. (5) The premium should be easy to mail. (6) If possible, the premium should ride the crest of a wave of public interest. (7) The premium should lend itself to an alluring build-up in the radio show. (8) The premium should be a ten-cent offer if possible, a twenty-five-cent offer otherwise—no more. (9) The premium should generally require only one label unless the item needs to be used more than once to establish repeat demand. (10) It should be a type of merchandise with which the listener is already familiar, not something that requires education. (11) If the premium is something that the customer already has, it must be merchandising with a high repeat value (seeds, for example, are high repeaters, clothespins are not). (12) The priceless ingredient of all premium merchandising is the judgment used in counterbalancing all the above factors.

It might be added that the premium also should be something that will last, and that will continue to remind the purchaser of the advertiser. The premium ought to be a type of merchandise that does not cut into the sale of staple goods, which would cause resentment among dealers and other manufacturers. At the same time, it should not be merely an accessory (something which can be used only with a product, like a vacuum cleaner attachment). Offering this type of premium may make the housewife feel she is being duped. If, in addition, the premium is easy to use, has enough quality to live up to expectations, and is in sufficient supply to satisfy the demand, then it meets all major requirements.

Premium manufacturers turn out everything from aluminum kitchenware to rubber balloons, pistols, rifles, and shotguns, but the favorite radio premium offer usually falls into one of two categories: durable goods or jewelry. Appealing premiums have either considerable utility value or are highly decorative. The importance of ear-appeal in premiums offered by radio has been demonstrated by testing. Some of the largest users of radio premiums have found that certain items, although they had twice the actual value of other offers and

received equal promotion, pulled far fewer returns. Analysis revealed that these premiums could not be made to sound thoroughly real and attractive by an oral description. A complex little sewing kit, for example, although appealing to the housewife when she saw it, failed to appeal when she merely heard about it. If an item is easily and alluringly described, especially if people have read or heard a lot about it before, it is likely to have ear-value.

One of the most successful premiums offered in daytime radio was a Victory Sword lapel emblem. It was such a hit that the offer had to be taken off the air; the advertiser could not get enough pins in time. If it had stayed on, this offer would have pulled over 1,200,000 returns in two weeks. Consider the five reasons for its huge drawing power: (1) It rode the crest of a wave. Shortly before the offer was made, the Lord Mayor of London had given General Eisenhower a Victory Sword as a symbol of England's appreciation of the job he had done in helping achieve victory. This Victory Sword was reproduced as a lapel emblem for housewives. It was announced on the air at the time Eisenhower came back and his name and picture were all over the front pages. (2) It had ear-value. People had seen newsreel and newspaper pictures of the Sword, had read and heard about it. Being a simple and attractive object, the emblem was easily described. (3) It had actual quality. This allowed the writers to paint it in glowing terms, without fear that housewives would be disappointed. Six thousand women wrote in and told how happy they were about it. To appraise its dollars-and-cents value, the advertising agency sent a girl out to pawn one of the emblems. She got seventy-five cents for a piece of jewelry which the advertiser sold for a quarter. (4) It could be built up within the radio program. In the advertiser's daytime serial, *Barry Cameron*, Barry was just returning from overseas service in Europe. His wife was ill in a hospital, and he thought it would be a great idea to have a jeweler reproduce the Victory Sword as an emblem so he could give it to her. She was delighted

with the gift, showed it to the nurses, who went wild about it, until there was great excitement in the usually hushed corridors. At this strategic moment, the program announcer injected a word for the housewife listener: "You too can have it—and just for twenty-five cents." (5) It had glamor and pride of ownership. While this is true about any attractive jewelry item, it was especially true of the Victory Sword emblem.

In addition to selecting an appealing premium, the advertiser must be sure price and terms are right. The low, one-coin deal has proved effective. Some experts believe the dime offer is most successful, with the quarter offer in second place. However, the extensive experience of the Reuben H. Donnelley Corporation indicates that whenever the premium has been of commensurate value, neither the amount of money (up to fifty cents) nor the number of coins is of major importance.

At the same time, it is good practice to ask for only one label or box top. Asking for two or three labels defeats one of the main purposes of premium offers, getting the customer to make a repeat purchase. And it has been found that asking for one box top will draw far more returns.

G. Write strong, frank, reason-why copy to sell both the product and the premium. In radio, with no pictures to help you and no chance for the listener to reread details which are not understood, explanations must be extremely simple and lucid, and sufficiently repeated. Advertisers have found it pays to explain frankly why the offer is being made. Realizing that many dialers will ask, "Where's the catch?" they point out that the offer is made to get the listener to try the product, believing that as soon as she tries it she'll become a steady customer.

H. Before putting the full-scale premium operation on the air, conduct a test of the premium and plan. Although your plans are theoretically right, they may not live up to expectations. Testing the operation helps take bugs out of it. A complete test includes testing consumer acceptance of the premium and terms, dealer acceptance of the premium plan, and

the efficiency of the premium advertising, promotion, and distribution. This requires two steps:

1. Test suggested premiums against each other to determine the most promising ones in an assortment. A tray of possible premiums can be shown to persons who are representative economically, geographically, and occupationally of the total market. Each respondent is asked which object she would most like to have. Another test, even more pertinent, might be conducted by the reading of brief descriptions of several suggested premiums to respondents, and allowing them to select the item they most want from *hearing* about it. As a check, the listener might then be shown the tray of items, but it is the *ear impression* which is the deciding factor in selecting the premium for radio advertising.

2. Offer the best premium over a test station before beginning the national campaign. This test operation will indicate whether the terms offered are right, and if dealers are satisfied, etc. Through such a test procedure, the advertiser should be able to determine beforehand the probable pulling power of any given premium.

VI. *Regulations of the use of premiums*

No Federal statutes are designed to restrict use of premiums, though certain laws and regulations do affect certain aspects of premiums. The Post Office, for example, is entrusted with protecting the public against unfair dealings and sharp practices through the use of the mails. The F.T.C. restrains the use of exaggerated, untruthful statements in advertising and forbids advertising a product as free unless it is delivered without cost, and unconditionally. Administrators of the Pure Food and Drug Act insist that if the premium is packed with the product, it must be so packed that contamination does not occur.

A few states have laws which, by keeping license fees intentionally high, prevent use of trading stamps, coupons, and

other premium tokens by manufacturers and retailers. Further, the national networks have their own rulings on the use of premiums, and any advertiser employing a national chain for a premium offer should check the regulations of the web involved.

Chapter 13

Foreword by

A handwritten signature in black ink, reading "H. G. Davis". The signature is written in a cursive style with a large, prominent initial "H" and "G".

By and large, contests are commercial projects and should be judged basically from a commercial viewpoint. That is, they should be judged by men and women who are in business, who can appreciate the merchandising aspect of a contest, who are mature enough to be able to judge copy, so to speak, and who are actually experienced in the field of advertising, selling, and merchandising. Along that line, The Reuben H. Donnelley Corporation has found that school teachers are among the most difficult group to train for contest judging. They have difficulty in following instructions, for they are inclined to accept cleverness of expression rather than sincere content.

Contest entries should positively be judged on the premises of a reputable judging organization. Parceling them out to immature students to take home for judging can have dire consequences, not only in the resultant confusion and lack of supervision, but in Post Office objections as well.

On the premise that judging on an opinion basis could lead to one judge eliminating an entry which another judge might retain, Donnelley equips its judges with objective judging standards. In addition to meeting with Post Office approval

and offering a more scientific method of picking the winner, this procedure of having a judging staff, equipped with objective judging standards and working under supervision, helps immeasurably in showing up ghost-written and duplicate entries.

There is no denying that there are lawsuit possibilities inherent in the judging of contests. The judging, therefore, *must* receive considerable attention from the sponsor.

Henrietta G. Davis, generally considered one of the half-dozen top women in advertising, is an outstanding authority on contests and premiums, and is contest director for the Reuben H. Donnelley Corporation, a national firm which embraces direct mail advertising, directory publishing, and distributing service.

Mrs. Davis, described in *The Saturday Evening Post* as "the queen of the ad contests," has supervised more than one thousand contests, helped to select some one hundred thousand winners, and distributed about two million dollars in money and merchandise.

She organized what Donnelley believes to be the first really scientific contest judging service, creating a rating scale that enabled judges to evaluate all entries on an impersonal "point" basis rather than by personal preference.

How to conduct successful radio contests

EVEN THOUGH DEVELOPMENT of scientific contest-judging improved the reputation of contests in advertising circles, some critics still hurl their harpoons at the basic technique as a sales-getting device. Criticisms of contests should be taken into consideration before plunging into a promotion, but these should be reviewed simply as a combination of opinion and fact. Many charges are no longer as true as they once were. Also, there are methods by which certain disadvantages can be overcome. Here are answers to some of the frequent criticisms:

1. It is true that advertisers occasionally overestimate the publicity value of contests. Still, contests do provide product publicity, and at comparatively small expense—less than the cost of getting the same promotion through ordinary advertising. The amount of money spent on a contest is often no greater than the amount spent in regular advertising, but regular expenditures are not so much publicized.

2. While the number of entries in a contest cannot be precisely predicted, they can be approximated by contest experts on the basis of analysis of type of contest, amount of

advertising to be given it, etc., compared with past experiences.

3. Although in some promotions the contest, rather than the product, has received major attention, the advertiser can create a contest which focuses attention on his merchandise, as, for example, the contest which asks the listener to write a paragraph about the product.

4. Although some believe that losers may bear ill will toward the sponsor, many leading advertisers have sponsored contests in various media without noticeable after effects of public ill will.

A survey of one thousand typical adults made by Market Research Corporation and reported in *Sales Management*, tends to discredit the conjecture that contest losers react adversely towards the sponsor and his product. The study showed that 60 percent of the prize-winners continued to buy the product after the contest was over, as against 56 percent who did not win prizes.

The question of ill will among the losers is further illuminated by contest consultant Elsie M. Rushmore, who wrote in *Printers' Ink* (October 10, 1947):

Letters of complaint, as a rule, run about one-tenth of one percent of the total volume of returns. All of them should receive replies from the sponsor's public-relations director. Some of these letters complain about the contestant's unfortunate experience as a result of using the product. In most cases this is due to a wrong method and can easily be straightened out. The majority of such letters, however, are written by mildly neurotic people whose reaction in the face of failure is to shove the blame on someone else ("All prizes go to large towns," "The entries are never read," etc.). However, when the set-up of the contest is honest and sound, courteous form letters from the public-relations director are usually sufficient to meet this problem adequately.

5. The criticism that contests do not attract any permanent new customers is also open to question. A primary purpose of all advertising is merely to induce the customer to try

a product. Once it has been given a trial, the product must stand on its own. Contests have caused millions to give products a trial, and merchandise with strong consumer appeal has inevitably gained thousands of new permanent customers in the process. The Market Research Corporation study showed that 55 percent of the entrants in a typical contest had not been using the product before entering the event, and revealed that if a box top is required, slightly more than one-half of the entries come from current users. If a box top is not required, only one-quarter of the entrants are current users. But more repeat customers are obtained by box-top contests than by those in which no proof of purchase is required.

6. It is true that the number of box tops submitted does not constitute absolute proof of contest-induced purchase. Nevertheless the survey just cited indicates that the average contest adds new repeat customers from at least 15 percent of the entrants; the other 85 percent being either previous users or those who buy the product only once to enter the contest.

In several cases, sponsors have reported to the Reuben H. Donnelley Corporation that their contests were successful even before a single entry had been received, usually because the objective of the contest was simply to get new dealers, to get dealers to take new items, or to set up store displays.

7. While some dealers may consider contests a burden, the efficiently managed contest places the least possible responsibility on the retailer. Trade advertising to the dealer, as well as the sponsor's salesman, can point out that the contests will increase store traffic, stimulate sales, and result in permanent new customers.

8. Although professional contestants obviously exist, they attract an attention disproportionate to their numbers. Most are good-natured talented people who, even if they do win a double garage full of cars and several thousand dollars over a period of years, rarely cause the sponsors trouble.

Still, contests can never be used as a substitute for other

sound merchandising, or for radio showmanship. As contest-expert Henrietta Davis has pointed out:

Remember that a contest is not a cure-all for all radio ills. If properly used, it can step up sales and increase the rating of a show, but it won't offset poor script, weak commercials, or inadequate on-the-air production.

I. Objectives of radio contests

Possible objectives include:

A. Sample the product. Contestants must buy the product to enter. Already half-persuaded by exposure to the advertiser's commercials, listeners are induced by the prize offers to actually try the product. If good enough, the merchandise itself induces repeat purchases.

B. Create store traffic for dealers. People are attracted to the store to get entry blanks, details of the offer, or to buy the product as an entry requirement. Dealers appreciate increased traffic, *if* they do not have to devote too much time to the contest and if non-buyers (children, for example) do not come in droves for entry blanks.

C. Expose prospects to product demonstration. It is normally a problem for some dealers—automobile salesmen, for instance—to get people into the store for demonstrations. The contest can require a knowledge of the product, signature of a dealer, or other indication of a visit to the dealer's showroom and participation in a demonstration. This was one of the objectives in contests conducted by Philco and by R.C.A. Victor.

D. Overcome seasonal slump. Since the contest creates immediate sales, if well planned it can prevent slumps for some products, and at a reasonable cost.

E. Stimulate interest of public and trade. A contest breaks the monotony of the "same old sales story for the same old

product." It revives dealer interest, and gives new appeal to consumer advertising. It also provides salesmen with something new to talk about to dealers.

F. Obtain displays in stores. Competition for display space is keen, and advertisers who have something new and spectacular, like contest displays, are favored. Contests allow salesmen to set up more displays and keep them up longer.

G. Encourage study of product and its uses. Especially in competition which requires contestants to "Write twenty-five words about why you prefer Whidgits," entrants must become familiar with the product.

H. Meet a competitive situation. A spectacular contest, perhaps in individual sales territories, may help counteract a big promotion by a competitor.

I. Introduce new uses and get listeners to discover new uses. The public can be encouraged to use the product in new ways, especially if contestants are asked to tell their own method or methods of using the merchandise—for example, contests which ask listeners to submit recipes for food products.

J. Get dealers to stock full line. If rules require entrants to submit labels from two or more products of the same manufacturer, dealers may be induced to build up stocks of slower-moving items in anticipation of demand. Contests also may publicize the complete line, to get people to know how many products a company makes, and to identify them.

K. Help dealers move heavier-than-normal volume. After a period of heavy sales to dealers, contests can stimulate turnover.

L. Introduce product improvement or package change. The contest can be used to prepare for a package change by moving the accumulation of old-style packages off dealers' shelves.

M. Push a lagging product in the line. To accomplish this objective, a contest is built around a slow-moving item.

N. Create word-of-mouth advertising. Contests are talked about, and can bring considerable publicity.

O. Increase unit of purchase. People who ordinarily buy one or two items at a time can be made to buy three or more, by requiring multiple proof of purchase.

P. Distribute booklets. Contests also can be used to obtain testimonials, advertising ideas, product names, and mailing lists. Each of these objectives has been successfully accomplished by a contest.

Q. Introduce a premium plan. Radio contests have been effectively employed to dramatize the packing of redeemable coupons in a package.

R. Publicize an idea rather than a product. Cooperative campaigns for industries have used contests to sell institutional ideas. A utility firm devised a competition to publicize the idea that electricity is cheap.

S. Interest an industry in a new cooperative campaign. Contests are useful because cooperative campaigns are frequently dependent on the amount of enthusiasm generated among members of the industry.

T. Establish more satisfactory public relations. A comparatively new use. The Pabst Brewing Company employed a distinguished group of authorities to do the final judging in its \$50,000 War Bond contest for the best essays on postwar employment.

U. Increase the audience size rating of the sponsor's show. It is well known within the trade that contests have been used for this purpose, though sponsors seldom announce it. A number of outstanding radio competitions apparently have had this objective—the Insulting-Letters-On-Jack-Benny

contest, and the Maxwell House Slogan promotion. Advertisers sometimes have found, however, that contests have little or no power to hypo their Hoopers.

A contest is apt to build the program audience only if: (1) the contest prizes are big and exciting enough to have sufficiently wide-spread appeal to attract considerable attention; (2) the contest is well advertised by spot announcements and newspaper ads to reach potential new listeners; (3) the contest regulations are announced largely or exclusively on the program, so would-be entrants are almost forced to tune in; and (4) the program has the basic entertainment appeal, during and after the contest, to hold listeners lured by the promotion.

II. *Types of radio prize contests*

The type of contest should be determined in view of what the advertiser is trying to accomplish. Does he want immediate sales impetus? A large volume of entries? A larger audience for his radio program? Or does he want logical prospects to visit dealers' stores? Various kinds of contests which have been employed by different advertisers follow, arranged according to those "recommended for radio," and those "recommended with reservations."

III. *Contest types recommended for radio*

A. Complete a sentence about the product. Usually twenty-five words or less. Easy to explain on the air, simple for the listener to do, and good because it requires product examination and focuses attention on the product. This technique can be angled to play up the advertiser's current copy theme by suggesting the copy idea in the opening part of the sentence. For example: "I like Sudsy-Wudsy containing Dissolvex better than any other soap powder because . . ."

B. Write a letter about the product. Often based on a personal experience. Though somewhat longer, has the advantages of the complete-a-sentence gimmick. People seem eager

to tell what they think and feel about products they use and while writing their letters are likely to sell themselves harder than ever on the product's merits.

C. Tell why you like the program. This may involve sentence completion, statement or letter writing, and leads off with a heading like, "Why I like the Such-and-Such Program" or "Why I like (a certain character) in the show." Such a device is termed an integrated contest; and although it places little emphasis on the product, is adapted to building program audience.

D. Name a person or animal on a show. Another type of integrated contest, it can be used to name a new character in the cast, like a baby or a puppy.

E. Identify songs on the program. Each week one or more songs are played without titles or words, and must be identified in a series of weekly contests. This type has been employed most effectively in local, rather than network, broadcasts.

F. Submit material for use in the program. Listeners are asked to submit questions for quiz shows, how-to-do-it tricks for homemaking programs, and so on. As in E this type is not spectacular but has been found successful for local programs.

G. Utilize a public-service tie-in. As was the case with Ralph Edwards' "Walking Man," "Miss Hush," etc., it is sometimes possible to have a charity hook-up. Though this is ostensibly a public-service gesture, the sponsor benefits by greater listenership.

IV. Contest types recommended with reservations

A. Write a slogan. Few persons can create an acceptable slogan, but many will try.

B. Write an essay. If it is the more serious, formal, longer type, it is not suitable for a general contest. It gets compara-

tively few entries, but works well for specific groups and purposes.

C. Write a last line for a verse. Often the listener is asked for the tag line to an incomplete limerick. Statement contests are usually thought to be better for radio because it is somewhat difficult to get the lines of a limerick over to a listening audience.

D. Suggest a name for a product. This has possibilities in arousing interest over a proposed addition to the advertiser's line. But the sponsor may not receive a product name he wants to use—and it is difficult to judge the relative merits of submissions. However, if the advertiser does not expect to use any of the names submitted, this type of contest can be highly successful.

E. Compete for a part in a play, a movie, or radio program. Attracts relatively few actual entries, and a great deal of publicity.

F. Catch or find some unusual object. A good publicity-getter. Station KSPT, Minnesota, asked listeners to catch tagged fish, and gave away one thousand prizes in sports goods. The makers of Flit released 2,005 flies in Miami, each with a golden spot on its back, and worth five hundred dollars apiece. This contest limits the number of entries, but has value if it can be tied in with the product.

G. Suggest new uses for the product. An acceptable device but limited to products which have an unusually large number of potential uses—many of which are still unknown to the public at large.

V. Methods for conducting radio contests

A. Before planning contest details, check to determine whether the product is suited to promotion by a contest, and whether the product has adequate distribution. Contests ordi-

narily are best when the products being promoted are: (1) sold to consumer frequently during the year; and (2) retail for fifty cents or less, such as cigarettes, soap, breakfast food, etc. In addition, the product must have good distribution. A prospective contestant cannot be expected to trudge from store to store hunting for the sponsor's product.

B. In estimating the expense of the contest, take all costs into consideration. Advertisers sometimes consider only one or two cost factors instead of all four: (1) cost of prizes; (2) cost of advertising and promoting, such as newspaper ads, spot announcements, display material, etc.; (3) cost of judging, which may run anywhere from one cent to four cents an entry, or even up to one dollar, depending upon the nature of the contest; and (4) cost of answering contest correspondence, such as letters asking for entry rules, where products can be bought, names of winners, etc. In most cases, this is negligible.

C. When approximating the number of entries anticipated, review all influencing factors. Number of entries received and the amount of success a contest achieves are largely determined by amount and kind of advertising put behind it. Other factors are also important: (1) size of audience of the program over which the contest is regularly announced; (2) type of contest used—how easy it is to enter, and whether it appeals to the entire audience or only to a restricted group (the higher the cost of entering the contest, the fewer entries will be received); (3) size and nature of prizes offered; (4) length and timing of contest; (5) economic and social conditions at the time the contest is run (are people eager for extra cash, and do they have time to take part in contests?); and (6) extent to which the sponsor's salesmen and dealers are presold on it.

Case histories indicate that the amount of money spent on prizes or promotions is not necessarily the deciding factor in determining the number of entrants. Advertiser A spent

\$17,000 on a contest which attracted 20,000 entries. Advertiser B spent \$5,000 on a contest which brought in 18,000 entries. Both contests were conducted by companies in the same field; prizes were about the same in value; both required contestants to go to their dealers for entry blanks. But one was easy to enter; the other was hard to enter. However, it is not the number of entries alone which determines whether the contest is a success. The point is: did the contest accomplish its purpose?

D. Arrange for an adequate prize budget, but do not count on either fantastically large prizes or a vast number of small prizes to attract a maximum number of entries. There must be enough money set aside for prizes. Today, one thousand dollars doesn't mean as much as it used to. Still, there may be times when a contest can be justified with a five-hundred-dollar budget, but not if a maximum number of entries is expected. On the other hand, big money prizes alone do not insure large returns. Writing in *Printers' Ink* (October 10, 1947), contest authority Elsie M. Rushmore said:

The sponsor cannot hope to buy his way into favor merely by writing big checks or by giving away automobiles, fur coats, and diamond rings. Only constructive, honest thinking about the audience to which the contest is addressed will win the contestant's response.

Another related question is: Should you give away cash or gifts? That depends somewhat upon conditions of the moment. Consider the amount of money available for prizes, the type of persons being appealed to, and what can be bought by the advertiser with the money available. Often part cash and part merchandise is the best solution.

E. In deciding the length of the contest, consider the advantages of a series of short competitions rather than one long one. No matter what the duration, a large percentage of entries is likely to come in during the last few weeks, or even days.

To speed up entries, contests are sometimes divided into a series of smaller events. Instead of one six-week contest, six one-week contests may be used. This method increases the difficulty of judging since the number of closing dates is multiplied, but sometimes it increases the number of entries. Occasionally, a combination method is employed, utilizing one grand prize plus weekly prizes. Six weeks often has proved a satisfactory length, though contests have run all the way from two days to two years.

F. Provide for adequate contest promotion. Henrietta Davis of the Reuben H. Donnelley Corporation explains:

There must be *adequate* promotion. You can't promote a successful contest on the commercial time of one fifteen-minute show per week. You can't promote a contest successfully merely with radio spots, although spots serve as excellent supplementary promotion.

Salesmen should be completely informed about the contest and its details. They in turn should cover the retail trade. Without adequate store coverage—stimulation of interest on the part of retailers—the contest will be only half-successful. There should be store banners, window streamers, counter cards, etc., for the use of the dealer, preferably with accompanying entry blanks for convenience. Supplementary newspaper mats may also be provided for local dealers' use.

G. Take the necessary steps to insure dealer cooperation. Dealers will support and give display space to a contest only if: (1) the contest is heavily advertised; (2) the product is a fairly fast mover; (3) the product gives a reasonably high margin of profit; and (4) the contest does not require them to distribute entry blanks and answer questions about the product. Dealer cooperation can be further encouraged by giving them separate awards, either by conducting simultaneously a contest display competition among dealers, or by automatically awarding prizes to those whose customers are winners. If the latter method is used, each contestant is required to state the name of his dealer on the entry blank. This is a tricky problem which requires expert handling.

H. State the contest rules in sufficient detail. Rules should summarize the contest, give all information needed to enter:

1. Closing date
2. Provision for ties
3. Entry requirements
4. Where to send entry
5. Who is eligible
6. List of prizes
7. Order in which prizes will be awarded
8. How entries will be judged, and who will judge them
9. Decisions of the judges will be final
10. No entries returned
11. Entries become property of the sponsor
12. How winner will be announced.

Additional rules, which may also be explained to listeners occasionally, are:

1. Neatness, spelling, grammar do—or don't—count, as the case may be
2. Style in writing will not count, but whether facts are honestly and clearly stated will be considered
3. Open to home-owners (if that should be the case—or any other specific group)
4. If label is torn, more than half must be sent
5. Each entrant must sign on entry "I agree to buy some this week"—for products where there is no box top or label
6. Official entry blank must be used
7. Entry must be original with contestant, in his own proper name, and over his own signature
8. Be sure to use sufficient postage.

I. Be prepared to devote most of your commercial air time to describing the contest; summarize the rules simply, and with sufficient repetition. The sponsor will want to continue to include at least brief references to his product's chief sales points. Still, since he is using the contest to force the sale of his product, he should be prepared to devote most of his com-

mercial time to promoting the contest. At this stage of the radio campaign, the product must be its own best salesman.

In describing the contest rules on the air, recall that listeners cannot put the rules aside for reference (as they can with newspaper or magazine contest announcements) and they cannot reread an announcement once it is made. State the rules as simply and concisely as possible, then restate them, urging listeners at the start of the show to get paper and pencil ready to take down contest details to be announced later in the program.

J. Employ the services of an outside contest judging firm. Most of the country's largest advertisers and largest advertising agencies have learned from experience that it is easier and more efficient to put the whole contest judging job in the hands of a specialized contest-judging organization. Such a firm knows legal loopholes in contests, knows how to make them foolproof, can judge entries speedily and fairly, and is also a helpful consultant in contest planning.

Largest and best-known contest-judging service in the country is offered by the Reuben H. Donnelley Corporation which handles approximately 75 percent of all national contests, and is credited with initiating modern scientific methods of contest judging. A staff of six hundred, under the supervision of Henrietta Davis, is equipped to take care of any quantity of entries, no matter how fast they come in. The rigidly controlled Donnelley judging procedure involves these steps:

1. Entry letters are slip-opened by electrical machine operation at the rate of several thousand per hour.
2. Letters are checked for box top or other proof of purchase.
3. Contents are stapled to envelopes to prevent loss of address.
4. Preliminary readers scrap the illiterate or illegible, scan others for rule violations, such as exceeding the word

limit, failing to name the product, etc. Ten to 20 percent are thus eliminated.

5. In preliminary judging, entries are classified by theme or by some other means.

6. The entries are passed on to junior judges who apply a rating scaled on eligibility, aptness, sincerity, originality.

7. Each remaining entry is typed on a three-by-five card with a key number to indicate the entrant's name, so final judges won't know who submitted the entries.

8. A scale sheet clipped to the entry is reviewed and, if necessary, corrected by senior judges.

9. Executive judges review the top-ranking entries, and spot-check preliminary steps.

10. Final judging is done by Donnelley experts who occasionally are assisted by several "name" judges, representing the sponsor, his agency, or else some well-known public figure. If the final judges lock horns in trying to pick top winners out of a dozen best entries, these are ranked by an order-of-merit system. Each judge lists the entries in his own order of preference, scoring the first twelve, the next eleven, and on down the list. Scores given each entry are totaled to determine its final standing.

11. Before announcing the top winners, investigators interview them to find out whether they wrote the entry themselves, whether the entry is original, whether the entrant is employed by the sponsor—in short, to be sure that the potential winner has complied with all contest rules.

Finally, Donnelley reports the winners to the sponsor, who in turn announces major winners on the air.

In addition to judging speedily and efficiently, such an organization knows how to proceed well within the limits of the Federal lottery laws, which govern contests. Essentials of the lottery laws insist that: (a) every entry must be judged; (b) there must be no element of chance; and (c) prizes must go to the best entrants, and to them only.

K. Announce the winners conspicuously, but hesitate before revealing the contest entries submitted by the winners. Make it unmistakably plain that winners were chosen, reveal who they are, and that they received their prizes. Make it easy to find out who won by announcing the winners in various media. Take advantage of the publicity value in presenting prizes to winners. The sponsor himself, or any company executive or local branch manager, can be shown taking an interest in the contest winners and presenting the prizes.

L. If you are concerned about ill will from losers, send them a complete list plus a thank-you-for-entering message at the close of the contest. It has been shown that the disgruntled loser is not the ominous problem he was once believed to be. Still, the sponsor who recognizes the importance of maintaining best possible public relations will consider sending to each contestant, lists which include the names of all winners and the prizes they won. These letters should thank all contestants for their interest and may even include a short advertisement for the product.

Part Three

Network Advertising

Chapter 14

Foreword by



From time to time I have been asked: "What methods of approach do you suggest for getting best advertising results from a network program?" That is a question almost impossible to answer—as long as it refers only to generalities. A useful reply can be given, however, when the question is asked in regard to a specific problem. But even then, before making any suggestions, I would have to know:

1. Why the advertiser is sponsoring the program. First, there must be a clear statement of the sponsor's objective. The sponsor may be in the steel business, but is he sponsoring a program for public relations purposes, like United States Steel, or does he plan to sell fish hooks? Is he going to sell ideas or a commodity? What does he expect to accomplish?

2. I'd also have to know exactly what type of radio program he has chosen. In some instances, a news series might be the most effective vehicle. In another case, a soap opera might be a good thing. Or again, for another advertiser, an evening show with name stars might be most successful.

3. Finally, I'd have to know something about the general atmosphere the sponsor wants to create around his product. In the case of Maxwell House coffee, we worked to bring

about a friendly, pleasant atmosphere in our programs—to sell a friendly, pleasant proposition, a cup of Maxwell House—whereas Postum programs are based on a “health” approach.

Even after I had the answers to these three points, it would be difficult to give infallible advice. Despite the advances of radio research, broadcast advertising still abounds with enigmas. For example, a program may be extremely successful in selling one product but not another, although it seems to select exactly the right type of prospects for the second product.

This point was illustrated in the case of a certain network program which was brought to my attention. This show was a rather unspectacular success when used to promote Product A, even though the audience which it attracted appeared to be almost identical with the cross-section of consumers who influence the buying of the product. But that same program was spectacularly successful when it was employed as the advertising vehicle for Product B. All sorts of answers to this radio phenomenon can be offered, but I have yet to hear a really good one. It is an indication of the many mysteries which still remain in broadcast advertising.

Nevertheless, experience has taught valuable lessons. Some of these lessons, as they apply to network advertising, are explained in the following chapter.

Charles G. Mortimer, Jr., as executive vice president and former vice president in charge of marketing for General Foods Corporation, has directed some of the biggest radio campaigns in history and is responsible for that firm's sales, advertising, market research, and consumer service activities.

Following graduation from Stevens Institute of Technology and service in the United States Naval Reserve, Mortimer joined National Aniline and Chemical Company, then R. B. Davis Company, and next the George Batten advertising firm, leaving to team up with General Foods in 1928. Ten years later he was made general advertising manager, after having

been merchandising manager for such General Foods products as Calumet baking powder, Sanka coffee, Log Cabin syrup, Certo, and Sure-Jell.

He is a former chairman of the board of the Association of National Advertisers, and more recently chairman of the board of The Advertising Council.

How to use network advertising successfully—eleven methods

TWO MAJOR AIDS in acquiring a comprehensive viewpoint of network advertising are: (a) a summary of the factors involved in successful use of this segment of the broadcast medium; and (b) an evaluation of their relative importance. Since no single person appeared qualified either to list all these factors or to rate their relative significance, the author questioned by means of a mail survey the advertising managers of more than nine hundred firms using radio advertising on a large scale in 1947, to gain a composite picture of their viewpoints. Although these advertising managers are not necessarily foremost authorities, they have an over-all picture evolved through years of practical experience.

All nine hundred advertising managers were asked: "What do you consider the major factors making for success in the use of radio advertising?" Two hundred and seventy-one gave their answers, which were tabulated in the order of number of times each factor was mentioned. Obviously the most-mentioned factors are the ones which, by and large, United States radio advertising managers consider most significant.

While the advertising managers could name any factors

they wished, their answers fell into definite patterns. All replies readily grouped themselves into one of three categories: factors relating to general radio advertising strategy, to programs, and to commercials. As indicated in Figure 66, factors bearing on general strategy in the use of radio advertising were mentioned 162 times; elements concerning good programs appeared in 120 instances; and items referring to effective commercials occurred 107 times. In Figure 67 various elements named under "general strategy" are shown.

These elements were named, in order of mentions received: competent time buying; continuous use of the medium; miscellaneous items including keeping costs to a minimum; proper budget; tying in radio with other media; use of premium offers; and good talent and direction, merchandising, and publicizing of the program. Most frequent reference to programs occurred in replies which used the phrase "a good program," and right behind was "a program aimed at the proper audience," replies which appeared forty-six and forty-five times, respectively. Trailing in the program category was the reply "a high-rating program," which scored only thirteen times.

Many of the factors rated most important by the advertising managers are of such significance that they are treated separately in other chapters. Some aspects of these factors, however, fit into a general discussion, and are analyzed here among eleven methods for using network advertising successfully.

OVER-ALL STRATEGY

I. *Go into network radio only if you are willing to stay with it at least one year, preferably two years; "high success" is rarely achieved until after two years on the air.* Network advertising generally works like a big locomotive: it gets up speed gradually, but once it is going fast it is hard to stop. This is not merely a figure of speech; it is a fact verified in

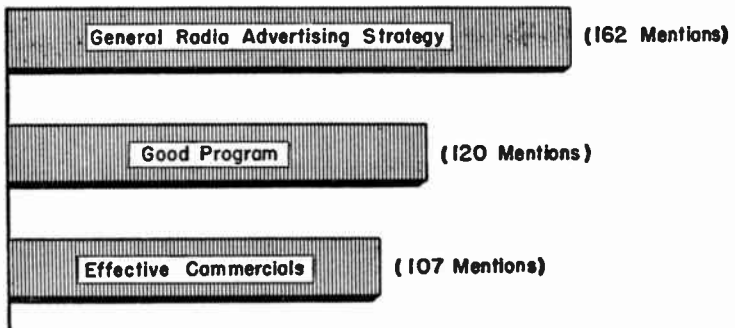


Figure 66. Relative importance of factors making for successful use of radio advertising, as reported by 271 advertising managers handling national and regional advertising in 1947.

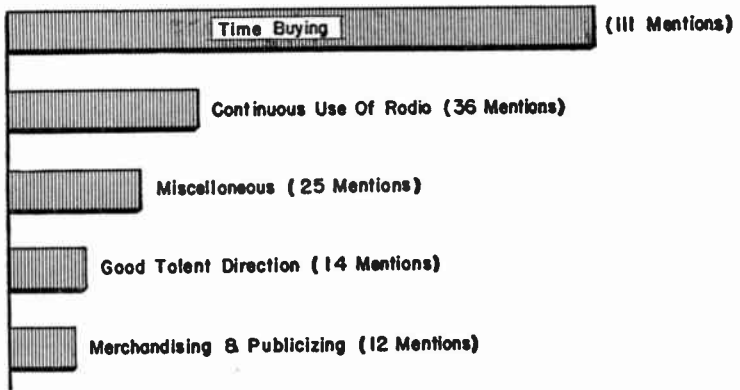


Figure 67. Relative importance of various elements of radio-advertising strategy, aside from programs and commercials, as reported by 271 advertising managers handling national and regional radio advertising in 1947.

the author's nation-wide study of the actual use of radio advertising (described in "How Advertisers Are Using Radio"). Figure 68, based on this study, shows that network advertisers are apt to report moderate success after only one or two years on the air, but that high success does not ordinarily occur until after that time. During the two- to four-year period of a web campaign, high success was experienced by 37.5 percent of the advertisers reporting. In the four- to nine-year stage, 50 percent reported high success. And after nine years, the percentage sailed up again, reaching an average of 72.7 percent.

II. *Select the type of entertainment and talent that attracts a large audience, and, as much as possible, the proper audience; and put your program on the air at a time when a high percentage of the audience is listening.* Network time represents a considerable investment, and to make it pay, you must present a program which attracts a sufficiently large share of radio's mass audience. This can be accomplished either by buying a well-established program at high cost, or by buying an unknown program and building it into popularity. Concerning the network time period, you can start with a comparatively weak segment, keeping alert to the possibility of getting a stronger time slot; or you can choose a program so strong that it will attract an audience regardless of its poor time position. Many top shows, including *Fibber McGee and Molly*, *Amos 'n' Andy*, and others, started as low-cost, unpretentious offerings on local stations. Strategy lies in sensing which local programs are designed for top network ratings, and then in getting them while costs are low.

Keep your finger on the audience pulse. Watch audience trends in program preferences. During World War II, radio did a job in getting news and information to the public, but audiences became so surfeited with programs-with-a-message that they went in the other direction after the end of the war. Programs offering sheer escape became more popular, such as

comedians, whodunits, and the audience-participation shows.

Nevertheless, news programs did not fade out of the picture as much as some program-planners anticipated. The freely predicted postwar decline of news-casts and commentaries came to pass only in modified form.

PROGRAM RATINGS AND SPONSOR IDENTIFICATION

I. *Don't overestimate the importance of a program popularity rating.* Walter Winchell has labeled advertisers who

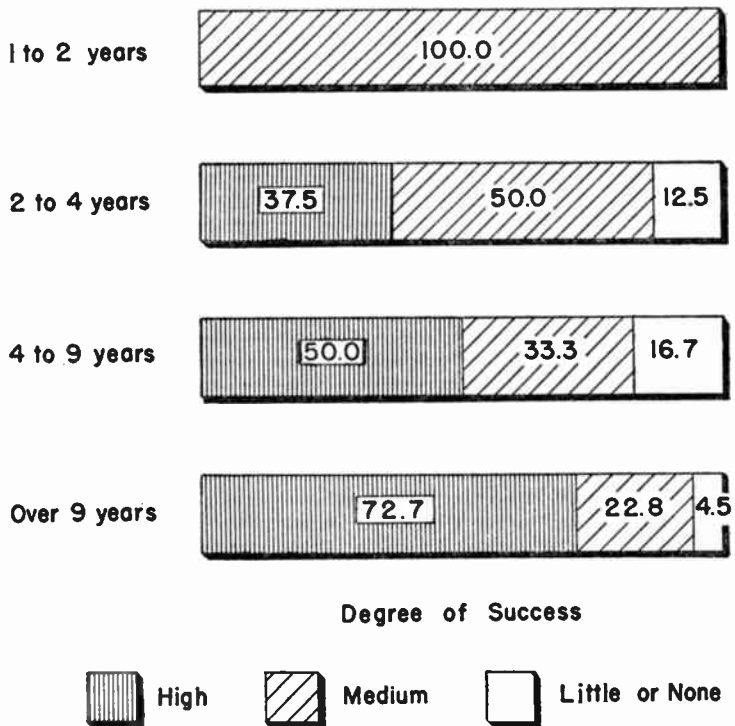


Figure 68. Relation of advertising success and period of time radio has been used, as reported by network advertisers in 1947.

place undue emphasis on ratings "Hooperchondriacs." The rating fad started in 1929 and 1930, spread like wildfire and has never been brought under complete control. Talk about program ratings became a national pastime, and Hooperchondriacs popped up in novels, stories, plays, motion pictures, and even in comic strips. There is nothing essentially wrong with ratings. What is wrong is the way they have sometimes been used.

A rating may go up one week and down the next, and yet the true size of the audience may remain constant; the apparent fluctuation is a statistical error which the rating services themselves recognize as inevitable under present operating conditions. Still, users of ratings talk glibly of rises and declines in tenths of a point. A rating is not a calibration of fine exactness. Archibald Crossley once said, "A rating should always be considered as subject to some deviation, plus or minus. This applies both to a rating taken from interviews and one taken from mechanical recorders."

Even if ratings were infallibly accurate and precisely calibrated, it would be a mistake to overemphasize them. Many low-rating shows have been successful in selling goods; many high-rating programs have failed to move merchandise. A program with a Hooper or Nielsen rating of thirty won't necessarily sell twice as much as a program with a rating of fifteen.

II. *To increase your Hooper rating, use program-identification techniques.* Even though ratings are not infallible, and are frequently misinterpreted, they are the best gage yet devised of the week-by-week and month-by-month size of a program's audience, a point of importance to the advertiser wishing to reach the largest possible number of prospects. Hence ratings will continue, and sponsors, advertising agencies, and radio trade magazines will continue to compare programs (at least to some extent) on the basis of ratings. Whether or not this situation is logical, as long as it exists realistic advertising men will look for practical measures such as the

following to keep their Hooper ratings high: (a) Build the appeal of the entertainment itself and improve the program. (b) Advertise, publicize, and promote the program. (c) Present the program on the air in a way that will impress the program name strongly on the listener's mind.

Emphasizing the program's name, although it has nothing to do with the actual size of the listening audience, helps a program get a fair showing when judged by a Hooper rating. Since the Hooper survey-takers ask, "Were you listening to your radio just now?" and *then*, "To what program were you listening, please," a rating may be stepped up slightly when the script and production highly accentuate the program's name. It is vital that a dialer not only be *listening* to a program, but to know what he is listening to. In a Nielsen rating, determined mechanically by Audimeters, this factor disappears.

III. *If you set up a method of rating your program, approximate a cost-per-rating point, and try to evaluate that score in terms of prospects reached.* There is no formula to determine what Hooper or Nielsen rating a program must get in order to be successful. Some persons have generalized by saying that a nighttime network production is a success if it reaches a rating of fifteen, provided that the cost is not excessive. By the same token, a program with a rating of less than five is termed a fiasco. Such a generalization is too sweeping. Though still inadequate, a better indication is a program's cost-per-Hooper-point. By dividing total talent cost by Hooper ratings, it has been estimated that some network programs have a talent cost as small as forty-four dollars per point, others as much as four thousand dollars per point. Either advertisers are only dimly aware of the cost per point of the less economical programs, or else they are deliberately using such presentations because they reflect prestige or because they select a particular segment of the audience which the advertiser is especially interested in reaching.

Better than a cost-per-point score is a standard which might be called a prospect rating. The Nielsen Radio Index, and occasionally the research departments of the national networks and large radio advertising agencies, can supply data on the social and economic strata reached by specific programs. Such information, if detailed, can suggest, in correlation with the program rating, the approximate number of prospects reached. This, when compared with cost of the program, can be used to estimate the cost per 1,000 prospects. While difficult to calculate exactly (because ordinarily based on a projection of a program rating), such a figure is highly interesting. The procedure is illustrated in Figure 69. Even though Program B's audience-size rating is less than half as big as Program A's, its prospect rating is higher, since a much higher percentage of its listeners is made up of potential customers. Although Program B appears relatively more expensive, in terms of total audience reached it is actually more economical in terms of cost per prospect.

	<i>Program A</i>	<i>Program B</i>
Rating	20.0	8.0
Prospects	20%	80%
Prospect rating	4.0	6.4
Cost	\$25,000	\$16,000
Total families reached	5,600,000	2,240,000
Total prospects reached	1,120,000	1,792,000
Cost per 1,000 prospects	\$22.32	\$8.93

Figure 69. A "prospect rating" for two programs.

IV. *Do not give too much importance to sponsor identification.* Even though many shows with high sponsor identification are highly effective sales vehicles, this does not prove that all such shows are effective or that you have to have a high sponsor identification to produce sales. There are many known successful shows with average and low sponsor identification. Further, the reliability of sponsor identification figures is open to question. C. E. Hooper once contemplated

dropping the S.I. service altogether. Sponsor identification data are gathered from supplementary questions at the end of telephone interviews; the question cannot be cross-checked for thoroughness, the answer cannot be checked for completeness. Sponsor identification is merely a percent of a percent, and the base itself is subject to wide statistical variation. Incidentally, the accumulation of figures over a time period does not compensate for the unreliability of the original data.

C. E. Hooper once said, "Even we who have been reporting sponsor identification for years are at a loss to define its nature specifically." Agency men have been repeatedly urged not to compare the S.I. ratings of their programs with those of competing shows. Hooper advised, "It is unsound practice to attempt any comparisons of Hooper sponsor identification figures with any other figures, except sponsor identification on that same program on preceding and succeeding reports."

In some cases, a switch from rather straight copy to a type of commercial deliberately calculated to produce high sponsor identification has resulted in tangibly decreasing sales results. A sponsor who sold a vitamin product created a series of commercials using a unique sound effect that sold the product *name* so effectively that sponsor identification went up. But sales went down. Call-backs on program listeners the day following the broadcast revealed that less and less listeners were buying the product. When the program returned to direct reason-why copy without any attempt to plug the trade name and build sponsor identification, the sales productivity of the show climbed again.

One investigation revealed that persons who were known to listen to a certain program, although they could not identify the sponsor, used the product more than non-listeners. Even though they could not remember the sponsor's name offhand, they were influenced by his commercials. Generally, a high sponsor identification will do no harm, and should do a certain amount of good, provided it is not exaggerated and made an end in itself.

V. *To increase sponsor identification, deliberately employ sponsor identification gimmicks or devices.* Radio advertising is a business of contradictions. Research authorities have pointed out that program ratings and sponsor identification should not be given too much importance; yet both remain a part of the picture, and frequently a program is viewed critically if it scores low on either count. Suppose a sponsor, his advertising manager, or an advertising agency account executive *insists* that the program producer or commercial writer do something to step up a sponsor identification rating. What can be done? (a) Increase the number of times the sponsor's name (or product name) is mentioned within each commercial. (b) See whether the product name can be casually mentioned in the script, either in a quip tossed off by the program's star (like Bob Hope's breezy rhymes about Pepsodent), or in a name given some element of the program (like the "Swantette" or Chesterfield "Satisfiers"). (c) Try to work out a device whereby the audience participates in commercials. This is memorable, and has been used with success in the half-hour daytime children's dramatization *Let's Pretend*, which rings up S.I. ratings of over sixty for its sponsor, Cream of Wheat. Children in the studio audience take part in the announcement, play commercial games with the announcer, shout out in unison. (d) Consider inserting the word "sponsor" or "sponsored by" in the script, to aid poorly informed or uneducated listeners in replying when asked by the Hooper telephone interviewer as to who sponsors the program. (e) Use a special musical effect to draw attention to the product name (like the up-and-down-the-scale C-R-E-S-T-A---B-L-A-N-C-A signature); or use a Sonovox effect for the same purpose.

Wright-Sonovox, Inc., analyzed the extent to which Sonovox air trade marks had increased brand identification ratings of five network programs over a period of several months. Their findings showed an average sponsor identification increase of 46 percent. Individual sponsor identification changes were as follows:

Programs	S.I. before Sonovox	S.I. after Sonovox	Percent of Increase
A (A.B.C.)	41	58	41
B (C.B.S.)	34	49	44
C (N.B.C.)	35	57	63
D (N.B.C.)	36	49	36
E (C.B.S.)	52	68	31

ADDITIONAL CONSIDERATIONS

I. Consider putting your network program on the road for a tour through selected markets. Many advantages can be cited for touring a program: (a) It greatly arouses listener interest in every city visited, in the immediate local broadcast, and in following broadcasts. Program stars are brought directly to the people, and can say hello to their fans. (b) Thousands who attend each local broadcast become personal promoters of the program by telling their friends and neighbors about what they heard and saw. (c) It is an excellent source of national and local publicity for the show. (d) It dramatizes to local dealers who distribute the sponsor's product the idea that the item has a powerful, interest-arousing, thoroughly alive radio promotion behind it. This in turn encourages dealers to extra sales effort. (e) It directly aids in influencing wholesalers and retailers to stock the sponsor's product. This final advantage of putting the network show on tour is important, practical, and exclusive; no other advertising or promotion method offers anything that quite equals it.

A. Which programs should travel? Some types of programs are ideally adapted to road trips:

1. Programs which by their very nature are travel shows, like *Vox Pop*.

2. Any audience participation program. *Professor Quiz* and *Take It Or Leave It* are examples of quiz shows which have had successful road trips.

3. A musical program, or concert group, or name band. Such a unit is apt to tour whether or not it has an air contract, and its radio trips are self-liquidating.

4. Almost any other type of program, *provided* that the road trip is not disproportionately expensive, and the talent is willing to undergo the inconvenience and hard work which are inevitably a part of a tour. An exception is the film-starred presentation like *Screen Guild* and *Lux Theater*, where performers are anchored to a Hollywood base, and meet their fans across the nation's theater screens anyway.

B. How to get best results from a road tour. Arrange the trip so the show stops off at those cities where the sponsor is particularly interested in increasing product distribution and sales and in stepping up his program rating. Have the stars of your program familiarize themselves with the advertiser's product and its distribution problems, and arrange special get-togethers with local dealers. Finally, make a special effort to coordinate sales promotion and advertising with the road show. Use local advertisements to tell the audience how to get tickets, and to tell them when tickets are gone. Traveling a show can be expensive; it may cost as much as two thousand dollars a week. But if the trip is smoothly organized and energetically executed, and takes advantage of the many promotional and merchandising opportunities, it can be well worth the trouble and cost.

11. *If you have a network show on the air for a major product, and want to use the program also to introduce a new product which has only sectional distribution, arrange for local cut-in commercials.* General Mills once faced a problem in introducing a new electric iron, which had to be brought out sales district by sales district. The firm used regional and local cut-in announcements on one of its daytime serials, *Woman in White*, and thereby opened up one territory after another for the new iron. Cut-in commercials are delivered by announcers in local stations while the regular network announcer is delivering his commercial to the national audience as a whole. Cut-ins can be employed in various ways to "localize" network radio. Sealtest milk products and Westing-

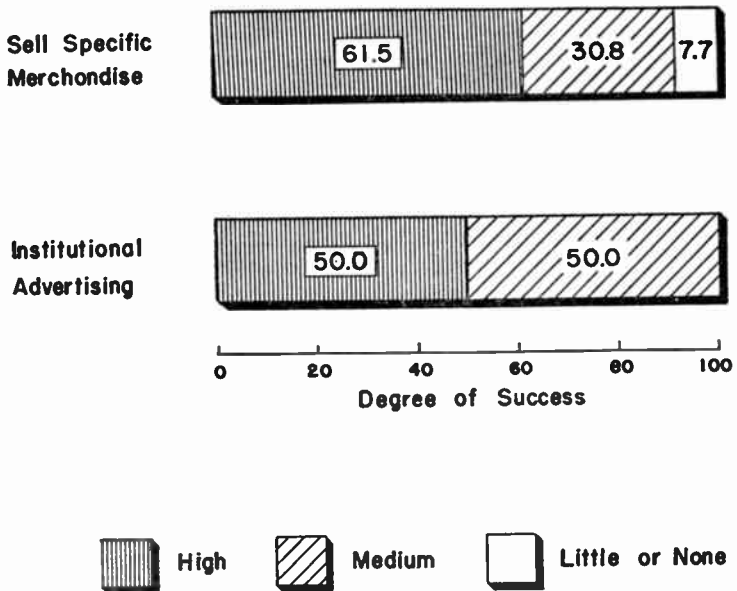


Figure 70. Relation between advertising success and campaign objective, as reported by network advertisers in 1947.

house are companies which have used cut-ins effectively to plug the names of local dealers.

III. *If the objective of your network program is institutional rather than merchandising, don't be surprised if the results seem comparatively less impressive.* Network advertising can be used to sell either merchandise or institutional ideas, but it is interesting to note that sponsors using the networks for institutional purposes tend to be slightly less satisfied with the results than those who use it for direct selling. Figure 70 illustrates the findings on this subject made in the author's station-wide study of the actual use of radio by national advertisers. 61.5 percent of the network advertisers replying reported "high success" from efforts to sell specific merchandise, while 50 percent reported "high suc-

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cess" from attempts at institutional promotion. Still, 7.7 per cent of those who employed direct selling told of "little or no success," while none of the institutional advertisers reported that their network activities were actually unsuccessful. No doubt these fluctuations are due almost entirely to the difficulty of tracing specific results from institutional promotion, rather than to any characteristic of network radio itself.

IV. *Advertise, promote, and publicize your network program to build its audience and to win cooperation from the advertiser's own organization, his sales staff, and his wholesalers.* Program promotion is indispensable in filling the gap between a web show's actual and potential audience. The four chief promotion methods are: (a) *advertising*, which includes any paid-for message in any medium urging listening to the sponsor's show; (b) *publicity*, which means sending newsworthy releases to established news channels and thus attracting attention to the program and its performers; (c) *exploitation*, which refers to developing of stunts, events, personal appearances, and tie-ups to promote the show; and (d) *merchandising*, which embraces miscellaneous techniques of program promotion, relating largely to use of advertiser's own facilities.

A. Kinds of program advertisements.

1. "Spotlight" ads, which are small newspaper advertisements promoting specific broadcasts, often run weekly.

2. Larger newspaper ads used to announce a new program, its return to the air in the fall, or a change in the network, station, time of broadcast, or name of star.

3. General program advertisements which may appear in any medium—such as street car and taxi signs, bus and subway cards, minute movie spots in theatres, outdoor posters, billboards, direct mail, and magazine or newspaper advertisements.

4. Use of inserts in the sponsor's regular product advertisements in space media, to tell the name of the program, network, station, time, star, etc.

5. Advertisements featuring the sponsor's product, but built around the star of his program, sometimes with the star giving product testimonial.

B. Kinds of program publicity.

1. General news releases for each program, which name the story (if a drama), the features, guest stars, etc., for use by newspaper radio editors, press associations, and syndicated columnists.

2. Publicity items of unusual news value, sent directly to news editors rather than radio editors; and items with a special slant (such as food, fashion, sports, etc.) sent to editors of those departments of a newspaper devoted to those things.

3. Release of occasional human-interest feature stories, with short versions sent to those editors who insist on brevity, and well-developed items for those editors who can use longer editions.

4. "Exclusive in your city" stories, specially-written releases which give individual slants to basic releases, tailor-made for editors who dislike receiving the same releases sent to other papers or to make doubly sure that an important story gets attention.

5. Stories slanted for radio, fan, and national magazines, built around stars and program, with pictures taken at rehearsal, etc.

6. In addition to the news releases themselves, photos—either prints or mats, according to the newspaper's preference—sent to those papers which use pictures.

C. Kinds of program exploitation.

1. Contests linked with the program's title, main idea or plot development (such as choosing local *Queens* to promote the "Queen for a Day" program or a contest to name a new baby or puppy on a serial show, etc.)

2. Exploitation tied in with a motion picture (for example, the one in which the star of a new movie may appear as guest on a program in which the movie is plugged, with

special promotion for both show and picture; or use of premium offer on show, with premium a copy of piece of jewelry worn in the picture, etc.).

3. Feuds between program stars, such as the long-standing Fred Allen and Jack Benny affair.

4. Gala opening and press parties for a new program or when a show goes back on the air in the fall.

5. Personal appearances of program stars at places where they will be seen by large crowds or be made the subject of news items.

6. Special awards, prizes, or scholarships offered in the program.

7. Manhunts, as for missing program stars or their relatives. (These can be either real or fictitious, as placing the star unheralded in a big stadium and asking the crowd to locate him, or pretending that a comedian's aunt, uncle, or brother is lost, etc.)

8. Deliberately devised romances of or between program stars, in which they are seen, photographed, and reported on.

D. Kinds of program merchandising.

1. When a sponsor has two or more programs, plug each program over the other, with some such line as "And be sure to hear Sudsy-Wudsy's other show . . . (giving name of program, etc.)"

2. When sponsor's star appears on another program, get a credit line for name of the sponsor's show.

3. Use of stickers, inserts, etc., on the advertiser's package, naming his program and stars, network and time; and urging listening.

4. Program promotion displays in dealers' store windows and as counter cards.

5. Use of program posters on company trucks.

6. Brief mention of program on company letterhead and placing a plug for the show on company envelopes by a metered mail machine.

7. Giving away souvenir booklets containing some interesting information and describing program and stars—offered either to studio audience or to home listening audience.

8. Use of miscellaneous give-aways by the sponsoring company, such as blotters or calendars which promote the show.

E. Kinds of promotion to the trade. In actual experience, the success or failure of a network program often hinges not so much on whether or not the program gains a large listening audience or helps sell merchandise, but on whether it is liked by the advertiser's own organization and arouses the enthusiasm of the sponsor's sales staff, wholesalers, and dealers, convincing them that it is a good entertainment and merchandising vehicle for the sponsor's product.

The following methods have been used effectively in promoting web shows to the trade:

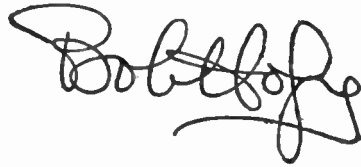
1. To boost the program among the sponsor's own staff, describe the show in the company's house organs and other publications and distribute broadcast tickets to the organization, inviting them behind the scenes at the program.

2. To stir up interest among the advertiser's sales staff, arrange for a prepromotion at a salesman's meeting just before the show first goes on the air, and use dramatic presentation devices to play up the program as an aid to the salesman. Also, prepare portfolios for the salesmen describing the program and the radio advertising campaign, which the salesmen can use in talking with dealers.

3. To promote the program directly to the sponsor's wholesalers and dealers, place advertisements and publicity for the show in trade papers read by these persons. Also, broadsides, telegrams, and letters can be sent to dealers when the program is first aired, and after that bulletins and displays can be distributed to dealers from time to time.

Chapter 15

Foreword by

A handwritten signature in black ink that reads "Bob Hope". The signature is written in a cursive, flowing style with a long horizontal line extending from the end of the name.

On the night that I made my first broadcast in Hollywood, I was given a large studio with a huge sign outside that said: "Bob Hope Is about To Broadcast. Welcome."

Four people came—a woman and two children who had just heard the Charlie McCarthy show, and an embarrassed old gentleman who was looking for a place to fix his garter. Silences followed each gag. I fumbled my lines, dropped a page from my script. The show flopped miserably.

It seemed that only a big, laughing audience at the next performance would save my job. I bought some rope, tipped my studio ushers, and then next week as the audience came streaming out of the Charlie McCarthy show I trapped them between two ropes leading to an open door marked "Exit." As the crowd passed through the door, I repeated: "I'm Bob Hope. I'm about to broadcast some very funny jokes. Here are your tickets. Thank you." I bagged an audience of reluctant and bewildered citizens. But once the broadcast began, they started to laugh. That was the last time I needed to catch my listeners with a rope.

Whether or not it seems ludicrous, the story has a moral: if you want your program to click, do everything you can to

get it off to a good start. Use every trick you know to attract an audience right from the first minute you're on the air. Once you've jumped the hurdles posed by the first few broadcasts, all you have to do is give the audience more of what they *want*, and less of what they *don't want*: if something clicks, keep it up; if something lays an egg, get rid of it fast.

In a comedy show you can usually let the laughs, or the icy silences, tell you what's going over and what isn't. But don't count on the studio audience alone to tip you off. Keep your ear to the ground for spontaneous reactions by average listeners.

An instance occurred one afternoon during the war while I was in Bizerte. As I've related in my book, *I Never Left Home*, I heard a big tank driver from Texas ask another soldier, "What's all this crowd for? What's going on?" His buddy said, "Bob Hope's going to do a show for us." The first guy said, "You mean Bob Hope followed us all the way to Bizerte? I volunteered to serve my country, but this is ridiculous." His buddy answered, "Don't forget, Frances Langford is here, too." The Texas guy said, "That's what I mean. Who needs Hope?"

Following my own advice (for a change), I gave the fellows a little less of what they didn't want so much of (Hope) and more of what they wanted a lot of (Langford), with the result that the shows clicked.

Bob Hope, radio's breezy, quick-talking, self-deprecating comedy star, is the nearest thing to being everybody's favorite funnyman.

After a few hand-to-mouth years in vaudeville, Hope's brand of comedy caught on. He appeared in the Broadway musicals *Ballyhoo of 1932*, *Roberta*, *Say When*, *Ziegfeld Follies*, and *Red, Hot and Blue*. In 1934, he got into radio, worked for a succession of sponsors, then inked a long-term

contract with Pepsodent. Juicy motion picture parts came his way in *The Big Broadcast of 1938*, and other films, especially the "road" pictures.

Hope traveled one million miles to entertain troops during the war, raised billions for war bonds, and received the Legion of Merit from President Truman.

What makes a network program click?

THERE ARE THREE SCHOOLS of thought about how to judge whether a network program is successful: (a) The first school considers a web show a success only if it snares a high program *popularity rating*. It must rate among “the top 15” or at least gain a Hooper or Nielsen rating of 15 or more. (b) The second places less emphasis on Hooper or Nielsen program ratings and more on the *prestige* and *reputation* which the program enjoys, with public and trade. (c) The third shows little interest either in high ratings as such or in program prestige, but is concerned with cost-per-thousand listeners, and especially with the *aggregate of sales* a program helps produce in relation to cost.

In a sense, all three theories are right because each is a solution of a different sales problem. For low-cost impulse purchases like cigarettes, toothpaste, coffee, and especially products with extremely wide distribution fighting to maintain leading sales positions, program prestige is secondary; and if cost is within reason, the main thing is top program popularity and shrewdly-planned commercials—to reach and sell more prospects than competitors can in the same week,

month, or year. On the other hand, corporations not faced by intensely competitive situations but concerned with public, labor, and government relations, are correct in looking for prestige programs which make a distinct contribution to radio fare and win praise from the discriminating. Other manufacturers, since their advertising budgets are smaller and their products are bought by only one segment of the population (like lower-income housewives), are justified in seeking low-cost programs aimed at specific kinds of listeners.

Each of these types of advertisers will have a different idea about what makes a network show successful. In general, though, *any* network show is a success if it: (a) reaches a reasonably large audience; (b) reaches an audience which contains a fairly high percentage of prospects; (c) is fairly priced in relation to audience attracted; (d) reflects the personality of the sponsor; and (e) provides a suitable vehicle for his commercials.

Successful web shows click both as creative achievements and as financial values. This chapter will consider these two aspects individually. The first part will discuss factors that make network programs successful audience-getters; the second part will analyze average ratings, costs, and cost-per-Hooper-point of sixteen types of network programs.

WHAT MAKES WEB SHOWS CLICK AS AUDIENCE-GETTERS

To win a sizable audience, a program requires a sufficiently strong basic idea, competent script, adequate casting, and professional directing. More specifically, audience size is determined by a complex combination of factors, and not all concern the program itself: (a) time of day program is on; (b) day of week; (c) network; (d) size of audience of competing programs; (e) characteristic appeals of competing programs; (f) size of audience of preceding and following programs on the same and competing stations; (g) publicity, advertising,

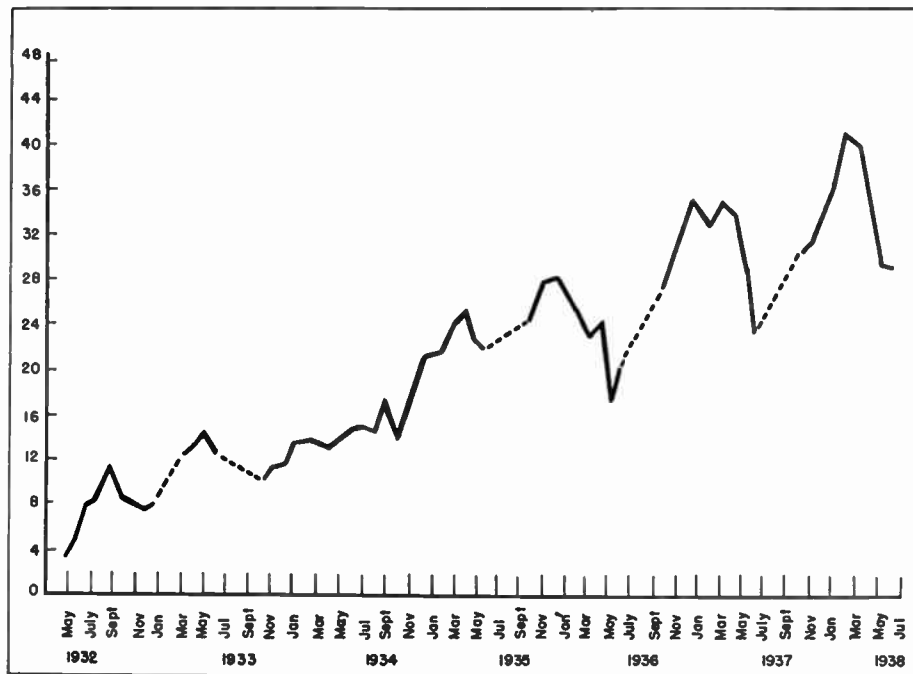


Figure 71. Crossley ratings on Jack Benny.

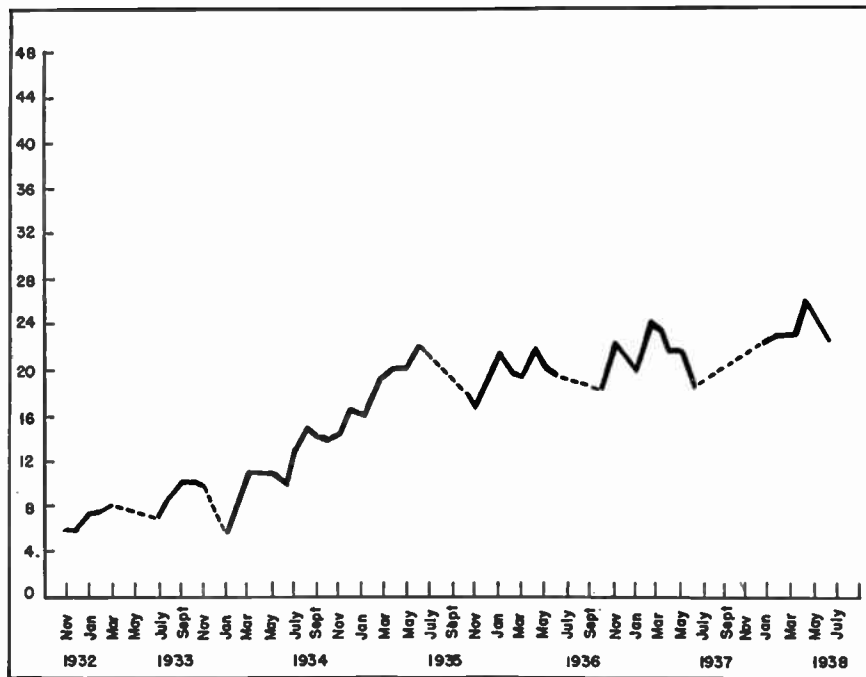


Figure 72. Crossley ratings on Fred Allen.

and exploitation given the program; and (h) duration of time program has been on the air.

It is ordinarily true that new programs do not hit the rating jackpot until they have been aired for several years. Big audiences are built gradually. Jack Benny, as Figure 71 indicates, worked his way up from the bottom. Benny first went on in May, 1932, for Canada Dry with a 3.5 Crossley rating. He climbed to 8.3 by January, 1933, when Canada Dry discontinued. Again he was on in March, 1933, with a 12.2 for Chevrolet. Subsequently his rating zigzagged up rather consistently until he scored a 41.0 Crossley rating in 1938. Fred Allen, as shown in Figure 72, started with a slightly higher rating, a 6.1 Crossley rating in November, 1932, and climbed by a somewhat similar process to a 26.4 in April, 1938. Allen and Benny proved that the first five years are the hardest.

Analysis of the internal factors of successful programs shows that most have four popularity-building characteristics: (a) adherence to a *fundamental type* of entertainment with known appeal to the mass audience; (b) a *distinguishing characteristic* which sets the program apart from others of the same type; (c) at least one dominant *show-wise personality*, either as the program's star or as the program's director, backed by a competent cast and program-creating group; and (d) *uniform quality* from week to week, the ability to maintain a standard over an extended period. Since each major type of network program is a problem in itself, the practical question of what makes a web show click should be considered in terms of program categories. To give specificity, representative examples of successful shows in each category have been cited, their formats described, and reasons for their success suggested.

WHAT MAKES A MUSICAL PROGRAM CLICK?

I. *Appeal*. FUNDAMENTAL APPEAL: Sensory enjoyment of sound, rhythm, and form is universal, though different types of music attract different audiences. SUCCESS ELEMENTS: Listen-

ers are becoming increasingly discriminating, are better able to evaluate musical talent, and particularly in popular music they like styles of arrangement and type of orchestral and vocal units that follow current trends.

II. *Case histories of musical programs that clicked.* **MUSICAL FORMULA PROGRAM.** A unique musical organization, the *Fred Waring Show* combined glee club and orchestra, plays original easy-to-listen-to arrangements. With Waring doing casual introductions and chatter between numbers, the show combines spontaneity with well-rehearsed, seriously-performed solo, choral, and orchestra numbers. **SHOW-WISE PERSONALITY:** Waring, who both directs and emcees. **DISTINGUISHING CHARACTERISTIC:** Unique classical approach to popular music, presented with genial informality.

III. *Semiclassical program.* A symphony orchestra on *The Telephone Hour* presents renowned artists of opera and concert stage. Programs consist of selections by guest stars, symphonic orchestral numbers, and a dignified institutional message. **SHOW-WISE PERSONALITY:** Donald Voorhees, who directs the orchestra. **DISTINGUISHING CHARACTERISTIC:** Has dignity of the classic concert hall plus showmanship of big name performers.

IV. *Classical music program.* The cast of *The Metropolitan Opera* presents, directly from the "Met" stage, works from standard operatic repertoire, including operas selected through the listeners' poll. **SHOW-WISE PERSONALITY:** Milton Cross, sonorous-voiced, award-winning announcer. **DISTINGUISHING CHARACTERISTICS:** During the intermissions, special features are heard—*Opera News on the Air*, *Opera Quiz*, and *Opera Round Table*.

WHAT MAKES A MUSICAL VARIETY PROGRAM SUCCESSFUL?

I. *Appeal.* **FUNDAMENTAL APPEAL:** Combines comedy and music, with spotlight on the vocal star. **SUCCESS ELEMENTS:**

Featured vocalist must be currently in ascendancy, and blending of music and variety should provide enough continuity and humor to support the vocalist but not so much that the major appeal (music) is overshadowed.

II. *Case history of a musical variety program that clicked.* Crosby on the *Bing Crosby Program*, popular with both men and women dialers, presents new and old tunes in an easy, unhurried show enjoyed as much by those taking part as by the audience. **SHOW-WISE PERSONALITY:** Crosby, who is not only a great singer but Academy Award-winning actor. **DISTINGUISHING CHARACTERISTIC:** Crosby banters with big-name stars who are his guests, and may end up doing a duet with them.

WHAT MAKES A NAME COMEDY SHOW OUTSTANDING?

I. *Appeal.* **FUNDAMENTAL APPEAL:** The chance to laugh at other people, the warm feeling of superiority, the escape from monotony, attract dialers to radio's high-powered comics. **SUCCESS ELEMENTS:** Above all, a name comedy show hinges around the program's star—his talent, experience, and ability to inject a sense of humor into the microphone. Creation of a format and selection of writers are also key factors.

II. *Case history of a name comedy show that clicked.* In the Hope format for *The Bob Hope Show*, fast-talking gag monolog is combined with laugh-studded dialog, while a girl vocalist provides melodic relief. Well-developed secondary comedy characters, such as luxuriantly mustached Jerry Colonna and man-hunting Vera Vague, were foils for Hope's wit. **SHOW-WISE PERSONALITY:** Years in vaudeville, motion pictures, and broadcasting have developed funnyman Hope into an astute radio showman. **DISTINGUISHING CHARACTERISTIC:** Though an adherent of the self-deprecatory school of humor, Hope gives it a different twist, characterizing himself as a "smart

fall guy," who knows all the answers but always comes off a little worse than the average man. His programs are consistently well scripted and brightened by smooth ad-libs.

WHAT MAKES A DRAMATIC PROGRAM CLICK?

I. *Appeal*. **FUNDAMENTAL APPEAL.** Through skilful production, radio can create upon the listener's imagination certain dramatic impressions virtually impossible to achieve in any other medium. **SUCCESS ELEMENTS:** A dramatic show needs sufficient format to give it week-to-week unity, high-quality script, competent casting, and seasoned directing. Use of Hollywood stars, if announced and promoted in advance, may hypo a Hooper rating.

II. *Case history of a dramatic program that clicked.* Verbal versions of top Hollywood movies on *Lux Radio Theater* complete with stars, are presented in a one-hour package, popular with both younger and older listeners. Appearance of a celebrity in an adaptation of a film is a big draw for moviegoers. **SHOW-WISE PERSONALITY:** Originally under the aegis of polished Cecil B. DeMille, and later emceed by another veteran of the motion picture industry, William Keighley. **DISTINGUISHING CHARACTERISTICS:** The hour format; better-than-usual post-curtain chatter; and the fact that no original story has ever been presented—Lux takes no chances with originals.

WHAT MAKES A MYSTERY PROGRAM CLICK?

I. *Appeal*. **FUNDAMENTAL APPEAL:** Combines excitement of adventure with emotional stimulation of contact with crime, to offer suspenseful escape. There is also a self-rating appeal (listeners try to solve the crime), and self-identification satisfaction (listeners identify themselves with detective). **SUCCESS**

ELEMENTS: Since mystery literature is constructed on fixed-plot patterns, a hit requires freshness and originality in plot and dialog. It should arouse interest immediately and maintain pace and suspense.

II. *Case history of a mystery program that clicked.* Spade, the tough, humorous "private eye" in *The Adventures of Sam Spade*, to whom all dames are sweethearts, operates from a dingy cigarette-burned office in one of San Francisco's more rugged neighborhoods. To this office come many clients: some in despair, others because they are afraid of the cops, some who just want to find out what makes Sam tick. SHOW-WISE PERSONALITIES: Dashiell Hammett, popular author and creator of Spade, pools his talents with those of William Spier, outstanding producer of mystery shows. DISTINGUISHING CHARACTERISTICS: Starkly realistic dialog contrasts with fantastic characters and occasionally weird situations, springing from the Orient or Europe. Also unique is the program format in which Sam dictates a report to his secretary, Effie.

WHAT MAKES AN AUDIENCE PARTICIPATION SHOW A HIT?

I. *Appeal.* FUNDAMENTAL APPEAL: The straight quiz program appeals to different persons for different reasons: (a) competition between contestant and listener; (b) sporting appeal of the contestant against the question; (c) self-rating appeal of the listener against the question; and (d) rationalization of the listener that his passive approach to knowledge is educational. Introduction of stunts, such as the "consequences" in *Truth or Consequences*, adds humor, human interest, and the drama of the unexpected.

II. *Case history of an audience participation show that clicked.* Participants in *People Are Funny* are led through hilarious antics, some of which are prolonged for weeks. The show is highly spontaneous, and contestants walk off with money or valuable prizes. SHOW-WISE PERSONALITY: Emcee Art

Linkletter is fast and clever at ad-lib and makes the participants comfortable. **DISTINGUISHING CHARACTERISTIC:** Situations are created for about four contestants; two of these situations usually require a person to leave the studio to confront outsiders who are not in on the gag, and then report back at the end of the program with details of their experience.

WHAT MAKES A NEWS PROGRAM OUTSTANDING?

I. *Appeal.* **FUNDAMENTAL APPEAL:** Desire to feel in tune with an ever-changing society prompts interest in news as reported in all communications media. Radio often presents news more quickly than the newspapers, and many people find it easier to listen than to read. **SUCCESS ELEMENTS:** A network news-cast should have: News from best sources (network correspondents as well as regular wire services); headline summaries at the opening, to show that there is news of interest to everyone, within the news-cast; commercials which do not interrupt news unnecessarily and which are in good taste; and pleasant, effective delivery.

News commentary (distinct from news-casting) calls for a more impressive personality; ability to simplify, dramatize, and illuminate complex issues; and a political viewpoint which the mass audience can either agree with or find interestingly challenging. The gossip-type commentary is an important specialty. If skilfully handled, it may snare a higher audience rating than any other type of news.

II. *Case histories of news programs that clicked.*

A. *Newscast.* (*News of the World.*) This fifteen-minute morning news summary begins with round-up news from the C.B.S. newsroom and switches to correspondents in various news centers of the world. **SHOW-WISE PERSONALITY:** Douglas Edwards, youthful radio veteran, who during the war reported from London, Paris, and Germany, handles the news summary from New York. **DISTINGUISHING CHARACTERISTIC:** After each

correspondent has finished his on-the-spot report, he switches back to news headquarters, New York, where the next correspondent is introduced. This makes for clearer, more effective remote pickups and packs in thorough coverage.

B. News Commentary. (*Walter Winchell.*) Gossipy inside dope, dynamically presented, gives Walter Winchell the widest audience of all radio commentators. He includes all types of news. SHOW-WISE PERSONALITY: Winchell has a flair for dramatic presentation and is skilled at intriguing the masses. DISTINGUISHING CHARACTERISTIC: The show is strong in personality and individual style.

WHAT MAKES A TOP-RANKING SPORTS PROGRAM?

I. *Appeal.* FUNDAMENTAL APPEAL: Americans are traditionally sports-lovers, and big sports events draw big audiences. The all-time Hooper rating for commercial broadcasts, up to 1947, was the 67.2 of the Louis-Conn fight. SUCCESS ELEMENTS: An interest-arousing, authoritative sports announcer; varied format, to appeal to all types of sports fans; special human interest features, like interviews with famous athletes and coaches; and, if play-by-play, sports events of maximum mass appeal.

II. *Case histories of sports programs that clicked.*

A. Commentary. (*Sports Newsreel.*) SHOW-WISE PERSONALITY: Bill Stern, who conducts *Sports Newsreel*, is a veteran announcer and sportscaster with an actor's ability for narration. DISTINGUISHING CHARACTERISTIC: Stern is featured in true sports stories in which part of the sports figure's life is dramatized, part narrated. He also interviews a sports celebrity or a popular figure with a slant on sports.

B. Play-By-Play. (*Cavalcade of Sports.*) A series of blow-by-blow descriptions of major bouts, *Cavalcade of Sports* also includes interviews with sports contenders. SHOW-WISE PER-

SONALITIES: Sportscasters Don Murphy and Bill Corum give fast reports that make exciting listening. DISTINGUISHING CHARACTERISTIC: As a regular play-by-play series that goes on the air, even when sports events to be reported are not outstanding, it is ready when big events appear and can take advantage of the vast audiences they attract.

WHAT MAKES AN EDUCATIONAL PROGRAM EFFECTIVE COMMERCIALY?

I. *Appeal*. FUNDAMENTAL APPEAL: Three groups are especially attracted by programs which are largely or partially educational: (a) those who believe they want to improve themselves but are unwilling to study books; (b) listeners in higher socio-economic levels; and (c) students assigned to listen to such programs by their teachers. SUCCESS ELEMENTS: Educational programs must use showmanship which injects the dramatic and controversial into the scholastic, to produce listenable radio fare.

II. *Case history of an educational program that clicked*. A panel of authorities on *America's Town Meeting of the Air* discusses and argues topics of current interest. Unlike a debating program, "Town Meeting" has few fixed rules. Experts selected are put in front of the microphones and can say anything they want just so they stay within their time limit, give the other experts a chance to talk, and answer questions put to them. SHOW-WISE PERSONALITY: George V. Denny, Jr., who conceived the program, is the competent showman-moderator. DISTINGUISHING CHARACTERISTICS: At the end of the program, studio audiences may heckle at will—a stroke of showmanship that allows the masses to take part. Denny chooses subjects of great current interest, and always selects at least one speaker who is well-known. Each expert must be well-informed, and Denny is most pleased when experts are both well-informed and well-known.

WHAT MAKES A DAYTIME SERIAL SUCCESSFUL?

I. *Appeal*. FUNDAMENTAL APPEAL: Soap opera permits the housewife to live vicariously a life more exciting than her own. Some women say that soap operas provide them with information they can use in solving their own problems. SUCCESS ELEMENTS: So many serials are aired, and basic patterns are so similar, that it takes ingenuity to make a serial stand out. William Ramsey, of Procter and Gamble, explained what makes a good soap opera: "Script is number one. Director is number two. Cast is number three—in order of importance."

II. *Case histories of daytime serials that clicked.*

A. The town of *Ma Perkins* is Rushville Center, a Mid-western village, and the locale is Ma's cozy parlor adjoining the local lumberyard which she has run since her husband's death. She helps untangle many personal dilemmas of her children and friends. SHOW-WISE PERSONALITY: Ma Perkins, cool-headed, tender-hearted matriarch. DISTINGUISHING CHARACTERISTIC: The program boosts feminine egos, for it shows that a woman not only can take care of herself without a man's help, but can aid friends and neighbors as well.

B. Lorenzo in *Lorenzo Jones* is a garage mechanic but tries in vain to be an inventor. While his faithful wife Belle and loyal listeners stand by, he dreams up concoctions like the mechanical nail-polisher or triple-action shampoo. SHOW-WISE PERSONALITY: Lorenzo, though an odd character, is a kind and loving husband. DISTINGUISHING CHARACTERISTIC: Like Ma Perkins, Lorenzo Jones flatters the distaff side, but with a different twist. Lorenzo, by his inadequacy, implies that men are inferior.

WHAT MAKES A WOMAN'S SERVICE PROGRAM A SUCCESS?

I. *Appeal*. FUNDAMENTAL APPEAL: Such programs appeal because: (a) they offer homemaking information which the

housewife can put to practical use; (b) establish a sense of personal friendship between commentator and listener; (c) make a woman feel that she is alert, and improving herself. **SUCCESS ELEMENTS:** (a) Woman commentator is selected with care. (b) Show has definite format, and it is sufficiently broad to appeal to a wide range of listener types. (c) Male announcer who stooges for the commentator is chosen to provide pleasant but not excessive voice and personality contrast. (d) Program is produced, supervised, planned in advance—not allowed to run itself.

II. *Case history of a woman's service program that clicked.* Miss Smith and Ted Collins in *Kate Smith Speaks* make honey, sentimental chatter and commentary for most of the fifteen minutes allotted them. For the rest, Ted Collins reads news bulletins. Topics for discussion include current events, civic questions, and personal problems of listeners. Miss Smith also champions welfare causes. **SHOW-WISE PERSONALITIES:** Although Kate Smith has the limelight while the program is on the air, Collins, her manager, is the businessman and radio producer who has guided Miss Smith to stardom. **DISTINGUISHING CHARACTERISTICS:** There are two: Miss Smith's well-pitched musical voice with its familiar inflections, and the format which characterizes her as a God-fearing, country-loving, humanity-sympathizing woman who still manages to keep a sense of humor.

WHAT MAKES A CHILDREN'S PROGRAM CLICK?

I. *Appeal.* **FUNDAMENTAL APPEAL:** Children are enthusiastic radio fans, and their imaginations add to the realism and impact of air drama. Stories are a favorite form of juvenile entertainment; radio can tell them better than parents can. **SUCCESS ELEMENTS:** Children's programs that succeed are aimed at the younger set (approximately from five to eight, by means of such entertainment as fairy tales) or to the older set (ap-

proximately from nine to sixteen, by such fare as the dramatic, suspenseful late-afternoon adventure serials).

II. *Case histories of children's programs that clicked.*

A. Opening with an exciting theme, an orchestration of the *William Tell* overture, the *Lone Ranger* thirty-minute show follows the adventures of the masked horseman and his guide Tonto in their fight for justice against "desperadoes who escaped from jail, bandits who murdered a ranchman, and culprits who trick fur trappers." SHOW-WISE PERSONALITIES: George W. Trendle and H. Allen Campbell, owners and producers of the *Lone Ranger*, are programming-veterans. DISTINGUISHING CHARACTERISTIC: It is the one serial which has fully capitalized on the saga of the wild and woolly West.

B. The weekly half-hour dramatization of *Let's Pretend* is essentially for younger children, but incidentally attracts older sisters, brothers, and even mothers. Programs are based on original stories and adaptations of treasured fairy tales. Instead of a regular middle commercial, the audience of children plays a commercial game with the announcer, giving shouted answers and whistles on cue. SHOW-WISE PERSONALITY: Nila Mack, talented and experienced program creator, writes and produces. DISTINGUISHING CHARACTERISTIC: The charming, beautifully told tales are so superbly performed that *Let's Pretend* easily stands out as one of the finest younger children's programs.

WHAT MAKES SHOWS CLICK IN TERMS OF RATINGS AND COSTS

Anyone who goes shopping, whether for butter and eggs or for a network program, has to have preliminary ideas of typical quality and prices against which to compare a specific commodity offered at a certain price, in order to discern a bargain. The following analysis indicates what to expect from sixteen types of sponsorable network programs in terms of:

(a) Hooper ratings; (b) talent cost; and (c) cost-per-Hooper-point. Instead of using only eight or nine categories, as is frequently done in network-program analysis, the author has used sixteen groupings, to provide sufficient specificity. Without such sharply defined categories, analysis of program types becomes too fuzzy and vague to be of much practical value to advertisers.

It is always a problem in an analysis of this kind to determine which particular programs should be included under each category. Since there are no well-established rules, the author has had to rely on his own judgment, but in order that it be shown exactly how the figures were computed, names of all programs included in each grouping are listed. Ratings used were adapted from the C. E. Hooper, Inc., "Pocketpiece" for February 1-7, 1946, a typical midwinter period when ratings generally are at their highest. Talent costs were based on estimates for the 1946 season released by *Variety* and *Billboard*, outstanding publications of the entertainment industry. While the figures apply specifically only to the brief period studied, averages are somewhat indicative of ratings and costs over a broader period.

COSTS AND RATINGS FOR EACH PROGRAM TYPE

I. *Name Comedian Shows*. Programs include: Abbott and Costello, Fred Allen, Jack Benny, Burns and Allen, Judy Canova, Joan Davis, *Duffy's Tavern*, Bob Hope, Charlie McCarthy, *Fibber McGee and Molly*, Moore-Durante, Red Skelton.

<i>Rating</i>		<i>Talent Cost</i>		<i>Cost-per-Hooper-point</i>	
Highest	32.6	Highest	\$22,500	Highest	\$1,056.33
Lowest	11.2	Lowest	9,500	Lowest	333.33
Average	20.5	Average	15,250	Average	736.22

Of the sixteen program types, comedy-variety scored the highest average rating, had the highest average talent cost, and ranked about midway on a cost-per-Hooper-point, was

neither a remarkable "bargain" nor an "extravagance." Ten other program types have the edge on comedy-variety in reaching listeners economically, but comedy is in front for reaching biggest possible audiences in least possible time.

II. *Name Bands.* (Popular music, usually without guests or special audience-building gimmicks.) Programs included in the category: Carmen Cavallero, Bob Crosby, Woody Herman, Sammy Kaye, Guy Lombardo, *Spotlight Bands.*

	<i>Rating</i>		<i>Talent Cost</i>		<i>Cost-per-Hooper-point</i>
Highest	9.5	Highest	\$5,000	Highest	\$609.70
Lowest	3.3	Lowest	4,000	Lowest	421.02
Average	6.0	Average	4,500	Average	515.36

Name bands proved to be one of the lowest-cost program types in nighttime network radio. They were also one of the lowest on the Hooper scale, but talent costs were so rock bottom that name bands ranked well on the cost-per-Hooper-point.

III. *Name Vocalists.* (Supported by a variety format.) Programs included: Gene Autry, Bing Crosby, Dick Haymes, Frank Sinatra, Ginny Simms, Dinah Shore.

	<i>Rating</i>		<i>Talent Cost</i>		<i>Cost-per-Hooper-point</i>
Highest	25.0	Highest	\$25,000	Highest	\$1,265.06
Lowest	7.5	Lowest	7,500	Lowest	935.25
Average	13.4	Average	13,417	Average	1,019.63

These shows were second only to comedy-variety on average Hooper ratings, but between them was a gap of almost seven points. Talent costs for this category had soared high when this study was made, and cost-per-Hooper-point analysis showed that name vocalists, at this price level, were not a particularly good "value."

IV. *Popular Music in Concert Format.* Programs included: *American Melody Hour, Bandwagon, Manhattan Merry-Go-Round, Saturday Night Serenade, Waltz Time.*

MAKING A NETWORK PROGRAM CLICK

Rating		Talent Cost		Cost-per-Hooper-point	
Highest	16.8	Highest	\$12,000	Highest	\$714.28
Lowest	9.3	Lowest	4,000	Lowest	330.58
Average	11.8	Average	5,900	Average	477.89

The category title "Popular Music in Concert Format" was created to designate musical programs which offer current songs in a definite framework, placing emphasis on the format itself and on a musical style calculated to appeal to all age groups. The broad-appeal popular music programs in fixed presentation formats, as a group, were fourth in average Hooper ratings, ninth in average talent costs, and fifth in average cost-per-Hooper-point.

V. *Popular and Semiclassical Music in Concert Format.* Programs included: *American Album of Familiar Music, Carnation Contented Hour, Hour of Charm, Telephone Hour.*

Rating		Talent Cost		Cost-per-Hooper-point	
Highest	12.1	Highest	\$8,500	Highest	\$923.91
Lowest	9.1	Lowest	5,000	Lowest	413.22
Average	10.2	Average	6,875	Average	696.57

Programs in this category were in dead center according to talent cost, ranking in eighth position. They were also in eighth position on the basis of average Hooper ratings, and came out ninth in terms of cost-per-Hooper-point.

VI. *Semiclassical Concert Music.* Programs included: Nelson Eddy, *Family Hour, Great Moments in Music, Highways in Melody*, James Melton, *R.C.A. Victor Program*, John Charles Thomas, *Voice of Firestone.*

Rating		Talent Cost		Cost-per-Hooper-point	
Highest	9.0	Highest	\$9,500	Highest	\$1,600.00
Lowest	5.0	Lowest	5,000	Lowest	666.67
Average	7.5	Average	7,250	Average	1,070.43

Emphasis on heavier music in this category of programs begins to drive away a segment of the mass audience. Semiclassical network music programs scored ninth in average

Hooper ratings, eleventh in average talent cost, and fifteenth in average cost-per-Hooper-point.

VII. *Serious Classical Concert Music*. Programs included: Boston Symphony, Detroit Symphony, *Ford Sunday Evening Hour*, Metropolitan Opera, N.B.C. Symphony, New York Philharmonic.

Rating		Talent Cost		Cost-per-Hooper-point	
Highest	4.5	Highest	\$10,000	Highest	\$4,000.00
Lowest	2.5	Lowest	8,500	Lowest	2,439.00
Average	3.6	Average	9,625	Average	3,156.43

Serious classical concert music was not only the lowest category in Hooper ratings, but also one of the more expensive per-Hooper-point. Sponsorship of this type of presentation cannot be justified on the basis of ratings and costs, although it may have much to recommend it in terms of prestige, dignity, public service, and listener loyalty.

VIII. *Straight Drama*. Programs included: Ethel Barrymore, *Cavalcade of America*, *Curtain Time*, *Dr. Christian*, *Exploring the Unknown*, *First Nighter*, *Freedom of Opportunity*, Helen Hayes, *Radio Theatre*, *Real Stories*, *Screen Guild*, *Theatre Guild of the Air*, *Theater of Romance*, *This Is My Best*.

Rating		Talent Cost		Cost-per-Hooper-point	
Highest	23.6	Highest	\$20,000	Highest	\$1,607.14
Lowest	1.0	Lowest	3,000	Lowest	319.15
Average	10.2	Average	9,562	Average	743.02

Straight dramatic programs came out in seventh position according to average Hooper ratings, in thirteenth place on average talent costs, and in twelfth position on average cost-per-Hooper-point. Though a successful program type, straight-drama evening programs are given stiff competition by two other types of evening dramatic fare, melodrama and situation comedy.

IX. *Situation Comedy Drama*. Programs included: *Aldrich Family*, *Amos 'n' Andy*, *Blondie*, *Comedy Theatre*, *Corliss Archer*, *Date With Judy*, *The Great Gildersleeve*, *Life of Riley*, *Lum 'n' Abner*, *Maisie*, *Mayor of the Town*, *That Brewster Boy*.

Rating		Talent Cost		Cost-per-Hooper-point	
Highest	18.7	Highest	\$17,000	Highest	\$1,179.77
Lowest	6.3	Lowest	3,500	Lowest	387.60
Average	12.8	Average	9,080	Average	732.06

Situation comedy came out third in the Hooper sweepstakes, trailing close behind Name Vocalist-Variety shows. Situation comedy appeared in tenth place on a cost-per-Hooper-point basis, but ahead of some other type programs.

X. *Melodrama-Mystery, Detective, Horror*. Programs included: *Big Town*, *Bulldog Drummond*, *Crime Doctor*, *Counter Spy*, *Ellery Queen*, *The Falcon*, *Famous Jury Trials*, *The F.B.I. in Peace and War*, *Gangbusters*, *Inner Sanctum*, *Mr. Keen—Tracer of Missing Persons*, *Mr. D. A.*, *Mr. and Mrs. North*, *The Shadow*, *The Sheriff*, *Suspense*, *Sherlock Holmes*, *The Thin Man*.

Rating		Talent Cost		Cost-per-Hooper-point	
Highest	19.9	Highest	\$7,000	Highest	\$819.28
Lowest	6.6	Lowest	2,500	Lowest	136.61
Average	11.3	Average	4,347	Average	397.21

The popularity which melodrama has increasingly enjoyed with sponsors is largely traceable to cost and rating advantages. Mystery came out in sixth place judged by Hooper ratings, while mystery talent costs were less than for any other type of nighttime network programs. On a cost-per-Hooper-point basis, mystery shows were the most economical in the evening division, second only to women's serials among all types of day and evening network programs.

XI. *News Commentary*. Programs included: Jimmy Fidler,

Earl Godwin, Gabriel Heatter, H. V. Kaltenborn, John B. Kennedy, Fulton Lewis, Jr., Drew Pearson, William Shirer, Frank Singiser, Raymond Swing, Lowell Thomas, Walter Winchell.

Rating		Talent Cost		Cost-per-Hooper-point	
Highest	22.5	Highest	\$7,500	Highest	\$964.91
Lowest	2.8	Lowest	2,000	Lowest	333.33
Average	7.4	Average	4,517	Average	473.80

News commentators appeared in tenth position Hooper-wise, in sixth place on a talent-cost basis, and in the fourth spot according to cost-per-Hooper-point—one of the better network program “bargains.” Sufficient talent-cost figures were not available to provide separate analysis of straight news programs (in contrast to commentaries), but what information was obtained showed that straight news-casts were excellent advertising values. Average rating for news-casts was 8.4, highest, 11.5, and lowest, 5.1. One sponsored news-cast with an 8.9 Hooper rating cost only an estimated \$44.25 per Hooper point.

XII. *Audience Participation.* Programs included: *Bob Hawk Show, Break the Bank, Can You Top This, Detect and Collect, Double or Nothing, Dr. I. Q., Information Please, Kay Kayser's College of Musical Knowledge, People Are Funny, Quick As a Flash, Quiz Kids, Take It or Leave It, Truth or Consequences, Vox Pop.*

Rating		Talent Cost		Cost-per-Hooper-Point	
Highest	19.6	Highest	\$14,500	Highest	\$1,106.19
Lowest	4.1	Lowest	2,250	Lowest	316.90
Average	11.7	Average	6,788	Average	539.38

Audience participation shows were fifth in the Hooper parade, in the midsection on a cost basis, and one of the more economical of evening network types judged by cost-per-Hooper-point. This basic economy factor is a major reason

for the swing toward audience participation shows which began during the middle 1940's.

DAYTIME PROGRAMS

I. *Women's Daytime Serials.* Programs included: *Aunt Jenny, Bachelor's Children, Backstage Wife, Barry Cameron, Big Sister, Front Page Farrell, Joyce Jordon, Just Plain Bill, Life Can Be Beautiful, Lone Journey, Lora Lawton, Lorenzo Jones, Ma Perkins, One Woman's Opportunity, Our Gal Sunday, Pepper Young's Family, Portia Faces Life, Right to Happiness, Road of Life, Romance of Helen Trent, Rose of My Dreams, Rosemary, Stella Dallas, Today's Children, Valiant Lady, When A Girl Marries, Woman in White, Young Dr. Malone, Young Widder Brown.*

Rating		Talent Cost		Cost-per-Hooper-point	
Highest	8.7	Highest	\$3,000	Highest	\$555.56
Lowest	1.5	Lowest	1,300	Lowest	149.42
Average	5.8	Average	2,211	Average	361.99

Women's daytime serials were the highest-rating of all daytime programs heard five times a week. They were the lowest in talent cost of all types of network programs, day or night, and the most economical on the basis of cost-per-Hooper-point. The statistics explain why the daytime serial is so consistently favored by advertisers with a mass-distributed product bought by women.

II. *Children's Daytime Serials.* Programs included: *Buck Rogers, Captain Midnight, Dick Tracy, Hop Harrigan, Jack Armstrong, Lone Ranger, Superman, Terry and the Pirates, Tom Mix.*

Rating		Talent Cost		Cost-per-Hooper-point	
Highest	9.2	Highest	\$9,000	Highest	\$1,000.00
Lowest	2.5	Lowest	2,000	Lowest	416.67
Average	4.8	Average	3,133	Average	582.32

Children's daytime serials scored slightly lower average ratings than women's serials, and cost almost one thousand dollars a week more to produce. They came out in eighth place on the basis of cost-per-Hooper-point, and are still one of the best values in network radio because talent cost is reasonable, and because the program selects a specific customer market.

III. *Daytime Audience Participation.* Programs included: *Bride and Groom, County Fair, Give and Take, Ladies Be Seated, Queen for a Day.*

Rating		Talent Cost		Cost-per-Hooper-point	
Highest	4.3	Highest	\$4,500	Highest	\$1,363.63
Lowest	3.3	Lowest	2,500	Lowest	673.08
Average	4.0	Average	3,600	Average	939.35

Daytime audience participation programs are just beginning to firmly establish themselves as a regular network fixture. Some programs in this category on which talent-cost figures were not available have scored far higher Hooper ratings than any of the shows in this analysis.

1—Variety—name comedian	20.5
2—Name vocalist	13.4
3—Situation comedy drama	12.8
4—Pop music in concert format	11.8
5—Audience participation	11.7
6—Melodrama-mystery, detective, horror	11.3
7—Straight drama	10.2
8—Concert music (pop and semiclassical)	10.2
9—Concert music (semiclassical)	7.5
10—News commentary	7.4
11—Daytime weekly drama	7.1
12—Name band	6.0
13—Women's daytime serials	5.8
14—Children's daytime serials	4.8
15—Daytime audience participation	4.0
16—Concert music (serious, classical)	3.6

Figure 73. Average Hooper ratings for 16 types of network programs for the week February 1-7, 1946.

IV. *Daytime Weekly Drama*. Programs included: *Grand Central Station, Let's Pretend, Stars Over Hollywood, Theatre of Today*.

	Rating		Talent Cost		Cost-per-Hooper-point
Highest	7.6	Highest	\$3,000	Highest	\$526.31
Lowest	6.5	Lowest	2,000	Lowest	281.69
Average	7.1	Average	2,875	Average	401.84

The daytime weekly drama scored higher average Hooper ratings than any other daytime program type, and was even ahead of two nighttime categories: name bands and serious classical music. Talent cost is fairly low, and the cost-per-Hooper-point, while definitely higher than for the serial, still indicates a good value.

ANOTHER PERSPECTIVE OF EVALUATION

Up to this point, this chapter has focused attention on the program types. Now look at cost and rating factors from a slightly different viewpoint, with emphasis directly on average

1—Women's daytime serials	\$2,211
2—Daytime weekly drama	2,875
3—Children's daytime serials	3,133
4—Daytime audience participation	3,600
5—Melodrama-mystery, detective, horror	4,347
6—Name band	4,500
7—News commentary	4,517
8—Pop music in concert format	5,900
9—Audience participation	6,788
10—Concert music (pop and semiclassical)	6,875
11—Concert music (semiclassical)	7,250
12—Situation comedy drama	9,080
13—Straight drama	9,562
14—Concert music (serious, classical)	9,625
15—Name vocalist	13,417
16—Variety—name comedian	15,250

Figure 74. Average talent cost estimated for 16 types of network programs in 1946.

costs, average ratings, and average costs-per-Hooper-point. Figure 73 lists the average Hooper ratings for all sixteen types of programs for the week studied, February 1-7, 1946. Figure 74 lists average talent costs as estimated for the sixteen types of programs in 1946. Figure 75 shows the average cost-per-Hooper-point as estimated for the sixteen types of programs for the week of February 1-7, 1946.

RELATION BETWEEN TALENT COST AND PROGRAM RATING

A question which periodically recurs is: Do high-cost shows get a sufficiently large audience to justify the expense? A variation on that query is likewise frequent: How much is sacrificed in economy in order to reach a large audience quickly? One answer to these questions is found in Figure 76. This chart was produced in the following way: each of the sixteen program types analyzed was given a position on the chart, the lowest-rating type (serious classical music) being stationed at the extreme lower left, and the highest-rating (comedy-variety)

1—Women's daytime serials	\$361.99
2—Melodrama-mystery, detective, horror	397.21
3—Daytime weekly drama	401.84
4—News commentary	473.80
5—Pop music (concert format)	477.89
6—Name band	515.36
7—Audience participation	539.38
8—Children's daytime serials	582.32
9—Concert music (pop and semiclassical)	696.57
10—Situation comedy drama	732.06
11—Variety—name comedian	736.22
12—Straight drama	743.02
13—Daytime audience participation	939.35
14—Name vocalist	1,019.63
15—Concert music (semiclassical)	1,070.43
16—Concert music (serious, classical)	3,156.43

Figure 75. Average cost per-Hooper-point estimated for 16 types of network programs for the week of February 1-7, 1946.

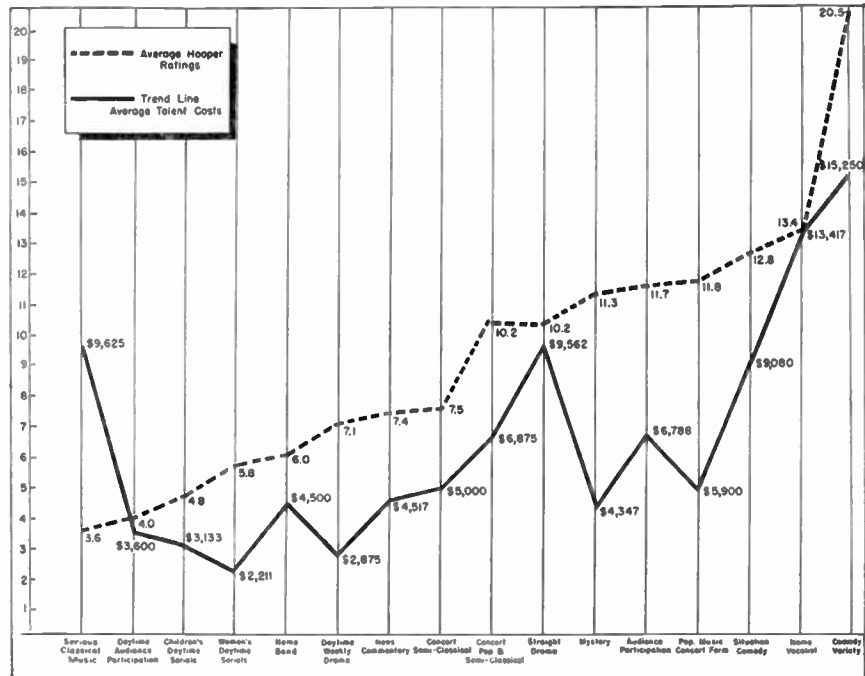


Figure 76. Relation between talent cost and program rating for network programs in 1946.

located at the extreme upper right. In between, at each successive point, the other fourteen types of programs were positioned in order from the lowest to the highest, and then connected by a "rating line." Next, a trend line of the average talent costs for each of the sixteen program types was superimposed upon the rating line so that ratings and talent costs could be compared for all sixteen categories of programs at a glance. It is evident that some measure of economy is sacrificed for the sake of reaching a large audience quickly. But it is also apparent that certain types of programs in the middle Hooper rating brackets, and one type in the lowest Hooper bracket, are no more economical, or even less economical, on the basis of cost-per-Hooper-point.

There is definite correlation between talent cost and size of rating, with variations throughout as the trend line crosses over the rating line, and back again. Most noticeable of all is the high cost in relation to rating of serious classical music. The chart also illustrates clearly the economy of the women's daytime serial and of the nighttime mystery program.

Chapter 16

Foreword by

A handwritten signature in cursive script, reading "W. H. Ramsey". The signature is written in dark ink and is positioned centrally below the "Foreword by" heading.

There is a relatively small but highly vocal group of people in this country to whom the mere mention of daytime radio is anathema. For the most part, I have found this group composed of pseudo-intellectuals, intellectual snobs, and self-appointed mentors who would prescribe a somewhat slender bill of radio fare for the rest of us Americans. These same people, incidentally, seldom have listened to daytime radio sufficiently to be entitled to an opinion of it.

Then there is a much larger group of honest people whom radio of the daytime variety has failed to entertain. They deserve credit for their forbearance, their willingness to let others listen unmolested.

Numerous studies of daytime radio audiences have proved conclusively, however, that a vast majority of American women who are able to tune in their radios in the daytime derive considerable entertainment from listening to these programs. Despite charges to the contrary, daytime radio offers a broad variety of programs from which to choose. For those to whom the dramatic serials do not appeal, there are the audience participation shows, the increasingly popular disk jockeys

and other types of musical shows, as well as news and women's service programs.

Because my own experience in daytime radio has been derived in such large part from association with serials, I should like simply to say a few more words about them. Without attempting to weigh the relative appeal or sales-effectiveness of this type of program as compared with others aired in the daytime, it must be admitted that many of these serials have a very large and very broad following indeed. This is readily understandable when one accepts them simply for what they are—a twentieth century version of the same story-telling that has entertained mankind for several thousands of years and will undoubtedly continue to entertain as long as mankind exists. The skill or art with which a story is told determines its ultimate popularity, whether it be told in the form of a play, a narrative, an epic poem, or a radio serial. It has been my experience that our great American listening audience has proved time and again its ability to cull, from the daily serial fare, the better and more skilfully told stories. After all, we have some pretty bad ones too.

William McCreery Ramsey, who has been director of radio advertising for the Procter and Gamble Company since 1930, has improved daytime dramatic serials by his astute guidance of talented young writers.

Ramsy interrupted his education to serve as a seaman with the United States Naval Reserve in 1918. He received his A.B. from Yale in 1921; went right to work for the Citizens National Bank in Cincinnati; and the following year became manager of the Cincinnati branch of Francis H. Leggett & Company. He joined Procter and Gamble in 1927, where he first supervised the planning of field advertising, then was placed in charge of the copy department and made director of radio advertising.

How to use daytime radio advertising

THROUGH THE YEARS "daytime radio" and "soap opera" have become almost synonymous. Experts have pointed out that advertisers would be willing to try something other than the daytime serial if they could find a type of program that would attract an equal audience at the same cost. On either a cost-per-Hooper-point or a cost-per-thousand-listeners basis, the daytime serial is one of the most economical advertising devices in network radio.

From the time the first operas, *Little Orphan Annie* and *Skippy*, were aired in 1932, they were leader and runner-up in the daytime field. New soap operas joined the list and also won high ratings. Only one non-serial program ranked high in the middle 1930's, the *Voice of Experience*. It enjoyed a tremendous vogue, dropped to twelfth place in 1936, then disappeared, leaving the daytime field almost entirely to the serial, until Kate Smith came along in 1941.

While Miss Smith altered the daytime picture slightly, the soap opera remained the outstanding general category of daytime program. Subsequently the daytime audience participation show and the half-hour weekly drama have also

established themselves as profitable types for reaching the mass women's audience. In 1947, between the hours of 8 A.M. and 6 P.M., 56.2 percent of sponsored network time was devoted to serials, a figure which included children's serials (12.5 percent) such as *Dick Tracy*, *Lone Ranger*, and *Terry and the Pirates*. Serial drama aimed at women occupied 42.7 percent of daylight time.

Various authoritative studies have been made of the soap opera listener. One of the most interesting was conducted by C.B.S. This survey, which enlisted six thousand adults, was based on personal interviews, volunteer audience groups, and a listening diary kept by one thousand listeners asked to note their reactions to soap operas. Listeners were divided into high cultural groups (those who completed high school or college and are in high-income brackets); low (those who have less than high school educations and are in middle-income groups); and average (those whose education and economic condition lie between high and low). In the high group, 35 percent listened to daytime serials; in the average bracket, 48 percent; and in the low cultural groups still larger percentages listened. Forty percent of the college women listen to daytime serials and 35 percent of the highest economic level are listeners.

The women reported listening to 5.8 different serial programs per day and spent an average of one hour and twenty-seven minutes hearing them. The average serial, it was found, is heard 2.5 times per week. While many differences were found in the activities of women on the different cultural levels, the survey showed that no difference exists between listener and non-listener on the same cultural level. It was also concluded that on the same levels there is no evidence that a woman is a better or worse wife, mother, or housekeeper—or that she was more or less happy—because she listens or does not listen to daytime serials.

When asked what it is about their favorite serial that they like, 45 percent said, "It's true to life," or "It's homey," etc.;

25 percent replied in terms of the story, saying "It's interesting," or "It's exciting"; while 29 percent said they approved the serial because they liked the voices and acting and the stories give "lessons in living." Analysis shows, however, that the heroines they prefer are anything but true to life, with the leading lady of the radio serials being superlatively pure, wise, understanding, considerate, affectionate, reasonable, honorable, tolerant, helpful, realistic, and brave.

From the advertiser's viewpoint, specific advantages of the daytime serial are: (a) low cost plus high rating; (b) minimum of waste coverage for products bought by women; (c) frequency of impact (five times a week); (d) low audience turnover (soap opera is deliberately designed to get day-in and day-out listening); and (e) responsive type of audience.

Here are specific methods for using daytime radio successfully:

I. *If you use a serial, be sure plot, setting, age of characters, etc., are chosen so as to select the specific segment of the audience you want to reach.* Studies repeatedly have shown that the content of a serial helps to select a particular type of audience. This phenomenon is discussed in detail in "How To Appeal to Nine Types of Radio Listeners." It has been found that whenever the content of back-to-back serials is fundamentally similar, the audience which listens to one tends to listen to another. *Valiant Lady* and *Arnold Grimm's Daughter* followed each other over N.B.C. with a 52 percent overlap of audience. Superficially the programs seemed different, one concerning the affairs of the low-income group, and the other the high-income group. Both had a woman as the main character, and in essence the story situation was similar.

II. *In buying a serial, watch out for the overflashy presentation, and request at least three ordinary, run-of-the-mill scripts.* As Robert J. Landry has clearly explained (in his book, *This Fascinating Radio Business*, and in magazine articles), a sample of episodes covering only several weeks is likely

to be far higher in quality than the type of program the writer can maintain over a period of months.

The plot, construction, and dialog are more brilliant and clever than those the sponsor is likely to hear on the air. Some writers present their soap operas in hopped-up versions with short scenes running to crescendo climaxes, and accompanied by a running commentary that makes their vignettes sound as exciting as a blow-by-blow report of a prize fight. To protect yourself against such a glittering razzle-dazzle presentation, request the authors or their agents to submit at least three ordinary, typical, unneeded scripts—perhaps episodes Nos. 1, 50, and 100. What can you expect from these three episodes? The first episode should set the central scene and characters and get the story moving fast with a few, firm, professional strokes. The fiftieth episode should reveal whether the writers are able to develop and sustain the plot. The one hundredth episode will show whether the writers are able to make the story progress, carry itself forward into interesting new subplots.

III. *If you want a daytime serial even though an established serial is not available, consider hiring several writers for a trial, and try out alternate scripts in test markets.* One agency which handles a large volume of soap advertising has used a method of testing outside writers for daytime serials. Writers interviewed were not amateurs, but had never had experience with the radio serial format. When one of the new writers had a story which he wanted to write as a serial, the agency offered him a chance to experiment on a graduated plan. First he submitted a basic story and its projection in outline. If the agency agreed on the story's merits, he prepared a series of scripts for several weeks' broadcasting. Each part of the work was paid for as completed. If the story developed as anticipated, scripts were cast, rehearsed, and broadcast, either live or on a transcription in a test market. If the test was successful, the program was launched on a national basis with the

writer engaged as long as audience appeal and advertising return justified.

IV. *Once a serial has been on the air for an extended period, look out for writer fatigue; give the writer constructive suggestions for keeping the story fresh.* With five fifteen-minute programs to be planned and written each week, the total mounts to a staggering two hundred and sixty each year. Writer fatigue is liable to set in. An advertising agency which handles several daily serials may have a supervising writer outline plots, and dialog writers fill in the story. This division of creative work is a help in preventing the serial from bogging down. Sometimes a writer can be shifted from one story to another, to keep him from going stale. If the program director, producer, or advertising agency account executive has constructive ideas to offer in story conferences, that can help too.

V. *When you sponsor a serial, be prepared for the gibes and attacks of the anti-soap opera intellectuals.* Highbrow critics have been fuming over serials for so long that the advertising industry should be used to it by now. A New York psychiatrist, Dr. Louis Berg, at one time waged war single-handed against the serial, contending that it fostered anxiety in listeners, caused mental fatigue, and induced physiological changes which are concomitants of anxiety states—rapid pulse, high blood pressure, etc. But that was only one man's opinion. William G. Werner, associated with Procter and Gamble's division of consumer information said:

Eminent medical psychiatric authorities, after studying a number of daytime programs, report in substance that . . . many of these programs offer an important kind of mental release . . . which gives [housewives] a refreshment of mind and spirit they so often sorely need.

VI. *If you don't want to use a daytime serial, or if a good one is not available, consider a woman's service program, a daytime audience participation show, a Saturday morning*

drama, or other type of daytime fare. In addition to serials, daytime sponsored programs have included variety, commentary, news, talks, classical and semiclassical music, hymns, popular music, audience participation, and straight drama.

In 1940, 77.5 percent of commercial daytime radio was occupied by fifty-seven serial dramas. By 1946, the percentage had fallen to 44.5. Serials still occupied three times as much of daytime air as any other type of program, but were not always top-ranking with listeners. The average serial rating in 1946 (approximated as 4.8 for the whole year), was almost a full point behind the 5.6 average of weekly dramatic shows such as *Grand Central Station* and *Theatre of Today*. Audience participation programs also have zoomed in daytime popularity since 1940. Only one program in this category was on the air then, compared with twelve in 1946. They took up just 4 percent of total daytime commercial network hours in 1940, and 13 percent in 1946. In popularity they rose from eighth to fourth place during the six-year interval. A further type, the women's service program, has been a consistent favorite in *local* daytime radio, and is potentially a highly successful *network* program type. Such a program needs an appealing woman personality, a pleasant male "stooge," and smart showmanship.

Chapter 17

Foreword by

Thomas T. Robinson

We frequently hear of the miracle of the mass medium of radio. Miracle, in that the world is radio's simultaneous stage. Mass, in that people everywhere are radio's potential audience.

From an operations standpoint, radio is also both "mass" and "miracle." One thirty-minute network program may involve as many as twenty actors, singers, comedians, a thirty-piece orchestra, a master of ceremonies, announcers, engineers, property and sound effect men, directors, and producers. The program will also involve, depending on the network used, 150 to 450 stations throughout the country, strung together into a network by wire lines, and each station with its own staff at the controls.

These hundreds of people have to be at a certain place at a very specific time if the program is to be broadcast without a hitch. How is it done? How does a network get all these people at the appointed place at the right time so that the advertiser will get what he has paid for—a certain program broadcast at a certain time over certain station line-ups.

Advertiser A, through its agency, buys time on network Z. When the order has been received, showing all of the detailed specifications such as time and day of broadcast, program, origination point, products to be advertised, exact list of

stations to be used, etc., it is then "processed" through the proper departments of the network. In the case of A.B.C., these primarily involve the program department which handles all program matters including studio and announcers assignments; the sales service department which actually "processes" the order and prepares the necessary instructions to traffic; and the traffic department which actually orders the stations. A wire is sent by traffic to all stations on the line-up informing them that Advertiser A wishes to order their station on a particular day at a certain time. The stations then notify the network individually by wire whether they accept the order for the time of the original broadcast.

When stations have been confirmed by the network to the order, either at the live time or at a delayed-broadcast time, the order is set to go, assuming that wire lines have been arranged, that the program department has taken care of all program matters, and that the engineers and other personnel have been instructed to be at the right place at the right time.

In short, the network business, from an operational standpoint, is fascinatingly complicated, requiring trigger timing.

Thomas Porter Robinson has been with the American Broadcasting Company since its inception under independent ownership in the fall of 1943. In 1946 he was appointed assistant director of the presentations department, and in 1947 became head of the sales service department. He is now business manager for network television sales.

After graduation from Williams College in 1928 and graduate study at Columbia University, he was associated with Lafayette College, Phillips Exeter Academy, the firm of Scudder, Stevens & Clark, and with the O.P.A. as price economist.

Robinson is the author of *Radio Networks and the Federal Government*, the first comprehensive study of network-Government relations.

Network

advertising procedures

DESPITE VIGOROUS EFFORTS to form a fifth major national radio network, only four coast-to-coast amplitude modulation broadcasting chains have been serving the country for years: National Broadcasting Company, formed in 1926 with the finest U.S. pioneer stations; Columbia Broadcasting System, formed in 1927 with the best unaffiliated outlets still available; Mutual Broadcasting System, formed in 1934 and now operating with about five hundred affiliates, in an effort to make up in quantity what its stations may lack in physical power or dial frequency; and the American Broadcasting Company, formed originally as the Blue Network of the National Broadcasting Company, incorporated as an independent organization in 1942, renamed in 1944, and operating now with about three hundred affiliates.

National radio networks are founded on the contractual relationships which exist between the webs and their member stations. Local affiliated outlets receive network-originated shows that help them build local audience and also increase their income—in the case of sponsored shows which the network assigns them. In exchange, these affiliates give the net-

work an option on part of their broadcasting day, so the web headquarters can guarantee that specific time periods will be available for sponsors on the chain either from coast to coast, or at least in certain regional areas.

The radio networks of today are far more complex in organization than individual stations, and more complicated in headquarters operations than main offices of magazines or newspapers. To give prospective chain sponsors and others unacquainted with network procedure an idea of how webs operate in relation to their advertisers, this chapter describes: (a) stage-by-stage history of a network program created by an advertising agency; (b) similar history of a program evolved by the network itself; (c) major divisions of the network headquarters organization, and how each division serves the sponsor. The network procedures described are based largely on the operations of one of the four national chains. These procedures change from time to time, and operations of the different national webs are not identical. However, procedures cited are sufficiently typical to be generally illustrative.

1. History of Program Created by the Advertising Agency

This type of program ordinarily goes through the following sequence of events from its inception to its première:

A. Initial States in the Procedure

1. Advertiser and agency agree to use web advertising.
2. Agency creates a program format or selects a show created by an independent package producer.
3. Agency recommends program, and (often after considering several alternatives) the advertiser approves a program.
4. The prospective sponsor, through his agency, looks for a network and time spot suitable to his needs.
5. Research departments of each network provide their salesmen with audience and market-research data which suggest why their network and time spot are best adapted

to the advertiser whom they have under consideration.

6. Network salesmen, with appropriate time spots tucked under their arms, whiz up to the agency's radio department and each urges that the program be placed on the chain he represents.

7. Sponsor, agency account executive, and web salesmen consult, and, after deliberation, the advertiser selects a network and time for the program. Ordinarily time is purchased by a letter to the web selected, naming the advertiser, his product, and other details. The network writes a letter acknowledging the order, and until formal contracts are signed, this exchange is a legal agreement.

B. Midway Stages in the Process

1. Meanwhile the network has determined whether the product which the prospective sponsor wishes to advertise is acceptable. (Some chains frown upon laxative and hard liquor advertising, deodorants, etc. Some will accept certain products, but only if specified types of commercials are used.)

2. The network's program department analyzes the suggested program and decides whether it is of sufficiently high caliber to be acceptable to the web.

3. If sponsor, continuity acceptance, and program department say "OK," agency and network sign contracts for specified periods of time (generally some variation of the thirteen-week-cycle unit, except in unusual cases). These contracts are prepared by the sales service department of the network.

The actual specifications in the contract are largely based on details worked out by the advertising agency's radio time-buyers. The individual stations on the network, chosen to fit the advertiser's budget and distribution, are selected step-by-step in this order: (a) The basic network (usually consists of about thirty outlets in major markets—the minimum purchase allowed); (b) Supplementary stations (added in regional or geographic groups); (c) Optional outlets (these are added individually, in smaller cities in the basic area); (d) Bonus stations

(ordinarily lower-powered stations not charged to the sponsor, but offered with the show to build audiences for the bonus outlet).

Stations may be added at any time during the life of the contract and may be discontinued at the end of thirteen-week cycles after thirty-day notice, providing this does not interfere with established group station requirements. Network time is priced according to estimated audience size, and is divided into four periods: (1) Evening, 7:00-11:00 P.M.—full gross rates; (2) Daytime, 8:00 A.M.-6:00 P.M., except Sunday afternoon—one-half gross rates; (3) Late nighttime, 12:00 midnight-8:00 A.M., if a regularly scheduled program on the network precedes or follows the period—one-third gross rates; (4) Sunday afternoons, 12:00 noon-6:00 P.M.—a rate higher than regular daytime but lower than evening.

These four kinds of network discounts are allowed: (1) Weekly discount. This is a volume discount in terms of station-hours or volume spent and applies after thirteen weeks. (2) Annual discount. A uniform 12½ percent permitted to sponsors who are on the network for fifty-two consecutive weeks. (3) Full-network discount. This provides additional reduction to advertisers who employ the total number of stations demanded by the web's full-network plan. (4) Over-all discount. This is permitted to advertisers spending about \$1,500,000 for facilities over a sequence of fifty-two weeks.

After details of the network time contract have been worked out, the agency enters into a contract with the talent which it has chosen for the program, and subsequently plans and writes the initial program scripts.

C. Activities of Internal Web Departments

While this is going on in the agency, the beehive of the internal network departments begins to buzz: (a) General sales clears the requisite stations and has clearances confirmed. (b) Sales promotion prepares and sends out brochures (if, in consultation with the agency, brochures are decided on as part of the promotion). (c) The publicity departments

of both the network and the agency see that news of the program première floods the desks of radio editors. Program name is inserted in station schedules for newspaper use. Publicity men and women assigned to cover the show seek out and disseminate human-interest highlights to newspapers and magazines. (d) In cooperation with the photographic division, publicity pictures may be taken and distributed over the network area. Pictures of the program or its performers may be placed in the lobbies and reception centers of network stations and home offices.

Now the two separate streams of activity (agency and network) are ready to merge; and this they do with the arrival of the finished script for the première.

D. Merging of Network and Agency Activities

1. Script is hurried to the agency's literary clearance department. Any use of literary material (quotations, dramas, books, parodies, special versions of lyrics, poems, etc.) is cleared. Clearance is also obtained on impersonations, plus use of testimonial letters or fan mail.

2. Simultaneously, the agency's music clearance division is attending to the clearance of music (except that written especially for the show), and arranges for music royalties, etc.

3. The okayed première script (both entertainment and commercials) is sent to the network's sales service manager who is the liaison between agency and network.

4. Network sales service manager sends initial script to continuity acceptance department where editorial and advertising matter are read and edited in compliance with web editorial policy.

E. Further Stages in the Procedure

1. After the script is approved and sent to the agency's program typing department, a stencil is made from edited copy and passed to the mimeograph department, where copies of the script are run off, pages collated, and fastened together for the program.

2. Finished copies are returned to the continuity acceptance department to be rechecked. Last-minute changes in commercial announcements are examined, and time allowance of commercials is estimated.

3. The script, with its final OK's, is sent through network operations, and copies are distributed for rehearsal and broadcast.

F. Final Steps in Putting the Program on the Air

1. Meanwhile the advertising agency has appointed one of its staff to be the director supervising the show, and has assigned one of its producers to put the program on the air. Simultaneously the network has assigned one of its producers to work with the agency production man, and the network's technical-operations staff has scheduled the studio engineers for the show.

2. The network-operations staff checks the studio and mikes.

3. The theatre staff checks the audience facilities.

4. The ticket division has printed and distributed tickets (if it is an audience show).

5. The première program, under the director and producers, goes through preliminary rehearsals and dress rehearsal. Days or even weeks previously the program cast was chosen and the commercial announcer selected.

6. Guest relations division arranges for pages, ushers, hostesses, and guest-relations men to be on hand to welcome the sponsor, his guests, distinguished visitors, and the entire studio audience. Fifteen minutes later you are on the air!

II. *History of Program Created by the Network*

The show which is conceived by the network has a longer history from the network viewpoint. Since many steps are the same ones taken by an agency-created program, the following stage-by-stage history simply describes steps which pertain especially to network-created programs.

A. The show is evolved in the program-development department, where it is tailored to fit a certain type or types of prospective sponsor and product, and a certain hour of the day or night, often with a view to over-all balance of the network's programming.

B. The program's cast is obtained through the web's talent scouts and casting directors. The show is produced by the program-production staff, scripted by the program-writing division, and supervised by a staff director.

C. Research and market-research divisions sometimes test a show before it is aired, or even sold, and frequently test a program during its first few weeks on the air.

D. Market research and research directors supply the sales department with facts and figures to help find the right sponsor for the show.

E. The program is sold as a package and continues to be produced by staff members.

From here on the procedure is much the same as that for agency-created programs.

III. Divisions of Network Organization and How They Serve the Sponsor

Interpreted in the light of procedural patterns just outlined, each division of the network organization is seen in relation to the operation of the web as a whole. Here the functions of each division are analyzed, with emphasis on how the division serves the advertiser.

A. General Sales. FUNCTIONS: Handles selling of network time; administers sales solicitations, application of market research, and network rates. SERVICE TO SPONSOR: Is in constant contact with the sponsor-to-be through its network sales representatives. Helps to predetermine what type of radio advertising is best for what advertiser. General Sales helps to arrange

the full or partial network hook-up, arranges for clear time on stations concerned and, in cooperation with the sales-promotion department, arranges for promotion of the new program on the air (through institutional station breaks) and in print. Depending upon the individual network, it may also administer scheduling of technical personnel, studio assignments (through the network-operations and technical-operations divisions) and see that the whole hook-up runs smoothly.

B. Research Department. The network research department conducts studies and analyzes them for almost all network divisions. It also initiates research and develops techniques in marketing and audience measurement, in the interest of advertisers and their agencies, and in matters of importance to the entire industry. **FUNCTIONS:** These can be grouped under seven broad categories: (1) records analysis, (2) audience description, (3) television audience research, (4) qualitative research, (5) market analysis, (6) general research, and (7) assisting other departments in application of research. **SERVICE TO SPONSOR:** Testing of programs to determine popularity (program size) and the reasons for that popularity or relative unpopularity (audience reaction). The department also serves the advertiser through market research, studies of listening habits, economic factors, etc.

C. Commercial Editing, or Continuity Acceptance. **FUNCTIONS:** Determines acceptability (in terms of network editorial advertising policy) of new products for sponsorship, and administers standards for program continuity and for commercial messages. **SERVICE TO THE SPONSOR:** Each chain has its own program standards, dictated by good taste, acceptability to a widely heterogeneous listening audience, and by national moral values. Thus it serves all sponsors in maintaining a high level in program standards.

D. Program Department. **FUNCTIONS:** Auditions actors, singers, artists; is responsible for writing entertainment and cul-

tural scripts for broadcasts; coordination of the broadcast schedule; and provision of production personnel and facilities. It screens new program ideas, and may also supervise activities of talent scouts. **SERVICE TO SPONSOR:** One of the most important of all network departments, it helps to furnish sponsor with backlog of talent; may create sponsorable programs; provides production personnel for shows.

E. Legal Department. FUNCTIONS: The legal department prepares, approves, interprets, and administers the web's contracts and legal commitments; is responsible for handling claims or suits by or against the company; advises the network in regard to Government agencies, labor organizations, etc. **SERVICE TO SPONSOR:** Maintains smooth relationships with radio artists (through the various actors', musicians', and variety artists' unions), directors, and other operating personnel (through directors', writers', and engineers' unions). Solves knottier legal problems encountered by literary and music clearance; and often acts as buffer between the sponsor and some "crank" suit or threat against him.

F. Sales Promotion and Advertising. FUNCTIONS: Prepares magazine, radio, newspaper, trade-paper, and direct-mail advertising. Analyzes factors of interest to the network sales department, such as coverage, program times, etc. Instigates and carries through individual sales campaigns for network programs. Creates presentations both for programs and for institutional purposes. **SERVICE TO SPONSOR:** Through successful promotion by the network, network stations, and affiliates, it guarantees the sponsor a larger listening audience. It may help the sponsor directly, through conferences over merchandising or promotion problems.

G. Publicity. FUNCTIONS: Distributes constantly to the press, magazines, local network stations and affiliates, and the advertising agencies, information about network policies, operations, stars, programs, and sponsors. **SERVICE TO SPONSOR:**

Covers rehearsals of commercial shows and sends to the various news outlets complete information on programs, program changes, personalities, human-interest sidelights; supplies news outlets with regular calendars, photographs, and biographical material on artists and other personalities involved in commercial shows.

H. Photographic Division. **FUNCTIONS:** Prepares publicity pictures, studio poses, "action" shots, on-the-spot picture reporting. Keeps file of all photographs taken, for future reference. Prints copies as needed. **SERVICE TO SPONSOR:** One of the sponsor's valuable publicity tools.

I. Sales-Service Department. **FUNCTIONS:** The sales-service manager and his staff act as liaison between the client's agency and the production staff. The department sees that commercial copy, scripts, etc., arrive early enough to be edited, mimeographed, and received in the studio on time. It makes sure that ad-libbed commercials follow patterns set forth in copy outlines; acts generally as a two-way expeditor of copy and program material. **SERVICE TO SPONSOR:** Completely concerned with service to the advertiser and his agency.

J. Traffic Department. **FUNCTIONS:** Issues all orders and operating instructions to the communications companies, network and affiliate station personnel, for the arrangement of network program transmission, such as cut-ins, switches, reversals, additions of new stations, etc. It also issues routing instructions to the web operations department, covering the routing of chain programs, as well as timing and operating cues. Likewise, it keeps track of services performed in connection with commercial programs and provides the accounting department with billing information. **SERVICE TO SPONSOR:** Works for the sponsor all the time—sees that his program gets on the air, gets there on time, and on the proper hook-up.

K. Station-Relations Department. **FUNCTIONS:** This is the network's direct contact with its affiliated stations. It negotiates contracts between network and its affiliates, and is re-

sponsible for acquisition or deletion of affiliates. It may also direct the cooperative-program plan and act in an advisory capacity on local station operation. **SERVICE TO SPONSOR:** Helps create and maintain the chain itself, which makes possible national network advertising.

L. Mail, File, Mimeograph. **FUNCTIONS:** Handles incoming and outgoing mail; in charge of segregation of fan mail and internal deliveries. Files corporation correspondence, mimeographs publicity releases and scripts for broadcast, and maintains mailing lists. **SERVICE TO SPONSOR OR HIS AGENCY:** (1) Sorts program fan mail; turns it over to program secretary who in turn notifies the agency. Sometimes mail is passed on to the agency account executive who in turn advises or again forwards the mail to the sponsor's advertising manager. (2) Mimeographs and distributes (within the organization as well as to a complete mailing list of newspaper, radio, periodical, and miscellaneous outside contacts) releases prepared by the publicity department.

M. Program Ticket Division. **FUNCTIONS:** Responsible for printing and distribution of guest tickets for audience shows. Fills mail requests, agency requests, and operates a ticket window where the public may obtain broadcast tickets. **SERVICE TO SPONSOR:** Provides the sponsor with a live audience which often helps to touch off the spark of reaction in the home-listening audience.

N. Page, Hostess, Guest-Relations Staff. **FUNCTIONS:** Responsible for receiving, directing, and informing studio audiences and network visitors. **SERVICE TO SPONSOR:** The "face" of the sponsor at the studio broadcast.

O. Program Development. **FUNCTIONS:** Develops, tests, and finally airs its own sustaining programs designed for network sponsorship. Frequently modifies these programs to suit the needs of the sponsor who buys the "package." **SERVICE TO SPONSOR:** May supply advertiser with a good program at a reasonable price.

P. Script Library. FUNCTIONS: Keeps a file of all scripts aired, by date and hour. Forms a library of check-and-back-ground material for advertiser and agency, for reviewing a show's history, and collecting data for promotional material. SERVICE TO SPONSOR: Useful when somebody says, "You said so-and-so, and I'll sue you." By referring to the script library, the sponsor can say, "Uh-huh. All I said was such-and-such" —and have an "as broadcast" copy as evidence.

Q. Sound Effects. FUNCTIONS: This division provides all programs with sound effects. It may also design and construct sound-effect equipment and assist advertisers and directors in production problems which involve sound effects. SERVICE TO SPONSOR: Provides the sponsor with part of the physical set-up of his program.

R. News and Public Affairs. FUNCTIONS: Gathers and broadcasts news, straight features, analyses and special features. Arranges for news inserts in primarily non-news programs. It checks news prepared elsewhere on news-inclusive programs, for accuracy and for network policy. SERVICE TO SPONSOR: News shows are for the most part built by the network news department and 65 to 85 percent are sponsored all the time.

S. Recording Division. FALLS INTO TWO CATEGORIES: (1) The recording of broadcast material for reference or air-check, the recording of ad-libbed programs for editorial purposes, and the recording of news programs (especially commentators) for editorial purposes. (2) The recording of material for rebroadcast, interviews (in the studio) or special events (on-the-spot by wire or tape recorder) for broadcast as parts of programs, or recording for broadcast of an entire program when program participants cannot be on hand at the time of broadcast. SERVICE TO SPONSOR: While this division serves sustaining and commercial programs alike, it is of particular value to the sponsor in making recordings of programs for rebroadcast and for general reference.

Part Four

Spot Radio—

for National, Regional, and Local Sponsors

Chapter 18

Foreword by

A handwritten signature in cursive script, reading "Edward T. Tully". The signature is written in black ink on a white background. The first name "Edward" is written in a fluid, connected cursive style. The middle initial "T." is written as a large, prominent loop. The last name "Tully" is also written in cursive, with a long, sweeping tail that extends downwards and to the right.

Many people when they go to a restaurant are satisfied with the regular luncheon—"today's special" on the menu—but the man who knows good food wants the privilege of making his own selection. In a figurative sense, spot radio says to the advertiser: "Forget the Blue Plate Special and order whatever you please. Buy all the stations you want—and no more. Select the best available periods to fit the habits of listeners in each time zone. Use as much time or as little as your appetite for radio and your appropriation dictates—programs or announcements, live or transcribed."

Spot broadcasting, the use of separate stations bought individually, is the oldest form of radio advertising, dating back to the first commercial broadcast in 1921. Since 1934 it has been the fastest-growing segment of the radio advertising industry and today its volume exceeds that of all national networks combined. This is not surprising since, for the great majority of advertisers, spot radio offers the only means by which they can employ the medium with maximum efficiency. A lot of advertisers who want to use the great selling power of radio believe that broadcasting's doors are closed to them

because of their distribution set-up, the size of their appropriation, or for other reasons that would preclude a plunge into network radio. To these advertisers, spot radio says: Come on in, the sales results are fine!

Another group of advertisers, with large budgets and national distribution, is using spot as a primary medium either instead of, or in addition to, a national network program, for they are becoming increasingly aware that they are selling not to one national market but to many local markets, and they appreciate the job that spot does in localizing their sales appeal. It lets them make an asset out of differences in climate, density of population, regional habits, and sectional preferences.

Spot advertising will continue to increase in effectiveness, for stations are constantly improving their programs and facilities, station representatives are improving their services to agencies and advertisers, and advertising personnel is gaining a better understanding of how to use the medium.

Unfortunately, the importance of the spot time-buyer in most advertising agencies has not kept pace—in terms of salary or prestige—with the growth of the medium. A career in time-buying should be made sufficiently rewarding for high-caliber personnel, and the time-buyer should be asked to sit in when initial advertising plans are being made.

In the chapter that follows, and in subsequent chapters on spot radio, the author supplies a great deal of practical, much-needed information about how to get maximum results from the medium. When you have finished reading it, I feel that you will agree with us when we say that "all advertisers can, and most advertisers should, use spot radio."

Edward A. Petry, president of Edward Petry & Company, no doubt has contributed more than any other person to the development of spot radio advertising in its present form. He initiated the idea of exclusive representation of radio stations,

and his firm is the oldest and largest exclusive national station representative.

A broadcasting pioneer, Petry originated the famous *Alfred McCann Hour* while general manager of a New York station in the early 1920's. Petry became the personal representative of Senator Royal S. Copeland, and was associated for two years with N.B.C. From there he moved to the advertising firm, Addison-Vars, Inc., and then to Biow Co., Inc., before announcing in 1932 his plans for the exclusive national representation of radio stations.

How to get spot radio results

for national advertisers — forty methods

SPOT RADIO is briefly defined as *non-network radio* and includes any use of broadcasting by national, regional, or local advertisers, except the use of a national web. It does not refer simply to spot announcements, one-shot efforts, or random broadcast promotions intended to get quick sales. In simplest terms, it means buying time on separate radio stations.

The *spot* in spot radio indicates the opportunity this medium gives the advertiser to spot his air promotion where he thinks it will do most good. It refers to the selection of localities and stations for radio advertising, and not to the length or kind of commercials used. In spot radio you can employ spot announcements or programs; transcribed or live presentation; many stations or few; regional webs; outlets of the national nets; or local non-affiliated stations. Your objective can be either immediate direct selling or long-term building of prestige and good-will.

Like network broadcasting, spot radio poses special problems, although basic methods for the successful use of radio advertising remain the same. Since so many national and

regional advertisers employ spot broadcasting, costing about \$100,000,000 a year (not to mention the thousands of retail advertisers who spend even more each year in spot radio), it appeared thoroughly worthwhile to study spot broadcasting separately. Therefore the author made special investigations of spot advertising in three surveys: (a) a survey of the actual use of spot radio by national and regional advertisers; (b) a survey on how to use the medium effectively, made among advertising agency time-buyers and station representatives; and (c) a further survey on effective spot broadcasting methods made among radio directors and account executives of advertising agencies handling spot business.

The following methods for getting maximum results from this segment of the broadcasting medium are based in part on findings from these surveys. Some of these findings represent simply the consensus of representative members of the broadcasting and agency industries and report the combined belief of the industry about how things should be done, not how they are being done.

OVER-ALL STRATEGY IN USING SPOT RADIO ADVERTISING

I. *Make sure that the prospective spot radio sponsor approaches his campaign with a well-informed view of the medium.* In a questionnaire mailed to all United States representative organizations and several hundred advertising agency time-buyers, the author asked: "What knowledge or viewpoint about spot radio do you consider it most important for the prospective sponsor to have?" The answer given most frequently, by 31.4 percent of all respondents, was that the sponsor-to-be needed a fundamental understanding of spot radio, radio copy, and what spot has done for other advertisers. He should also have, according to the survey, a thorough knowledge of markets, stations, and his own product and should recognize both the flexibility of the medium and the importance of fitting plans and copy to individual markets.

Fundamental understanding of spot radio, radio copy, and what spot has done for other advertisers	31.4%
Knowledge of product, market, station	14.3%
Importance of fitting plans and copy to individual markets	11.4%
Flexibility of medium	11.4%
Effectiveness, impact, economy of the medium	8.6%
Need for coordination with other sales promotion	5.7%
Radio not a get-rich-quick scheme	2.9%
Spot cannot be bought by rule	2.9%
Confidence in his advertising agency	2.9%

Figure 77. What prospective sponsors should know about spot radio, as stated by a sample of time-buyers and station representatives.

The nine recommended viewpoints are tabulated in Figure 77. Typical replies were:

He needs an intelligent understanding of what spot broadcasting really is. Too many advertising people think it simply means spot announcements when it actually includes the use of local programs and/or spot announcements.

The prospective spot-user should know that spot radio can bring him in more intimate touch with each market if he properly prepares commercials that will fit particular markets. This, of course, is predicated on really *knowing* his markets.

He needs an understanding of the meaning and advantages of flexibility, which is the basic advantage of spot radio. Flexibility of markets, seasons, stations, programs, time of day, frequency of impact, etc.

II. *Keep in mind the advantages of spot radio and see how you can apply them to your sales problems.* By means of the survey taken among station representatives and agency time-buyers, the author obtained a picture of the relative importance of spot radio's advantages, as evaluated by those working most closely with the medium. Asked to name the five most important advantages, 90 percent cited market selectivity, 63.3 percent referred to program selectivity, 63.3 percent also named versatility, and 60 percent suggested time and zone selectivity, while a similar percentage named frequency of impact allowed by short spot announcements. All ten advantages named are tabulated in Figure 78.

GETTING SPOT RADIO RESULTS FOR ADVERTISERS

Market selectivity	90.0%
Program selectivity	63.3%
Versatility (used in many different ways)	63.3%
Time and zone selectivity	60.0%
Frequency of impact allowed by short spot announcements	60.0%
Cost-control selectivity (flexible schedule)	53.3%
Localization (brings advertising to the local level)	50.0%
Economy compared to network advertising	33.3%
Memorability of spot advertising	23.3%
Persuasive power of the human voice	20.0%

Figure 78. Relative importance of advantages of spot radio as evaluated by advertising agency time-buyers and station representatives.

The conclusions as to the relative importance of the advantages of the medium hold true only in a general way and merely picture these advantages that are most apparent to the respondents in view of the type of advertising problems they face most frequently. As one station representative said: "All these advantages are important. Their rank or order is determined in individual cases by the type of account and its primary selling objective." The most outstanding advantage of spot can be summed up by the word "flexibility." It allows the advertiser to buy a big schedule for an established product on fifty or one hundred and fifty stations with a half-hour program or a strip "across the board," or nurse along a new product in a tryout territory as distribution progresses. It permits the sponsor to pick the best available time on his choice of the country's station, localize his sales appeal, and fit the operation to his budget.

III. *Place greatest emphasis in your spot campaign on the two most important operations: intelligent time-buying and effective commercials.* "Which five elements contribute most to successful spot radio campaigns?" Some 96.7 percent of the agency time-buyers and station representatives named as most vital, "Time-buying based on intimate knowledge of markets, stations, programs, and audiences." By contrast, the element least frequently named was "time-buying based entirely on Hooper ratings." Only 3.3 percent suggested this procedure,

and it represented such a small part of the sample, and was so contrary to the sound reasoning outlined by many buyers and representatives, that it may be concluded that time-buying based solely on audience-size measurements in urban telephone homes may contribute to failure rather than to success.

Next to time-buying based on intimate knowledge of markets and stations, the most-named element was the use of effective commercials. Many other elements add to the effectiveness of a spot promotion. All ten suggested are tabulated in Figure 79.

Time-buying based on intimate knowledge of markets, stations, programs, and audiences	96.7%
Effective commercial announcements	86.7%
Market analysis preceding the actual time-buying	73.3%
Sufficient budget to accomplish the objective	70.0%
Sufficient time-length of campaign to allow it to catch on	66.7%
Use of both local programs and spot announcements, according to the individual situation	43.3%
Testing the market and the commercial before starting a full-scale spot campaign	26.7%
Merchandizing support from the station	23.3%
Emphasis on spot announcements rather than programs	6.7%
Time-buying based entirely on Hooper ratings	3.3%

Figure 79. Elements which contribute most to successful spot campaigns as evaluated by advertising agency time-buyers and station representatives.

IV. *Familiarize yourself with the many specific uses of spot radio, and be alert to possibilities for applying these uses to your advertising problems.* "What do you consider the five most important uses of spot radio?" Some 72.3 percent of the time-buyers and station representatives said, "To give extra push in areas where sales potential is large," and 66.7 percent suggested, "To reach certain segments of the population through specific periods of time." Other frequently mentioned uses included bolstering sales in areas where business is slipping, following the seasons for products with seasonal sales.

GETTING SPOT RADIO RESULTS FOR ADVERTISERS

Give extra push in areas where sales potential is large	73.3%
Reach certain segments of the population through specific periods of time	66.7%
Bolster sales in areas where business is slipping	66.7%
Follow the seasons for products with seasonal sales	56.7%
Offset heavy competition in certain districts	50.0%
Cater to regional preferences	43.3%
Gain closer cooperation with dealers and jobbers	36.7%
Test specific markets to see whether they are worth developing	36.7%
Back up special promotions	30.0%
Get dealers to share the cost of advertising	10.0%

Figure 80. Relative importance of uses of spot radio as evaluated by advertising agency time-buyers and station representatives.

and offsetting heavy competition in highly competitive areas. All ten uses named are tabulated in Figure 80. The relative importance of uses of spot radio, like the relative importance of the advantages of the medium, varies according to individual cases under consideration.

BASIC USES OF SPOT RADIO ADVERTISING

V. *Use spot for regular merchandise-selling campaigns—to promote almost any product sold to the mass market.* While many specific uses of spot radio will be cited later in this chapter, it should be remembered that spot broadcasting's fundamental use, the way it is employed most frequently by most advertisers, is to do a straight selling job, creating powerful consumer impact at reasonable cost, whether or not the advertiser faces special sales problems.

VI. *Sell an institutional idea via spot radio.* Originally employed almost exclusively for selling products, spot has since proved it can be equally effective for selling ideas. Impressed by its wartime success in promoting the salvage of fat, in gaining recruits for the armed forces, and in other public service ideas, advertisers turned to spot to sell institutional themes for their businesses. An outstanding one was the lilt-

ing, Calypso-rhythm "Chiquita Banana" jingle, employed by the United Fruit Company in a spot effort to tell Americans how to ripen bananas.

A leading electrical equipment firm conducted a survey during the war to find out how it was evaluated by public opinion. Results were unflattering, and to improve its standing the company undertook an intense spot campaign, to describe its advances in research and contributions to victory. After three months the survey was repeated, and in each aspect of public opinion studied, the firm was evaluated more highly than it had been before.

USES OF SPOT RADIO IN LOCALIZING THE ADVERTISING EFFORT

VII. *Reach the choice part of an economic or occupational group that forms the primary market.* By aiming at the heart of his market the advertiser can save money without losing customers. Advertisers who make products used largely by farmers have selected outlets with predominantly rural and farm audiences, sponsors selling largely to city dwellers have picked stations aimed directly at urban listeners, etc.

VIII. *Adapt spot campaigns to local dealers' organization.* Dealers may be prepared to sell and service one product in a manufacturer's line in certain areas but not in others. Esso Oil Burner sales service has been promoted by spot broadcasting only in those cities where Esso has the proper organization.

Esso Reporter news-casts are an example of spot radio's flexibility. The *Esso Reporter* is tailored to fit Esso's highly sectionalized market, which includes New England, New York, Pennsylvania, the Atlantic Coast to the Southern border of South Carolina, and Arkansas, Tennessee, and Louisiana. Each state is practically a separate sales division, with different sales objectives and localized management. Five-minute news-casts go on the air for Esso four times a day every week-day,

and two or three times on Sundays. The early news is heard anywhere from 7:00 A.M. to 8:00 A.M., the noon program at any time between 12:00 and 12:55, and the evening news-cast between 6:00 P.M. and 10:00 or 11:00 P.M.

IX. *Give extra sales push in territories where sales potentials are large.* Many spot advertisers have followed this procedure. A hair tonic manufacturer, for example, has deliberately "overspent" on the West Coast because he found the Coast to be a particularly lush market.

X. *Overcome regional climatic barriers, seasonal differences.* Spring and fall, for instance, make themselves felt at different times throughout the country. In early autumn, people in Maine may be wearing mackinaws while people in South Carolina are still in shirt sleeves. Esso takes these differences into account when promoting spring and fall oil changes, timing local broadcasts according to local weather. Seasonal flexibility is employed by spot advertisers who sell anti-freeze compounds, tire chains, brake lining, building supplies, insecticides, and such seasonally used foods as cocoa.

XI. *Conduct a plant and community relations campaign.* This use was conspicuous throughout the war, but also has peacetime applications. During the war years Chevrolet transcribed quarter-hour shows with local cut-ins for interviews with plant managers in Chevrolet factory cities. Pratt and Whitney recorded programs urging listeners to keep on the job and cut down absenteeism. In the postwar period, progressive firms like Continental Can Company continued to use local programs to further employee and community relations.

XII. *Bolster sales in areas where business is slipping.* If a sales area takes a slump, falls below estimated potential, a spot campaign may supply the extra push which brings the laggard region up to par.

XIII. *Offset competition in highly competitive areas.*

French's mustard had a six-to-one lead over Gulden's in New England in the thirties. After three years' sponsorship of an evening news-cast over a major Boston station, Gulden's sales had climbed to a point where, it was reported, they equalled or exceeded French's.

XIV. *Utilize those parts of the broadcast day in which the networks do not operate.* Some of the most valuable air time—the breakfast hour (when the entire family can be reached), the prebreakfast early morning period (ideal for addressing rural audiences), and late nighttime (rather reasonably priced)—are outside of normal network operating hours. This time is available to the advertiser in spot radio, and is prized by sponsors who have a reason for addressing an audience at one of these periods. Nabisco Shredded Wheat has employed 130 stations in major markets, using early morning musical clock programs, to whet appetites for shredded wheat during breakfast time.

XV. *Take advantage of special market opportunities.* Alert broadcasters have used spot radio this way for years. When an insect epidemic hit the Southwest, Du Pont launched a regional radio effort to sell its insect-destroying DDT solution. The Michigan State Apple Commission started a seventeen-thousand-dollar spot campaign in 1944 so it could adjust its promotion to changing crop and market conditions. Maine potato growers were eager to get the crop into dealer and home storage before cold weather set in, so spot radio was called upon, together with newspapers and the food-trade press, to get dealers to use their storage facilities and urge home-owners to store potatoes in their own cellars.

XVI. *Benefit by the speed of operation of spot radio.* Spot broadcasting allows the advertiser to get on the air in twenty-four hours or less, increase his schedule on an hour's notice, and decrease or cancel in thirty days. Under F.C.C. regulations, national webs must give affiliated stations fifty-six days

to clear time for network commercial programs. Chains do not permit advertisers to sign up for less than a thirteen-week contract. That means it takes about two months to get on a network, and three months before you can get off again. Spot radio, by contrast, is swift. During a December flu epidemic, Lehn & Fink Products Corporation ran a spot effort on a week-to-week basis advocating Lysol as a household disinfectant. Lehn & Fink also has used spot radio for Lysol in past emergencies such as the Mississippi flood.

XVII. *Reach specific classes of listeners.* Certain groups of consumers can be singled out by selecting the right stations, times, and programs. Examples are endless. Gambarelli and Davitto, eastern distributors for Italian Swiss Colony wines and vermouth, enjoyed favorable results from broadcasting in cities with large Italian populations. Associated Oil Company has sponsored football broadcasts every fall for over eighteen consecutive years, in appealing to its market of men car-owners. *The Saturday Evening Post*, and other Curtis Publishing Company magazines, when they carry articles of special interest to people of a particular city or state, run strong promotions describing the article to dialers in that area.

XVIII. *Cater to regional product preferences.* Regional merchandise tastes are important. The South eats a lot of hominy grits; in the North the sale of hominy grits is negligible. Product preferences also can be categorized by city size. Only 7.6 percent of all baking flour is sold in the large Class A cities, according to Nielson Food-Drug Index, while 65.9 percent of all baking flour is sold in small Class D communities. By contrast, only 13 percent of all cake make-up is sold in small Class D communities, while 45.7 percent of that commodity is sold in large Class A cities.

XIX. *Reach major markets with minimum waste circulation for products which, by their nature, have irregular distribution.* Manufacturers of chicken feed, for example, have

made a careful study of those irregular areas where most chickens are raised, and planned their spot efforts to blanket those districts. Producers of water-softeners, and of cleaning agents which work in hard water, have spotted their radio efforts to cover only hard-water sections. Both deep-water ports like Portland, Boston, and New York, and fresh-water and shallow-water ports like Baton Rouge and Chattanooga, buy considerable quantities of marine fuels and lubricants. *Esso Reporter* news-casts in these cities plug marine products, but on *Esso Reporter* programs in inland cities, marine products are not mentioned.

XX. *Move local or regional overstocks.* Even efficiently run organizations may occasionally find that some dealers are overstocked, and need special advertising assistance. A switch in copy and emphasis in those cities can whittle down local inventories. Esso dealers sell between twenty and thirty products, and from time to time dealers' stocks get out of balance. When this happens, Esso revamps the spot broadcasts.

USES OF SPOT RADIO IN CONJUNCTION WITH OTHER ADVERTISING

XXI. *Supplement or complement other forms of local advertising.* Many advertisers believe spot radio is most effective for them when used in conjunction with local newspaper, outdoor, car-card, or direct-mail promotions. To some extent radio tends to reach an audience which is not completely covered by local printed media, and vice versa. It is also true that people ordinarily are most impressed when appealed to by both eye and ear.

XXII. *Push one of a sponsor's lagging products.* If one or two nationally advertised products in a line fall behind the others, the lagging items can be given special spot promotion to clear them out of warehouses.

XXIII. *Promote your network program with spot radio.*

To gain more listeners for his web show, the advertiser can buy spot announcements urging the audience to tune in. When *Reader's Digest* sponsored *Town Meeting of the Air*, it regularly bought announcements to plug the program.

XXIV. *Draw attention to another advertising medium which you are using.* When this device is employed, it is usually secondary. The advertiser urges listeners to look for his newspaper or magazine advertisements, and may name the publication and the page. This use is especially justified when space advertisements contain helpful information which is so detailed that it is difficult to mention on the air.

XXV. *Supplement a web program by reaching areas not adequately covered by the network.* No one single chain offers maximum radio coverage in every area. In those sections where his network program does not supply adequate coverage, or where audience ratings of his web show decidedly lower than ratings for the nation as a whole, the advertiser may fill in with spot promotion. Or the sponsor may be reasonably satisfied with coverage and individual ratings of his chain program in each market, but may believe that conditions in certain districts warrant heavier-than-ordinary coverage.

XXVI. *Back up special promotions.* When a chain program, newspaper advertisements, or magazine advertisements are used to promote a contest, a premium offer, a price reduction, or important seasonal selling event, spot radio can be called in as a supplementary medium.

USES OF SPOT RADIO AS A MEDIUM FOR TESTING

XXVII. *Test a new program being considered for sponsorship.* Local stations have been used for years as proving grounds for network shows. This use has become more marked since 1947, when N.B.C. announced it would systematically test programs on local outlets. The same year, Audience Re-

search, Inc., headed by Dr. George Gallup, offered a laboratory test market service which presents programs over local facilities and measures advertising impact over a thirteen-week period.

XXVIII. *Test a singing commercial or other special commercial announcement.* When an advertiser is about to launch a large-scale campaign of transcribed announcements, he may run trial commercials in test "guinea pig" markets, and check their impact on listeners and the influence on sales. The Kent-Johnson jingle "That's What the Man Said" (for Sunshine Krispy Crackers) was tested in local areas before it was heard nationally. Testing showed that the sales tune was well liked by listeners but, in its original version, did not sufficiently emphasize the product name. The ditty was slightly revised, then aired on a larger scale.

XXIX. *Test the marketability of a new package or new product.* When the Wildroot Company first introduced Wildroot Cream-Oil in tubes, and again when it first introduced it in jars, it distributed the new forms only in certain market areas, then gave them radio support in those sections, to test the marketability of the products.

XXX. *Test a specific market to see whether it is worth developing.* Market analysis can only suggest how fruitful an area is apt to be. To find how a district will respond to advertising pressure, sponsors have employed spot radio.

XXXI. *Test broadcasting as a whole to find whether it appears sufficiently effective for a particular product, as a fore-runner of an intensive spot or network campaign.* This is a fundamental testing use of spot broadcasting. The method for conducting such a test is explained in the chapter "How To Conduct a Radio Campaign—Thirty-Nine Steps." Dozens of leading advertisers have employed spot radio in this manner.

USES OF SPOT RADIO WHICH EMPLOY ITS ECONOMIC FLEXIBILITY

XXXII. *In any business operation where it is considered important to keep the monthly advertising appropriation in relation to sales, use spot radio on a flexible schedule.* When Wildroot Cream-Oil was first introduced market by market via spot programs, the radio budget was allowed to expand gradually in relation to growing sales. The FR Corporation, in launching the detergent Scoop, used spot in a somewhat similar way and found it effective. Many advertisers have increased or decreased spot budgets as sales went up or down.

XXXIII. *During a special drive, give nation-wide support to a network campaign.* When a chain advertiser is especially eager to gain an edge on competition, or to talk up a new product, a product improvement, a package change, or a price reduction, he may bolster his web show with a national spot effort. Lucky Strike and Camel cigarettes are network-advertised products which have been given additional spot promotions.

XXXIV. *Gain even more intensive coverage than would be possible by using a network program.* Some advertisers have run spot campaigns which were so large that they covered more markets with more frequency than would have been possible with any web show. Colgate-Palmolive-Peet has used approximately 450 stations in a one-minute spot announcement campaign reported to have cost about six million dollars yearly. American Chicle has aired its chewing gum jingles on about 250 outlets. Rexall Drug Stores in promoting one-cent sales also have used extra-sized spot promotions. Advertisers like Bulova Watch and Pepsi-Cola have bought several hundred stations on year-round schedules.

XXXV. *Promote a larger number of different products produced by the same manufacturer.* While a network program becomes cluttered and confusing if it plugs more than

two or three different items, it is easy to push a complex line by using separate spot announcements for each product. Among advertisers who have promoted various of their products simultaneously in spot radio are General Foods, the Borden Company, Procter and Gamble, and Colgate-Palmolive-Peet.

USES OF SPOT IN RELATION TO STATIONS, DEALERS, AND JOBBERS

XXXVI. *Gain closer cooperation with jobbers and dealers.* A survey reported in the chapter "How Effective Is Spot Radio Advertising?" reveals that grocers and druggists tend to believe that broadcasting is more successful than any other media in promoting nationally advertised brands. Probably other types of dealers share this belief in radio.

The Durham-Enders Razor Corporation, Mystic, Conn., eager to increase the number of outlets stocking its razors and blades, bought participating announcements on Arthur Godfrey's local daily broadcasts in New York. To tie in with the broadcasts, the firm distributed a counter display card to seven thousand chain and independent drug stores in the station's primary area. Soon after the campaign was well launched, Durham-Enders reported numerous requests for shavers and blades, even from hard-to-crack wholesale accounts which had previously refused to buy.

Many programs will go to great length in helping spot clients obtain distribution and sales. *The Yankee Kitchen*, an informative household program featuring "Ken and Carolyn" on the Yankee network, is an example of the merchandising job a spot program can do. The merchandising staff of *The Yankee Kitchen* personally call on grocery, drug, hardware, and department store outlets, acquainting buyers, advertising managers, and owners of large independents with the products advertised by Ken and Carolyn.

XXXVII. *Get dealers to share the cost of your advertising.*

Because spot radio is local radio, it makes possible the manufacturer-dealer arrangements commonly called cooperative advertising. Manufacturers pay part of the cost of local programs or announcements featuring their brands as being available at a specific dealer's store. Manufacturers and retailers may share the expense on a fifty-fifty basis, though there have been occasions where the manufacturer paid more, and other instances where he paid less—even to the point of supplying only a transcribed open-end program or commercial for which the local dealer bought radio time.

USES OF SPOT RADIO FOR PREMIUMS AND CONTESTS

XXXVIII. *When a situation suggests the use of a contest or premium, consider using spot radio either nationally, regionally, or locally.* Radio contests and premiums have been successfully promoted via spot. A few advertisers have described their contests in spot announcements, but it is generally agreed that a local program is a better vehicle than announcements for contest promotions.

BASIC TECHNIQUES FOR USING SPOT RADIO

XXXIX. *Don't go into spot broadcasting unless you plan to give it a fair trial.* In the author's survey of all national and regional advertisers using radio in 1947, spot advertisers were separated from network sponsors, and the degree of radio success which spot-users reported was correlated with the length of time they had employed broadcasting. Findings are shown in Figure 81. While 33.3 percent of those advertisers who had used spot radio for one to two years reported moderate success, none of the advertisers in this group reported a high degree of success. Among those who had employed radio for two to four years, however, the largest part, 70 percent, reported moderate success, and an important group, 20 percent, said their broadcast efforts had been

MODERN RADIO ADVERTISING

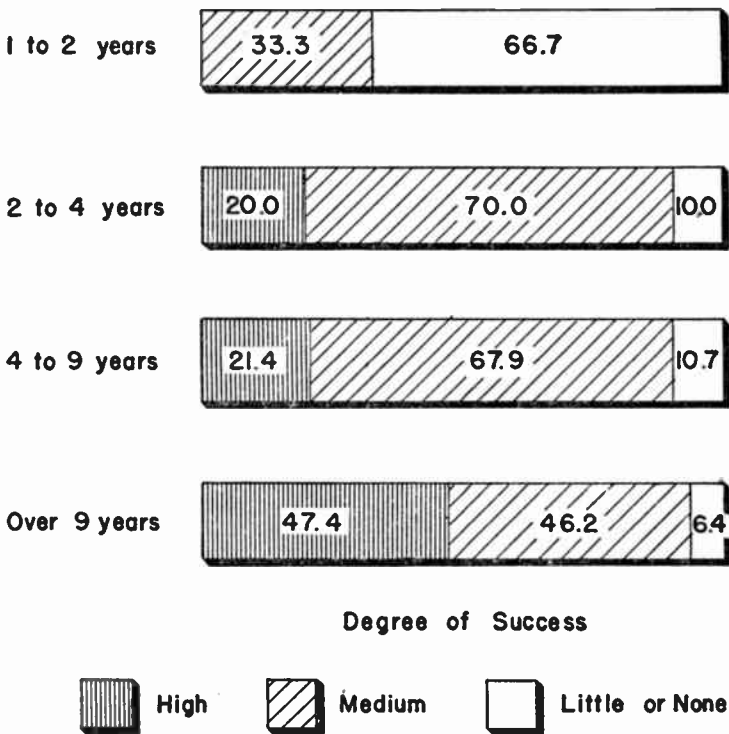


Figure 81. Relation of advertising success and period of time radio has been used, as reported by spot radio advertisers in 1947.

highly effective. Finally, 47.4 percent of those who had used spot radio more than nine years reported a high degree of success.

This evidence contradicts the idea that spot radio is a flashy, shot-in-the-arm medium which can be effectively employed in fits and starts. Like other established advertising vehicles, spot produces best results when used consistently over a period of years. Spot can produce a quick listener impact, as proved by the Politz study conducted for the Edward Petry organization and described in the chapter "How Effec-

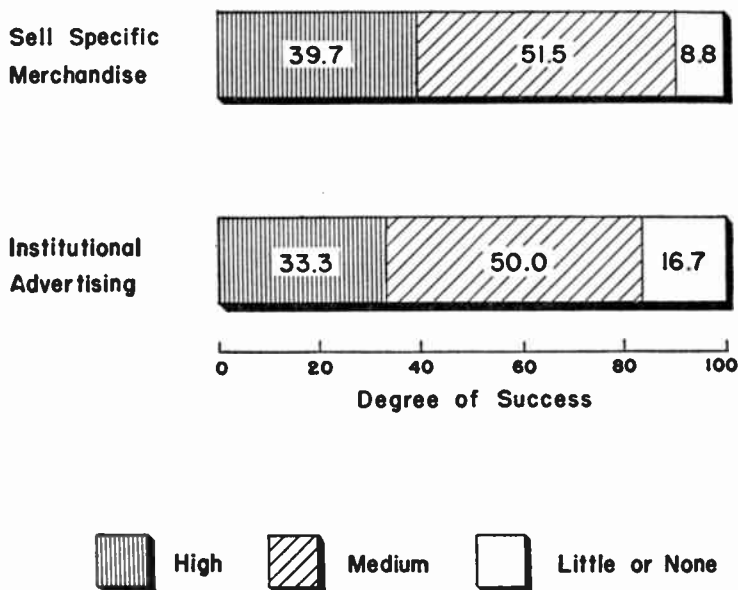


Figure 82. Relation between advertising success and campaign objective, as reported by spot radio advertisers in 1947.

tive Is Spot Radio Advertising?" However, it is one thing to make listeners aware of a product and its radio advertising, and another to make them go out and buy it and keep on buying it.

XL. *Determine specific objectives of your spot campaign as one of the first steps in planning.* As with any kind of advertising venture, the spot effort gets off to a good start only when its objectives are clearly defined. Reduced to simplest terms, the aim is either to sell specific items (merchandising objective) or to promote certain ideas (institutional objective). As another aspect of the author's study of the use of broadcasting by spot advertisers, the degree of success experienced by spot users was analyzed in relation to the campaign objective. Figure 82 shows that spot was effective both for mer-

chandising and institutional advertising, although when specific merchandise was sold, the degree of high success was more pronounced. This is due in part, of course, to the fact that it is harder to trace results to institutional advertising, no matter which medium is employed.

Methods such as these, applied individually to tailor-made spot efforts, will increase the effectiveness of spot advertising, and, incidentally, increase the growing importance of the medium.

Chapter 19

Foreword by

A handwritten signature in cursive script that reads "Fred M. Stoutland". The signature is written in black ink on a white background.

While we do not consider radio listeners an audience of “suckers” and know they cannot be hooked by bait that does not offer sound value, radio time-buying can, without forcing a metaphor, be likened to going fishing. You have to know the kind you want. What they go for. Where there’re lots of them. When they feed. How much it will cost. If you do it right you’ll get happy results.

It’s almost that simple. You want to sell to housewives. What programs and stations have the most housewife listeners? At what hours do they listen? Is the price right?

Where do people learn the answers? Fishermen consult almanacs. Time-buyers look at Hoopers, Conlans, B.M.B.’s, and standard rate and data books. But the books don’t tell it all. Fishermen and time-buyers become expert mostly by experience.

Spot time-buying is far from being a science. Rating reports and coverage studies are still not available for every situation. They don’t tell the whole story. But they are useful as they are, and they will be improved.

The newcomer to time-buying can learn much from the time salesman. The latter's job is to *sell* time, but the smart salesman helps the buyer *buy*. He sees the problem from the buyer's side of the desk.

A lot of people don't like figures. The time-buyer has to like them. Radio budgets can get snarled. The time-buyer has to interpret rate cards. He has to know about the premium rates that aren't in the rate book.

Spot schedules are chameleons. They change. Adjacencies change. Programs wane in popularity. Local shows are preempted by networks. The time-buyer needs to be alert to keep his schedule at high standards.

Fred Stoutland is one of the country's foremost buyers of spot radio time. As a time-buyer for Batten, Barton, Durstine & Osborn, Inc., he has spent well over a million dollars annually, buying spot announcements and spot programs for such well-known advertisers as the Emerson Drug Company (Bromo-Seltzer), the Curtis Publishing Company (*The Saturday Evening Post*, *Holiday*, etc.) and for products including Polaroid Sunvisors and Bond Bread.

In 1930 Stoutland joined the production department of the Lennen and Mitchell agency, then went to the agency's media department and into research which entailed interview work, surveys, sales analysis, and product testing.

While associated with Lennen and Mitchell he bought time for the Andrew Jergens Company, Lehn & Fink, and MacFadden Publications.

After serving in the Air Force during the war, Stoutland returned to Lennen and Mitchell, and subsequently assumed his present position with Batten, Barton, Durstine & Osborn, Inc.

A background for buying

spot radio time

BUYING OF SPOT RADIO TIME is the process by which advertisers arrange with broadcasters to present commercial messages to interested prospects for particular products or services at a reasonable cost, using programs or announcements on individually selected stations. It is one of the most important functions in a spot campaign. A merely "average" commercial announcement broadcast over carefully selected facilities at choice times is apt to produce satisfactory results, while even a superior commercial, if aired over poorly selected stations at weak times, is apt to deliver unimpressive returns.

As Figure 83 indicates, spot time-buying is related in some ways to buying advertising space in newspapers, since both newspapers and spot radio are local, individually selected media employed by local, regional, and national advertisers alike. But as Figure 84 shows, there are also many differences, and these are so vital and complex that spot time-buying is in many ways more difficult than newspaper space-buying and requires more technical background and more personal judgment.

The first half of this chapter is a review of basic procedures for those not yet acquainted with the routines involved.

Steps are outlined as they usually occur in a national or extensive regional spot campaign. In local campaigns the procedure is generally simplified; and if the local sponsor has no advertising agency, many of the steps are taken by the radio station soliciting his business rather than by the advertiser himself. This chapter will describe spot time-buying at a somewhat advanced level. Advertisers conducting limited-scale local efforts can adapt those methods which apply in their cases.

I. Basic procedures in spot time-buying

Actual steps in buying are preceded by closely related decisions ordinarily made by the advertiser, advertising agency account executive, and radio director. At this early stage the person who will do the final buying may or may not be consulted. Background facts useful in making the first three of these preliminary decisions are described in the chapter "How to Conduct a Radio Campaign—Thirty-nine Steps."

A. Fundamental Time-Buying Decisions

1. Determine the size of the spot radio budget.
2. Determine in which cities or areas to advertise.
3. Decide how much to spend in each area, and whether to increase or decrease the schedule from month to month.
4. Decide whether to use programs, spot announcements, or both, and what kind and length of program, and what length of announcements.

Once these decisions are made, the time-buyer goes to work and ordinarily will follow these procedures:

B. Time-Buyers' Procedures

1. Prepare an estimate of what time—how many programs or announcements—could be purchased in each city called for, using the amount of money allocated to that city. Figure 85

SIMILARITIES BETWEEN BUYING NEWSPAPER SPACE AND SPOT RADIO TIME

BUYING NEWSPAPER SPACE

BUYING SPOT RADIO TIME

Nature of Buying the Media

1. Newspaper services are bought individually city-by-city in a national campaign, and each city poses separate space-buying problems.

1. Station services are bought individually city-by-city in a national campaign, and each city poses separate time-buying problems.

Basic Objectives

2. Objective of newspaper advertising is to attract reader attention, get actual readership, and thereby produce sales.

2. Objective of spot radio advertising is to attract listener attention, get listeners to hear commercials, and thereby produce sales.

Methods for Accomplishing Objectives

3. Advertisements are placed in papers with editorial content that appeals to prospects for the product, and with circulation that parallels product distribution.

3. Commercials are placed in or adjacent to programs with content that appeals to prospects for the product, then broadcast in areas where product has distribution, over stations whose coverage parallels distribution.

4. Position, frequency of appearance, and size of the advertisement are carefully considered, so it will be seen by the greatest possible number of readers with the most impact possible.

4. Time, frequency of airing, and length of the program or announcement are carefully considered so it will be heard by the greatest possible number of listeners with the most impact possible.

Why the Two Media Are Used by Advertisers

5. Some chief advantages of newspaper advertising are its flexibility, selectivity, and ability to localize sales appeal.

5. Outstanding attributes of spot radio also are flexibility, selectivity, and ability to localize sales appeal.

Figure 83.

DIFFERENCES BETWEEN NEWSPAPER SPACE-BUYING AND SPOT TIME-BUYING

NEWSPAPER SPACE-BUYING RADIO SPOT TIME-BUYING

Determining Physical Coverage

1. Physical area in which readers are located is easily defined by records of subscription and news-stand sales.

1. Physical area in which listeners are located must be determined by special studies, such as those conducted by the Broadcast Measurement Bureau or by audience mail or signal-strength reports.

Readership and Listening

2. Circulation can be measured in total, precise terms by audited reports from such firms as Audit Bureau of Circulation.

2. Circulation must be measured in relative terms by sampling methods, using either telephone interviewers, mechanical recorders, personal interviews, mail ballot, or listener diary.

3. Readership varies from page to page, and according to the position on the page; but at least the newspaper goes intact to each reader, and the newspaper with most circulation in the community will be seen *each day* by most persons.

3. Listenership varies so greatly according to time of day or night for individual stations that an outlet which has by far the largest evening audience, for example, may not have the largest morning or afternoon audience; and some "regular" listeners of a popular station may tune in only several times a week.

4. Relative size of the circulations of the newspapers in a community remain fairly stable from month to month.

4. A spot program which was popular when first purchased may, during succeeding months, have part of its audience lured away by a new program or another station at the same time; and vice versa, an unpopular program may become popular.

Reviewing Editorial and Program Content

5. A newspaper's editorial content and the tone and appearance of its advertising can easily be reviewed, even by the inexperienced buyer, just by examination of sample copies.

5. A station's programming, to be intimately understood, would have to be *heard*. Time-buyers, however, can listen to recordings of station programs instead of to the station itself, and can study station program schedules and program formats.

Miscellaneous Factors

6. In determining what unit of space to select, the newspaper space-buyer ordinarily is faced with only one decision: what size shall the advertisement be?

6. In determining what unit of time to select, the spot time-buyer is faced with many decisions: programs or spot announcements? If programs: live or transcribed, sponsored, participating or co-op? Five, 10, 15, 30, or 60 minutes? If announcement: minutes or station breaks?

7. Personnel factors are not too important, as long as the newspaper is businesslike, since complete mats can be shipped to insure the proper appearance of the finished advertisement.

7. Personnel factors, such as the salesmanship abilities of the particular local announcer assigned to a spot program, can largely influence success or failure.

8. Newspapers, as a group, have certain kinds of rulings as to rates, discounts, copy acceptability, etc., which the space-buyer must know.

8. Radio stations, as a group, have their own rulings which differ from newspaper regulations as to rates, continuity acceptance, etc., which the time-buyer must know.

Figure 84.

shows an estimate for a spot radio schedule in a city of approximately one million population, using one-minute spot announcements for twenty-six weeks at a total cost of \$9,560.60. The time-buyer, before making such an estimate, already has been told that time should be bought in this particular city, that minute spot announcements will be used, and that no more than ten thousand dollars can be spent in this city during the first half-year of the campaign. The estimate is the buyer's tentative outline of how he proposes to spend the advertiser's money under the conditions set forth.

2. Obtain an approval of the estimate from the advertiser. This does not mean an approval of specific programs or times, but simply indicates that the advertiser is in agreement with the amount of money the buyer proposes to spend in each city.

3. Ask radio station representatives or radio stations for a list of "availabilities." These are available time periods—potentially sponsorable program or spot announcement periods—not being used at the moment by other advertisers. Often the times that a buyer wants are not available, and so time-buying becomes a process of deciding what to take when you can't get what you really want. For years radio has enjoyed a seller's market, especially in big cities. Comparatively low rates and impressive sales results have kept good radio station time in great demand.

4. From those available, choose the programs or announcement times you want. This is the major step in time-buying. Briefly, the time-buyer makes this decision by keeping in mind the product, its distribution, and market, which suggests the audience he wants to reach. He considers which type of program is most likely to reach this audience and the time when most prospects are apt to be listening. Then he selects the best time periods available on the basis of such factors as station coverage, cost, rating, etc.

5. Order the time from the representatives or stations. The buyer explains which availabilities he wants, either by

ESTIMATED COST OF ONE-MINUTE ANNOUNCEMENT SCHEDULE FOR TWENTY-SIX WEEKS
(40 EACH WEEK FOR 2 WEEKS—20 PER WEEK THEREAFTER)

FIRST TWO WEEKS				
<i>Station</i>	<i>Cost of Each (104x rate)</i>	<i>Number of Announcements</i>	<i>Cost per Week</i>	<i>Totals</i>
A	\$18.00	10	\$180.00	
B	21.45	10	214.50	
C	19.24	10	192.40	
D	9.60	10	96.00	
		TOTAL	40	
			\$682.90	\$1,365.80 (2 weeks)
NEXT TWENTY-FOUR WEEKS				
A	\$18.00	5	\$ 90.00	
B	21.45	5	107.25	
C	19.24	5	96.20	
D	9.60	5	48.00	
		TOTAL	20	
			\$341.45	\$8,194.80 (24 weeks)
TWENTY-SIX WEEK TOTAL				\$9,560.60 (26 weeks)

Figure 85. Estimate for a spot radio schedule in one city.

phone or personally, when called on by a representative or station salesman.

6. Obtain confirmations from the stations or representatives. What the buyer receives is a confirmation of the fact that he has reserved a certain time or times, and this confirmation consummates the sale even though a formal contract has not yet been issued. Such a confirmation may be sent on a special form and may include the name of the sponsor, the product, whether announcements or programs are to be used, which day or days of the week they are to run, at what time, and the beginning and expiring dates.

7. Advise the stations regarding type of commercials to be used. The buyer often is responsible for sending letters to stations telling them whether the copy to be run will be live or transcribed, and how and when it will be forwarded or shipped. He also will include necessary instructions as to how commercials are to be performed on the air, which announcements are to be repeated or rotated, and in what order.

8. Issue contracts to stations. The spot contract issued by the advertising agency is a permanent record of the order and confirms rates and schedules. Send two copies to the station (one to be returned with signature and filed), one copy to the advertiser, one to the agency's accounting department, and keep one copy for the files of the time-buying department.

9. Prepare finished schedules or statements. The schedule is a permanent summary of what is running on the air and is used for reference by the advertiser, account executive, and time-buyer. If complete, the schedule will list in column form the stations used together with their wattage, network affiliation, and frequency in kilocycles; it may also show the time of broadcast for each program or announcement, its rating, the name and rating of preceding and following programs, number of announcements on each station per week, cost per announcement by base rate, cost per announcement by net rate, total station cost per week, total number of announce-

Station	No. 1	No. 2	No. 3	No. 4	No. 5
Network Affiliation	Network A	Network B	Network C	Network C	Independent
Station Power (Watts)	5,000	5,000	1,000	1,000	250
Station Frequency (Kilocycles)	800	1,000	550	550	1,200
Type of Program	Sports News	Disc Jockey	World News	Recorded Serial Drama	Recorded Familiar Music
Time of Program	7:00-7:15 P.M.	2:45-3:00 P.M.	7:45-8:00 A.M.	3:15-3:30 P.M.	8:30-8:45 P.M.
Probable Rating	6.0	3.0	2.0	4.5	1.5
Cost per Program	\$300	\$200	\$200	\$200	\$75

Figure 86. Summary of five available spot programs in a four-station city.

ments in all markets per week, and total weekly cost of the entire campaign.

C. A Highly Simplified Example of Time-Buying

The general nature of a few typical problems of spot time-buying can be fairly well illustrated by taking a single city as an example. To provide an oversimplified but still revealing picture of an elementary time-buying problem as it might appear in a certain city, a hypothetical situation is set up in Figure 86. This table presents a brief evaluation of five programs which are available for sponsorship in a city which has four stations—three network affiliates and one independent. Each program's type, time, probable audience, popularity rating, and cost per airing is listed together with each outlet's chain affiliation, power in watts, frequency in kilocycles, and over-all popularity as shown by average share-of-audience figures.

This is only the skeleton of data which the time-buyer should have on hand. When available, knowledge of the station's coverage figures as revealed by the Broadcast Measurement Bureau, facts about listening habits in the area, knowledge of individual station merchandising services and copy acceptance policies, familiarity with its management, program personalities, and programs under consideration are also important.

To bring the hypothetical situation to life, consider which of these five available programs might best be sponsored for a nationally distributed men's item such as a hair tonic. For such a purpose a program should: (a) Be on at a time when a high percentage of men are available as listeners. (b) Select a predominantly male audience, if possible. (c) Provide maximum coverage, since a well-distributed, nationally available product can profitably use all the coverage it can get. (d) Like any other commercial program, offer a reasonably moderate cost-per-listener. On this basis the sports news program on Station Number 1 would be recommended. Since it airs at 7:00 P.M., it is heard when a maximum male audience is at

home. Surveys show that sports news selects a high percentage of male listeners. Station Number 1's combination of 5,000 watts at 800 kilocycles is apt to provide one of the biggest coverage patterns of the station located in the city. The program's rating of 6.0 is high as spot programs go, and the cost in relation to rating is reasonable.

The world news program on Station Number 3 might also be used since it is likewise a type which attracts men listeners and is on when men are available. The coverage of Station Number 3 tends to approach Station Number 1's coverage since Station Number 3's lower dial frequency somewhat offsets its weaker wattage. However, the rating of Station Number 3's world news program is only one-third that of Station Number 1's sport news, with a cost-per-Hooper-point of one hundred dollars to fifty dollars for the sports program. If these were the only data available, we could reasonably decide in favor of the sports show, which is obviously superior to the disk jockey, serial drama, or familiar music program, for reaching a large male audience.

II. *Techniques for more efficient time-buying*

A. Recognizing the Importance of Spot Time-Buying

While techniques in general use by spot radio time-buyers have undergone revolutionary advances, there is still room for improvement. The first step is an increased recognition of the significance of spot radio and particularly of the time-buyer's key role in the spot radio campaign. With the possible exception of the writing of commercials, more hours are spent on time-buying than on any other activity in the execution of spot campaigns. Though purchase of spot time may not require as much creative strategy as campaign planning or as much executive ability as campaign management, it demands more technical knowledge and as much judgment as either.

B. Why Efficient Spot Time-Buying is Difficult

Contrasted to buying time for a network show which calls

for only one master decision, spot-buying calls for a great many individual decisions, according to how many stations, programs, and announcements are used. Contrasted to buying newspaper or magazine space, which can be evaluated by audited circulation figures, spot time-buying must be based on circulation estimates or conceptions of station and program audience size which the buyer must constantly deduce for himself, working from two related measurements—program popularity ratings and station coverage data, neither of which is always available or entirely satisfactory.

The history of radio research, and to some extent the history of broadcasting itself, is largely an account of new developments and controversies over these two types of measurement. Program popularity has been determined successively by fan mail, recall interviews, coincidental telephone surveys, and mechanical recorder studies, each trying to take the "blue sky" out of radio, but none has proved entirely successful. Station coverage has been measured by signal strength, mail counts, and mail surveys; and while progress has been made, coverage measurements are still partially inadequate. It is the time-buyer's job to plunge into this controversy and choose the measurements of program popularity and station coverage he is to accept in any instance, correlate them, and thereby produce his own estimates of station and program audience size. And this, while probably the spot time-buyer's most basic problem, is only the beginning of the puzzles which he must face and attempt to solve.

C. Major Reasons for Inefficient Time-Buying

Before the efficiency of time-buying can be improved, reasons for inefficiency must be detected. The two greatest obstacles to efficient buying are lack of accurate revealing facts and lack of *understanding* of available facts. In a mail survey conducted by the author in 1947, a representative national sample of advertising agency time-buyers and station representatives was asked: "What do you believe is the most com-

BACKGROUND FOR BUYING SPOT RADIO TIME

Too much emphasis on Hooper ratings	34.2%
Buying without knowledge of market	13.2%
Giving time-buying job to those with too little knowledge or experience, who misjudge potential audiences and accept unauthentic information which is actually station promotion	13.2%
Buying according to rigid formula	10.5%
Too much emphasis on power	10.5%
Failure to look at availabilities from all stations	7.9%
Too much emphasis on announcements rather than programs	5.3%
Requesting availabilities before sponsor has authorized campaign	2.6%
Requesting availabilities immediately without giving station program department enough time	2.6%

Figure 87. Most frequent mistaken practices of advertising agency time-buyers, as named by a sample of time-buyers and station representatives.

Do not furnish agency sufficient facts; present extraneous information, meaningless promotion	37.9%
Sell programs which are not suitable, submit availabilities which do not deliver desired type of audience, do not try hard enough to sell programs, instead of spots	17.2%
Overemphasis of own stations	10.4%
Too hurried a sales job, leave too much of sales job to agency, lack of over-all personal selling and follow through	10.4%
Do not analyze advertiser's problems or make specific recommendations	10.4%
Sell radio only on a quantitative, not on a qualitative basis	6.9%
Underestimation of effectiveness	3.4%
Too many stations on station representatives' lists	3.4%

Figure 88. Most frequent mistaken practices of sellers of radio time as reported by a sample of advertising time-buyers and station representatives.

mon mistaken practice of advertising agency time-buyers: i.e., what is the one thing they most frequently do wrong?" Also: "What do you believe is the most common mistaken practice of *sellers* of radio time?" Their answers are tabulated in Figures 87 and 88. Analysis of responses shows that 81.6 percent of the mistaken practices attributed to time-buyers, and 86.3 percent of the mistakes chalked up against time-sellers, are directly traceable to lack of facts or specific knowledge.

Station representatives claim that time-buyers frequently lack precise knowledge of rating measurement methods and their peculiar, misleading flaws; they also may lack sufficient information about the advertiser's problem, distribution, the market to be reached and the coverage, programming, management, merchandising services, and audiences of stations. Hence they may buy half-blindfolded, guided by such rules of thumb as arbitrary insistence that each time period bought have a certain Hooper rating, or that each station have a certain wattage power.

D. How Efficiency of Time-Buying Can be Increased

The time-buyer's lack of precise information about advertising problems and radio stations cannot be blamed entirely upon him. The agency time-buyer is a technician who acts as liaison between advertiser and broadcaster. It is up to the advertiser (usually through the agency account executive) to supply the buyer with detailed information about his objective, distribution, and market, and it is up to the broadcaster (through his salesman or representative) to supply the buyer with adequate data about his station and its audience.

It is up to the buyer to supply himself with a background of knowledge of modern audience measurement methods and audience concepts, to encourage the advertiser and broadcaster to give him useful facts, and to interpret this information with sound judgment. Some of the specific background knowledge which the time-buyer ought to have is outlined in the remainder of this chapter.

FACTS THE SPOT TIME-BUYER NEEDS TO KNOW

Advertising Know-How

1. Basic advertising principles and the strategy of individual advertisers for whom he buys time
2. Who are the most logical customers, when do they buy, and who influences the buying decision
3. What constitutes a primary and secondary market for the advertiser
4. Advertiser's distribution
5. Planning behind the commercial announcements
6. Methods for determining when most profitable degree of saturation has been reached.

Facts about Radio Stations and Audiences

1. Factors that determine a station's value as an advertising medium: power, frequency, other factors that influence coverage, programs, program popularity, management, sales results, type of advertiser on station, etc.
2. Coverage of over one thousand stations in the United States and Canada
3. Programs of over one thousand stations
4. Listening habits in hundreds of cities and towns
5. Rates, copy acceptance policies, and merchandising services of individual stations.

Radio Research Knowledge

1. Methods of program audience measurement: telephone coincidental (Hooper), mechanical recorder (Nielsen), recall (Pulse), etc.—their strength and weaknesses
2. Methods of station coverage measurement: signal strength, fan mail, mail ballot (B.M.B.), etc.—their strength and weaknesses
3. New concepts of the radio audience: audience turnover, composition, holding power, minute-by-minute audience, etc., and how these concepts relate to buying time
4. Methods for testing the value of programs and spots, when deciding what to buy and when reevaluating a purchase already made.

Time-Buying Technicalities

1. Steps in spot time-buying procedure
2. Available printed sources of information related to time-buying
3. Industry regulations governing spot radio contracts
4. Relative advantages of different units of time: announcements *vs.* programs, chain breaks *vs.* minutes, five minutes *vs.* fifteen minutes *vs.* thirty minutes
5. Relative advantages of different types of programs: local live, participating, network co-op, transcribed package show, etc.

Figure 89.

III. *Background viewpoints and facts*

A. Develop an informed open-minded approach to buying spot radio time. The alert, modern attitude toward spot time-buying has four major aspects. (a) From the management's viewpoint, it increasingly recognizes time-buying's importance to the success of the spot campaign and consequently gives the buyer increased respect, and is willing to confer with him as soon as basic spot radio strategy is being outlined. (b) From the buyer's viewpoint, the modern approach recognizes the necessity for a more clearcut understanding and interpretation of a widening variety of technical information. As Figure 89 shows, these facts include basic advertising know-how, radio research knowledge, data about radio stations and their audiences, and time-buying technicalities. (c) The modern approach recognizes the necessity to avoid hidebound formulas and too sweeping generalities, and recognizes that each spot radio problem is different and requires a tailor-made solution. (d) It is aware of the need to avoid superficiality, and knows that the buyer must look beneath the surface and find out when audience ratings are misleading and must double-check by actual tests those recommendations necessarily based on theoretical knowledge.

The modern approach, though not strait-jacketed by a set of inflexible rules, follows a systematic procedure. The buyer bases his decisions on answers to these six questions, which build up in pyramid style, each answer dependent upon the one preceding: (a) What is the nature of the advertiser, his problem, distribution, objective, and radio copy? (b) Considering the answer to the previous question, what type of audience should be reached? (c) Where do they live; when and to what do they listen? (d) What is the location, size, and composition of the audience listening to various stations at various times? (e) Which particular station, program, or spot announcement period can best deliver this audience—at reasonable cost, and, if desired, with merchandising cooperation?

(f) Which ones of these preferred times are available, and with what frequency can they and should they be best used?

These factors correspond closely with the "most important points to consider when buying spot radio time," as evaluated by time-buyers and station representatives in a survey taken by the author. Results are tabulated in Figure 90.

Market (Whom do you want to reach, type of audience, listening habits)	33.0%
Location and size of audience (Coverage, audience size, proof of audience)	20.8%
Type of advertiser, product, and copy (Including sales problem and objective)	19.6%
Knowledge of stations and programs	15.8%
Budget, costs, and availabilities	8.5%

Figure 90. Most important points to consider when buying spot radio time, as suggested by a panel of time-buyers and station representatives.

By defining precisely the market to be reached (using consumer surveys and market analysis) and by estimating what percentage of the coverage that he buys reaches actual prospects, the buyer is able to approximate how well he is accomplishing his chief objective: to reach the maximum number of prospects per advertising dollar. His ultimate goal, of course, is to reach every possible buyer in any specific market, with sufficient frequency or impact to induce purchase of his sponsor's product. But no matter how large the spot radio budget, or what degree of saturation he is able to achieve, his guiding precept is to spend the money where it will do the most good.

B. Familiarize yourself with the monthly radio section of the *Standard Rate and Data Service*. This volume, which is in effect a compilation of rate cards of individual stations, shows what stations have to sell. It is the basic reference volume for time-buyers. *Standard Rate and Data Service* lists all national networks, regional webs, and individual stations, AM and FM,

in the United States and Canada. For each outlet, it gives address, ownership, transmitter location, branch offices, chief sales executives, operating power in watts, allocated channel frequency in kilocycles, whether licensed to operate full or part time, daily hours of operation, agency commission provisions, rates for various length programs and announcements at different times of day and night, discounts, special programs, features, available talent, transcription and remote control facilities, and station representative.

C. Become thoroughly familiar with all available printed sources of station, audience, and market information.

1. Use program rating reports. These are periodical or special reports on program size or relative popularity based on sampling of the radio audience by such methods as coincidental phone calls (C. E. Hooper, Inc., etc.), mechanical recorders (A. C. Nielsen Company) and recall methods (The Pulse, Inc.). The entire chapter "Modern Methods of Audience Measurement" describes these techniques and lists their advantages and disadvantages. Time-buyers can be handicapped by either of two extremes: slavish following of ratings without interpreting their meaning, or trying to buy without access to audience measurement reports (sometimes an economy-suggested procedure in smaller agencies which do not wish to pay for rating reports).

2. Station-coverage maps. While the audience rating provides what might be called the "vertical" measurement of the audience, the station-coverage map gives the "horizontal" measurement. Between the two, the buyer can estimate the size of an outlet's audience at any particular time. Coverage concerns both the physical area in which a station can be heard and the areas in which various numbers of listeners are located. It may be determined either in terms of: whether the station's signal is of specified engineering strength in certain areas; whether the station's signal is acceptable to listeners in specified areas; whether solicited or unsolicited fan mail has

been received from listeners in various areas; or whether listeners report, by mail survey or personal interview, that they listen regularly to the station.

In standard AM broadcasting, the transmitter radiates two kinds of waves, the ground wave and sky wave. Daytime reception is confined to the ground wave which is strong or weak in relation to: station power in watts; effectiveness of antennae; assigned frequency (dial position); soil conductivity conditions in station's vicinity; and interference from man-made static, such as power lines and elevators. Albert Wesley Frey in his book *Advertising* (The Ronald Press, 1948) cites the findings of radio engineers which indicate that the useful range of the carrier wave, and in turn the size of a station's coverage or potential circulation, is affected by power, frequency, and soil conductivity in these ratios: "50,000 watts *vs.* 250 watts, approximately 3 to 1; 550 kilocycles *vs.* 1,600 kilocycles, approximately 3 to 1; and excellent *vs.* poor ground, approximately 4 to 1."

Each of these ratios is influenced under actual conditions by each of the factors. A 50,000-watt channel, for example, normally, will deliver its carrier wave during the daytime about three times as far as a 250-watt station, but the factors of wavelength and ground conductivity can greatly alter the ratio.

Day and night coverage often differ because during the day the sky waves shoot upward and are lost in space, but after sunset they are bent back toward the earth, thereby increasing or decreasing coverage. This does not benefit the local or regional channel operating on low power or poor frequency, but a powerful outlet such as a 50,000-watt clear-channel station with favorable dial position may have a daytime coverage of one hundred miles increased to as much as seven hundred miles, thus accounting for the fact that more than one-third of United States audiences hear network evening shows by sky-wave reception. Where reliable coverage information cannot be obtained it is necessary to refer to these basic coverage

principles. Often, however, specific coverage data are available in the form of maps.

3. Signal-strength maps. This type of map shows the extent of the area surrounding a station in which it delivers a signal of at least one-half millivolt strength. Engineers travel through the territory in which the station sends out a signal, using field strength measuring equipment to determine the intensity of the station's signal at selected locations. These measurements, necessarily limited to the ground wave, provide data for closed curves on a field intensity or contour map which may show primary and secondary coverage without regard for day and night potentials, or may divide primary service areas according to what the outlet considers its nighttime primary and daytime primary. A map of the latter type is shown in Figure 91.

Although there are no arbitrary standards of signal intensity, a minimum of 0.5 millivolts per meter is the level considered satisfactory by the F.C.C. for primary coverage, the area throughout which a station can be heard practically all the time it is in operation, without objectionable interference. Secondary coverage does not meet the high standards of primary coverage, but at times reception in secondary areas is as satisfactory as in primary areas.

For years it has been recognized that signal strength is not a true measure of effective coverage. It tells where, according to engineering standards, it should be possible to hear a station, but does not show that listeners consider reception satisfactory and gives no indication of who listens. The signal may be poor, but still the best in the area; it may be satisfactory, but not as good as the signal of another station. Listening habits may have more influence than signal strength on which channel is tuned in. Hence, other coverage methods have been developed.

In 1948, Mutual Broadcasting System engineers developed a measurement termed "listenability," which measures signals from the standpoint of listener acceptance rather than from

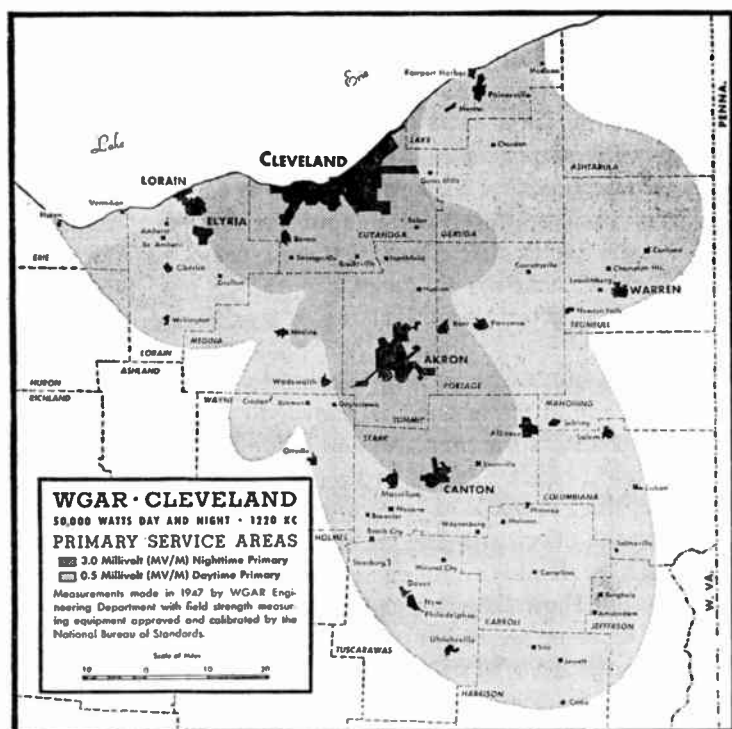


Figure 91. A station coverage map based on measurement of signal strength.

electrical output of the radio transmitter. Recognizing that a signal of a certain millivolt intensity might provide adequate reception in one area but extremely inadequate reception in another, "listenability" takes into consideration local factors, such as high noise levels of big cities, and determines coverage from the listener's viewpoint, using "good enough to listen to" as the yardstick.

Signal-strength and listenability maps serve as measurements of the medium itself and eliminate the program factor. Both are useful because they measure a station's potential coverage, but neither suggests whether people actually listen.

4. Audience mail maps. The first method used to measure coverage in terms of actual listeners and to establish densities of listeners in various areas, was the audience mail map, based either on cumulative mail (all the mail received by a station over a specified period of weeks or months), or on mail in response to a specific offer or offers (during some short period, usually a week, scattered throughout the day or night schedule). To the extent that either of these types of mail is stimulated by the complete range of programs broadcast by the outlet, they will tend to reflect the existence and location of the station's average audience. A special offer mail map can be quickly assembled and is applicable to a specific time, but unless the premium selected is known to have universal appeal it will distort the map. A cumulative mail map compiled over a period of time is apt to be more indicative of over-all audience, since it tends to level out audience preferences and minimize the effect of a special station promotion. However, cumulative mail may submerge seasonal audience differences, and may not show the current effect of programs which have become better or worse since most of the mail was received.

The map is a visual analysis of mail, counted on a county basis to show geographic audience distribution. Density of listeners in each county is established by comparison of volume of mail received per thousand homes. Rate of return in the home county where the channel is located is used as a basis, and surrounding counties are classified in terms of relative density of response.

Unfortunately, permitting listeners to reveal themselves through the mail they send in makes it impossible to maintain control over the sample; therefore, mail received may not be representative of all listeners. The inclination to write radio fan mail and to respond to offers is more pronounced among persons in towns and rural areas than in cities, and among the lower and middle classes than among the upper economic brackets. Further, the data lack comprehensiveness and are not produced under uniform conditions for all stations. These

and other inadequacies in mail-coverage maps caused networks to analyze controlled samples in measuring coverage. For some time the webs have gathered information from representative samples of listening families, finding out what stations they listened to, and how often, by day and by night.

5. Controlled sample coverage maps. Most conspicuous in this category are the maps produced by the Broadcast Measurement Bureau. While B.M.B. has made a significant contribution, publicity has confused some people in the industry and led them to believe that B.M.B. offered an entirely new type of yardstick which actually measured the size of audiences and could be used in dozens of ways in which previous measurements had never been used before. Actually, B.M.B. did not develop an original measurement method but adapted a technique which C.B.S. had used for some time in determining effective coverage of its affiliates.

C.B.S. had employed controlled mail ballot surveys in which one-, three-, and five-times-a-week listening was investigated, to indicate whether persons tuned in to a channel regularly enough to be included within its effective coverage. Station coverage was segregated into primary, secondary, and tertiary levels. To qualify for the primary level, the outlet had to have penetration of $66\frac{2}{3}$ percent, of which 50 percent listened three times a week. This technique was limited to C.B.S., however, and such measurements were not available for stations generally.

The Broadcast Measurement Bureau, formed in 1945 by the A.A.A.A., the A.N.A., and the N.A.B., made the controlled mail ballot coverage measurement available for all stations and networks in the United States. B.M.B. offered a coverage measurement, not an audience-size measurement, but it aided the industry because it checked coverage in terms of *listening* to a station, and offered maps which had *comparability*. Data on the B.M.B. reports were based on controlled mail ballot surveys to find how many families listened to a station or network at least once a week, and where these families were

located. Over 500,000 ballots were mailed to families in every county and every separately reported city. The families were selected to be representative with respect to geographical distribution within the county or city and with respect to socio-economic status. A minimum return of 50 percent was required from each county and reported city. Follow-ups resulted in an over-all return of over 60 percent.

Analysis and compilation of the figures resulted in three monumental reference volumes: B.M.B. *Station Area Audience Report*, B.M.B. *Network Audience Report*, and B.M.B. *Individual Station Reports*. The B.M.B. *Station Area Audience Report* shows every county in which at least 10 percent of the total radio families listen to a station at least once a week, and indicates the percentage of radio family listeners and the actual number of listeners in each county. Categories are given separately for day and night. The initial report included three thousand counties and one thousand cities.

The companion volume, B.M.B.'s *Network Audience Report*, shows for each state, county, metropolitan district, and approximately one thousand cities the unduplicated "audience" of each major network and subscribing regional network. As in the first report, families which report listening at least once a week are shown numerically and as a percentage of total radio families, separately for day and night. Individual "Station Audience" reprints provide stations with the particular parts of the major report of special interest to them. B.M.B. also published *Radio Families, U.S.A.*, a compilation of radio ownership by states, counties, cities, and metropolitan districts showing total families and radio families.

At first, long lists of uses of B.M.B. figures were considered by the trade, but realistic time-buyers and station representatives soon found that, with few exceptions, B.M.B. maps could be properly employed only in those ways which any coverage map could be used. Though simply a coverage map, B.M.B. is in several respects a better map than stations had previously. It does *not* tell how many people listen to a

given program, but *does* show the territories in which outlets regularly have a measurable number of listeners, defines the area in which people can reasonably be expected to listen to a station, and shows relative intensities of listening. Its chief advantages are that it is standard for all stations (making comparisons easier), and that individual county and city figures enable advertisers to analyze B.M.B. in terms of specific problems.

Among the disadvantages of B.M.B. are these: the first report used a minimum of once-a-week listening to determine whether stations had audiences, without showing whether listeners dialed the outlets at more frequent intervals. Reports on one-, three-, and five-times-a-week listening provide a more revealing picture of effective coverage. Also, national B.M.B. studies take months or even years to prepare and publish, and hence are somewhat out of date before released. Inevitably, too, since the recall technique involved relies on the fallible human memory and since the mail survey method allows room for *list bias* and *bias of non-response*, there is room for slight inaccuracies in the answers. From a practical viewpoint, the high cost of maintaining the Broadcast Measurement Bureau is also a disadvantage.

6. Radio market statistics. Another category of information with which the buyer should be familiar is market data. The Consumer Markets Edition of *The Market Data Handbook* provides such fundamental facts as retail sales trends according to states, shifts in population, income tax returns per state, types of houses, school attendance, radio homes, manufacturing, amusements, and other buying power factors.

Highly useful is the "Sales Management Annual Survey of Buying Power," which contains authoritative estimates of population; total retail sales; sales by three major store groups (food, drug, and general merchandise); effective buying income (gross and net); gross farm income; wholesale sales; and sales-advertising controls for the nation, sections, counties, and cities. It also includes special sections for Hawaii and the

Dominion of Canada, and indicates for all civil divisions down to ten thousand population where people live, how much they have to spend, how much they do spend, where they spend it, and for what.

Another example of useful information available is the summary analysis of latest census figures, issued periodically by the Katz Agency, Inc. It gives population and retail sales for cities of over ten thousand and for all counties in the United States. The report gives four specially calculated indices: population as percent of United States, population as percent of state, total retail sales as percent of United States, and total retail sales as percent of state. It includes food group sales, automotive group sales, and drug store sales as well as total retail sales.

The buyer can profit from studying a wide variety of printed material, available in part from audience measurement services but largely from stations themselves: coverage maps, market data, audience composition studies, program ratings, case histories of other advertisers on the station, lists of advertisers giving length of time on the outlet, listening habits of local population as revealed by sets-in-use, etc., station policy, program description, and mechanical improvements in transmitter and studio equipment. In considering station promotion and advertising, the buyer has least use for exaggerated coverage claims, incomplete program logs, non-factual promotion, news-letters containing useless information, and promotion that is either unsigned, undated, or unfiled.

D. Learn to get the most out of your interviews with station salesmen or representatives. Though a wealth of printed information is available, the station representative or the station salesman is the most important link between the outlet and the prospective sponsor. An inquiry by *Printers' Ink* into time-buying practices of agency and advertising department executives disclosed that the station's representative is considered by most of them as the best and often the final source of

information on an outlet. While station representatives range from super-salesmen to order-takers, occasionally are not fully informed, put selling before service, or try to supply too much information verbally, nevertheless they can provide the buyer with all available printed data about an outlet, can give him a more detailed, intimate picture than is available in black and white, supply him with current availabilities, and attempt to answer any questions the buyer may have about the channel.

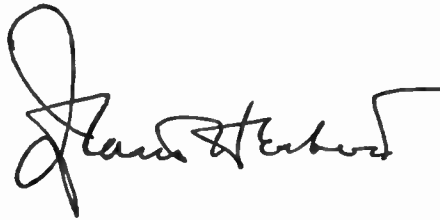
The buyer gets most out of his interviews when he insists on dealing with representatives or salesmen as fact-suppliers and points out that the best way for them to make a sale is to furnish him with a wealth of specific information about the station, its programs, services, and audience, presented in terms of the advertising problem at hand. The buyer can first consider the printed facts and figures available from the Government, from the radio industry, and from commercial research organizations, and then call in the representative, using the data to check the representative's claims and to suggest further inquiries. By looking at availabilities from *all* stations in a market, and interviewing their representatives before making his selections, the buyer gets more viewpoints and widens his experience, and at the same time avoids overlooking possible good buys among time periods available.

In the years ahead, as radio becomes increasingly hard-pressed by television, the time-buyer may find it somewhat more difficult to make his radio purchases pay off in impressive advertising results. Although TV's ability to win advertisers away from conventional broadcasting may leave more choice time spots available on regular AM and FM schedules and tend to ease the radio time-buyer's burden, it is inevitable that more and more home-entertainment seekers will switch from listening to viewing, thus making it harder to find large radio audiences. To maintain the effectiveness of spot broadcasting campaigns, time-buying will have to be done with more skill than ever before.

More effective radio time purchasing in the future depends upon: (a) improved methods for measuring radio audiences—techniques which will gauge composition as well as size, cover non-telephone and non-urban as well as urban telephone homes, and do it quickly and accurately with adequate samples; (b) improved methods for measuring station coverage on a uniform basis for all stations and with coverage reports issued frequently enough to be fairly up-to-date at all times; (c) greater understanding by the time-buyer of the measurement methods, audience concepts, and other factors which enter into his complex profession; and (d) more inclination on the part of the advertiser and his agency to check the productivity of individual time periods by such devices as on-the-air offers and special surveys to probe the correlation between listening to a sponsor's program and buying his product.

Chapter 20

Foreword by



To me, five points appear to be of special importance in buying spot radio time for national or retail advertisers: (1) frequency of impact (my own experience indicates that this is unusually significant); (2) ideally, use of both programs and spot announcements; (3) careful selection of right type of audience, especially for limited-budget advertisers; (4) a staggered schedule which allows the advertiser to increase his advertising pressure during peak sales periods; (5) whenever possible, use of a competent advertising agency, and relying on its experience-tested advice in time-buying decisions.

After handling radio campaigns in New York for over fifteen years, I have come to the conclusion that basically the reason for success is frequency. A study showed that, of all New York clothing stores, Robert Hall Clothes sponsored the radio advertising which was most remembered by typical consumers, even though Robert Hall was a comparative newcomer among local radio advertisers, having been on the air for only one year. This was achieved largely by frequency since Robert Hall never bought time on any station unless it purchased at least twenty-eight programs a week.

Other outstanding successes also have been won by local radio sponsors who appreciated the value of making a fre-

quent advertising impression. Barney's Clothes (which has used as many as eighteen programs and twenty-three announcements weekly on a single station), Finlay Straus (jewelers), Crawford Clothes, National Shoe Stores, the Canadian Fur Corporation, Abelson Jewelry, and Consolidated Laundries are examples of New York retailers who have made frequency pay off in sales response. The same theory applies to national accounts such as American Chiclé, Piel's Beer, etc.

Frequency is especially important to the retailer using radio for several reasons. He may not be able to afford to buy the stations with the biggest audiences; he may not be able to afford peak nighttime rates when audiences are largest; and in many cases, it is simply impossible for him to sponsor choice nighttime periods, since they are taken by network advertisers. However, every station and every time of day, even if it is not the very best, have some listeners and, if used with sufficient frequency, can create a powerful advertising impact.

Ira Herbert, vice president in charge of sales for WNEW, New York, is one of the country's most successful sellers of radio time, and has won a reputation in serving almost every type of sponsor for frank, experience-based recommendations of the type of campaign that will produce maximum results.

After selling transportation advertising for Baron G. Collier, and outdoor advertising for Thomas Cusack, Herbert was lured at the start of the 1930's into the fast-growing broadcasting industry. He sold time for a Cleveland station, then headed east to become a time-seller for WMCA in New York.

Subsequently he became assistant director of sales for WHN, New York, and six years later moved to WNEW, where he soon became sales manager and later vice president. At one time or another, the multitalented Mr. Herbert has done a wide range of jobs for his accounts—from painting car cards to writing scripts and producing programs.

How to buy

spot radio time

METHODS BY WHICH THE EFFICIENCY of spot time-buying can be increased are described in this chapter under five headings: General Strategy in Time-Buying; Type and Unit of Time To Buy; Evaluating Radio Stations as Advertising Media; Selecting Program and Announcement Time Periods; Checking Spot Time-Buying Decisions.

GENERAL STRATEGY IN TIME-BUYING

I. *Think in terms of covering market areas rather than in terms of covering cities or towns.* The question of what constitutes markets is vital in every national spot campaign, and while the person who orders the time may not plan the radio strategy, he should understand the issue as it relates to how many stations in how many adjoining towns should be used to provide adequate but economical coverage of a market. Two correlated facts are becoming more apparent to the radio advertising industry: (1) Most radio stations, unlike many newspapers, cover far more than their immediate city areas and may attract audiences in several states or even over large

geographical areas. (2) Markets are not simply cities, and cannot be revealingly classified merely by city size, but are population groupings, the principal markets being cities plus the immediate urban or rural areas that surround them.

Proper understanding of a market demands intensive research of market purchasing power and buying habits and allows the sponsor to spend his money where he makes it. Allocating the spot budget in relation to the potential business represented by each market makes it possible to concentrate on those markets where the bulk of retail sales for the sponsor's product are made, and permits him to present his commercials with higher frequency at no greater expenditure.

This type of operation which seeks the best business first has been called a "cream campaign." It selects the cream of the market, no matter how scattered, and concentrates on it. Another strategy is the "zone campaign" in which the sponsor selects a precise, limited geographical area, saturates it with enough radio impressions to get all the business available, and then moves on to another area and repeats his zonal penetration. The large national campaign is often a combination of cream and zone tactics on a vast scale.

II. Keep in mind the value of frequency of announcements, and when conditions permit, test the spot schedule until you achieve the most efficient degree of saturation. The term "saturation" is frequently misunderstood. A sponge is said to be saturated when it is so completely soaked that no more water can be absorbed. A glass of water is saturated with salt when it is so thoroughly penetrated that no more salt can be held in suspension.

By the same token, a consumer market is saturated with a sponsor's radio advertising when no more advertising can be absorbed without causing a decreasing sales return per advertising dollar spent. The peak of efficiency occurs at the "saturation point." Inefficiency results from under-saturation or over-saturation, either spending too little to realize potential-

ties or spending beyond the capacity of the market to produce profitable advertising returns.

There is no general rule as to how many announcements per week are required to achieve the most efficient degree of saturation. This varies according to: (1) nature of the *product* (whom it sells to, how popular it can become, the ratio of profit per sale, etc.); (2) nature of the *market* (its size, capacity to buy, preference for that type of product, etc.); and (3) *stations* and *times* used (how big an audience is reached, and the percentage of prospects in the audience).

Regionally distributed Jax Beer, an exponent of saturation advertising, has established and maintained a pattern which guarantees a minimum number of radio impressions in the Jax distribution area, allocated according to sales in each county. In New Orleans Jax has consistently aired at least fourteen shows, each broadcast from one to six times a week, or a total of forty-nine weekly broadcasts. In surrounding areas outside of New Orleans, Jax listeners have been exposed to twelve shows each week for a total of seventy-two programs. The total of 121 airings of twenty-six programs per week—33½ hours every week, about five hours per day—was found by checks of consumer recognition and sales increases to deliver a highly efficient degree of saturation. Many advertisers, selling different types of products in different markets, believe they can approach maximum sales per radio dollar by using smaller schedules, and others have effectively employed even larger promotions in individual markets.

National advertisers have conducted tests of the most effective degree of saturation by choosing three comparable test markets, using a minimum schedule in market A, a double expenditure in market B, and a triple expenditure in market C. The three campaigns are kept going for six months to a year, so that a check may be made of the sales produced in relation to radio dollars spent. Regional advertisers, if they have two or three comparable and separate markets, can make similar tests. It is difficult to test saturation for the retailer

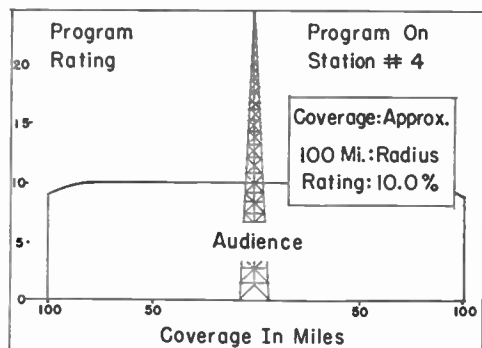
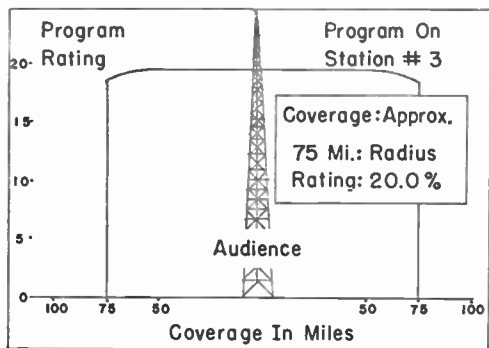
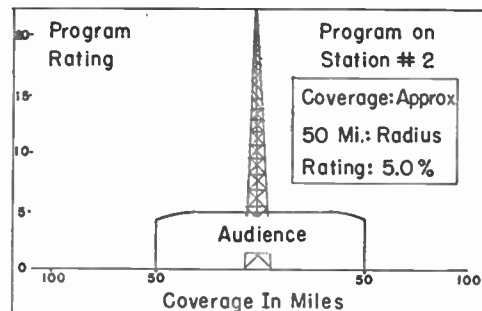
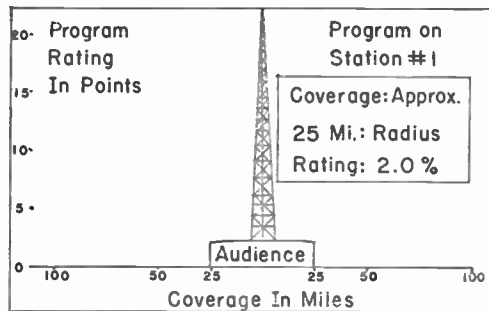


Figure 92. Visualization of audience size of four competing programs.

who has only a single market, since the cumulative effect of all his previous advertising in that market tends to influence results from the current advertising being tested; but employing various degrees of saturation in successive promotions of separate items can be revealing.

To attain a profitable degree of saturation, the advertiser must reach enough people over a long enough period with enough impact to induce remembrance, persuasion, and purchase. This impact can be obtained either by: (1) *frequency* of impression; (2) *magnitude* of impression; or (3) a *combination* of both.

Magnitude of impact is obtained by the use of programs, rather than spot announcements. Frequency of impact is obtainable at least cost by the use of announcements, especially station breaks and time signals. Listeners, like readers, forget quickly, and are constantly bombarded by advertising impressions from other sources. Hence the need for frequency. Many successful spot users, recognizing that repetition is the essence of advertising, are on the air not only five or more days of the week but two or more times a day.

III. *Don't accept audience ratings on their face value as if they were sole determiners of audience size or program effectiveness.* Neither the program popularity measurement (Hooper) nor the coverage measurement (B.M.B.) is in itself a gauge of total audience size at a specific time to a specific outlet. To get a concrete though approximate picture of audience size, the program popularity rating should be viewed as the determiner of the height of the *sides* of a rectangle (the "vertical" measurement); and the physical coverage of the station should be viewed as the determiner of the width of the *base* of the rectangle (the "horizontal" measurement). The area occupied by the hypothetical rectangle so produced is an indication of the size of the audience. As Figure 92 shows, the size and proportions of these "audience rectangles" can vary endlessly, according to the physical coverage of the channel,

and the rating of the program considered. If the program rating were taken by a method which provided even distribution of calls in all parts of the station's coverage area (urban, suburban, and rural), the rating could be accurately projected against the total number of known radio homes in the coverage area, to produce a figure which would indicate the total number of radio homes tuned to the program.

However, C. E. Hooper, Inc., the only audience rating service which has been available to spot advertisers on a continuing, national basis up to this writing, has confined its telephone interviews to homes in city areas, so the ratings produced refer only to program popularity within city limits. Studies by C.B.S. and other services indicate that in suburban or rural areas the program may be more or less popular than in the city itself. Further, the suburban and rural areas may account for a large part of the channel's coverage.

To illustrate how deceptive an index the city rating may be of total audience size, Figure 93 visualizes urban and suburban audiences of two programs with identical city ratings (Hooper) on two outlets with similar physical coverage. Both shows score a 10 rating in the urban area, but the program on station Number 1 has only a 7 score in its suburban and rural areas, while the program on station Number 2 shares 12 percent of the audience in its suburban and rural areas. Accepting the hypothetical conditions shown in the chart, the program on station Number 2 has an actual total audience of almost twice the size of the other program.

Variations in program popularity with urban and non-urban audiences are only one reason why conventional city ratings can be misleading if considered as the chief criterion of a program's potential advertising effectiveness. Usual city phone surveys do not reveal the percentage of prospects for a particular product among the audience of a program; and ratings give no indication of how well the station's physical coverage fits the advertiser's distribution. Figure 94 visualizes urban and suburban audiences of two local programs pro-

posed for the same advertisers. Program Number 1, if judged on urban rating alone, would be the choice since it has a 10 city rating compared to a 7 city rating for program Number 2. But program Number 1 is less popular with suburban and rural listeners, gaining a non-urban rating of 5. Furthermore, it does not reach the right type of prospect for the advertiser under consideration, having a theoretical prospect rating of 50 percent, meaning that only 50 out of every 100 listeners are potential prospects.

Further, program Number 1 is on a station whose coverage reaches only 75 percent of the advertiser's distribution area. By contrast, program Number 2 is on an outlet whose coverage completely blankets the sponsor's distribution, its non-urban rating is higher than its urban score, and the program's prospect rating is high. Accepting the hypothetical conditions in the chart, program Number 2, though its city rating is only 70 percent of program Number 1, has over twice as many listeners in its total audience who are prospects for the advertiser's product.

City ratings of program popularity, if they are the only ratings available, are still almost indispensable but they should not be taken as the final word and should be evaluated in terms of other influencing factors: (1) whether the program is likely to be more or less popular in non-urban areas; (2) what percentage of prospects the program attracts; (3) how well the station which carries the program covers the distribution area; (4) how much must be spent for time, talent, or promotion to achieve the rating; (5) whether the sample measured in the survey is large enough to be statistically adequate; (6) whether any device, such as special promotions or money giveaway programs, have been used to hypo the Hooper; and (7) what sales results the program has produced, etc.

As researcher Richard Manville has pointed out, many programs which scored low on urban ratings have delivered satisfactory sales. A New York outlet presented a half-hour evening program which crawled along with a 0.2 Hooper

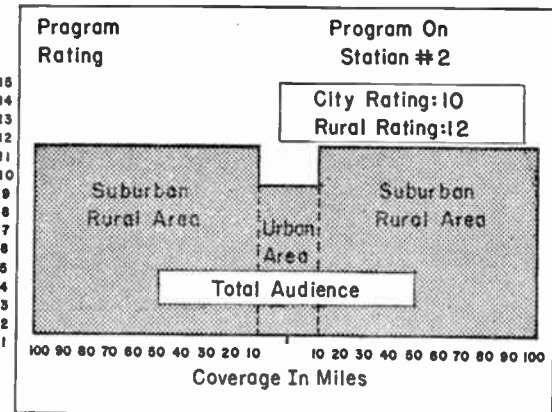
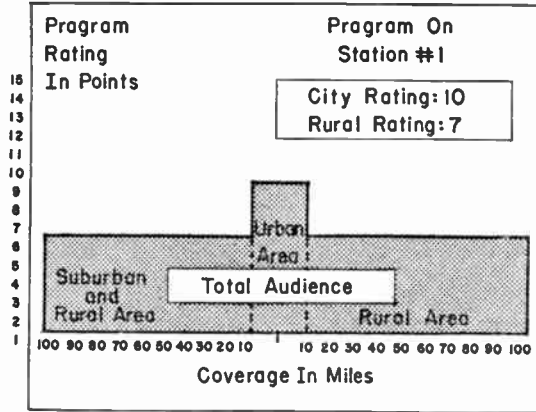


Figure 93. Visualization of urban and suburban audiences for two programs with identical city ratings on stations with similar physical coverage.

Figure 94 (on opposite page). Visualization of urban and suburban audiences of two local programs proposed for the same advertisers.

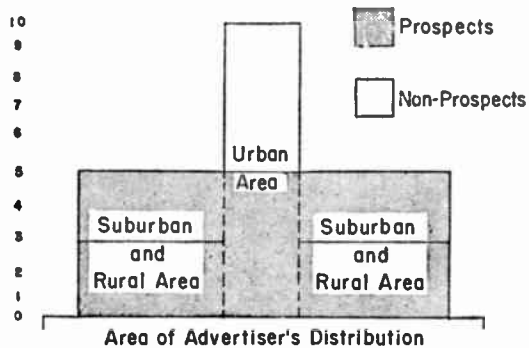
Score for Program # 1

Coverage: 75% of Distribution Area

City Rating: 10

Suburban:
Rating: 5

Prospect Rating: 50%



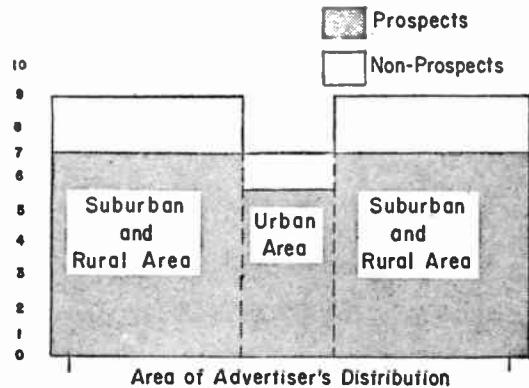
Score for Program # 2

Coverage: 100% of Distribution Area

City Rating: 7

Suburban:
Rating: 9

Prospect Rating: 75%



rating, yet sold *directly* thousands of bottles of medicine at one dollar each. A food dealer simultaneously sponsored two spot programs, an evening presentation that snared ratings of 7.0 to 12.0 and a morning offering with ratings of 1.8 to 5.3. In tests of the relative pulling power of the two programs in terms of ability to deliver sales, the morning show outsold the evening program anywhere from 3 to 1, to 7½ to 1.

IV. *To get the most for your money: (1) plan ahead, taking advantage of seasonal buying variations; (2) keep alert for choice new time periods; (3) improve your availabilities; and (4) try to maintain choice time franchises.* Although the post-war growth of stations, including hundreds of FM outlets and many television channels, made more radio time available and tended further to split the audience between various broadcasting facilities, the time-buyer still operates to some extent, especially when buying time in big cities, in a seller's market. There are several would-be purchasers for every choice time period available.

The average buyer should have a better knowledge of seasonal buying periods, in order to buy before rush seasons begin, and to take advantage of opportunities to pick up good time. For example, the advertiser who buys on July 1 to start on August 1 does better than the advertiser who buys on August 1 to start September 1.

The alert buyer keeps his ear to the ground and when a specially desirable new time period is offered for sale, such as play-by-play broadcasts of a popular series of baseball games, he decides quickly whether he wants it. He should be given *carte blanche* to snap up an obviously good buy immediately and check later for details.

Even a poor set of availabilities can be improved. Let the station know you are unhappy about unfavorable periods, even before the schedule starts. Once it is on the air, query the outlets frequently to see whether any better times have opened up.

After the buyer has obtained favorable periods, he should do everything he can to hold on to them. Choice time franchises can be maintained by year-round schedules. Even though the advertiser's schedule may be reduced in certain seasons, he may find it profitable to retain his best time periods. Sometimes a sponsor who sells several products may use spot radio to push Product A during most of the year, and, during the off season for Product A, convert his schedule to Product B rather than go off the air. From the advertising agency viewpoint, franchises can be held by switching the time to another one of the agency's clients as soon as one client gives up a favorable period.

THE TYPE AND UNIT OF TIME TO BUY

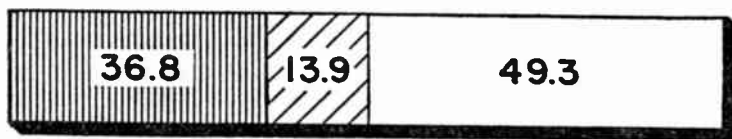
I. *Weigh advantages of: programs vs. announcements, vs. programs-and-announcements.* Before the buyer can choose the actual time periods or make final selection of stations, he must know what type and unit of time he will buy in any particular case. This can be done by weighing advantages and disadvantages:

A. Programs rather than announcements. ADVANTAGES: 1. Since a program is timed when people know when to expect it, it attracts a more consistent audience and helps insure continuous listening. 2. Can be used to achieve intense advertising impact on a relatively small number of persons. 3. Builds association or identification between the entertainment and the firm that presents it. 4. Gives advertiser major control over program—important in developing type of presentation that personalizes an industry or store. 5. Allows advertiser to select his audience more carefully by type of program presented. 6. Provides a framework for both institutional and merchandising selling in the same radio package, allows full development of a detailed copy story. 7. Produces good-will for the advertiser, has more dignity than announcements, and

for retailers increases store prestige and community standing. 8. Can be promoted and merchandised to the public and trade. 9. Provides maximum impact, since product is brought to the listeners' attention throughout the program. **DISADVANTAGES:** 1. Lacks flexibility, since program contracts ordinarily specify thirteen-week cycles, compared to two-week cancellation notice for announcements. 2. Possible unavailability of satisfactory locally tailored programs. Other disadvantages will be seen by implication in a review of announcements.

B. Announcements rather than programs. ADVANTAGES: 1. Announcements offer lower cost per impression, more seconds of commercial time per dollars spent. Four one-minute typical spots equal the cost of one fifteen-minute program which allows only three minutes of commercial time. In terms of seconds of commercial message allowed, spots generally sell at a discount of about 25 percent. 2. Reach a ready-made audience built up by programs that precede and follow. 3. Provide adequate frequency even on a limited budget. 4. Are less trouble to supervise than programs. 5. Transcription allows advertiser complete control over spots and permits network caliber showmanship. 6. A sixty-second announcement is long enough to present most copy stories, and if less time is needed, station breaks can be used. **DISADVANTAGES:** 1. Because announcements are brief, and often are presented when listeners are dial-switching, they may get less close attention than program commercials. 2. Do not build up a regular listening group. 3. Hard to present longer, detailed-copy stories, such as educational approaches. 4. Many stations do not sell announcements during certain choice listening periods. 5. Announcements rarely create good-will and often produce irritation.

C. Programs-and-announcements in combination rather than either separately. ADVANTAGES: 1. Offer the advertiser a combination of the benefits of both programs and announcements. 2. Give the time-buyer more freedom in selecting choice



Spot announcements



Program only

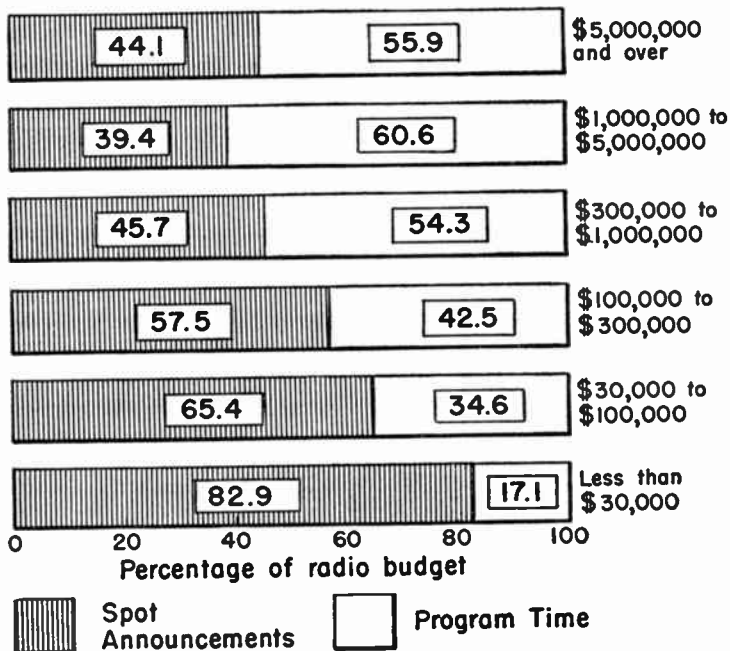


Spot and programs

Figure 95. Percentages of spot advertisers buying different units of radio time in 1947.

periods, allowing him to buy either programs or announcements according to their availability. 3. More spot advertisers use both spots and programs together than either one or the other, an indication that the combination is effective. **DISADVANTAGES:** For the advertiser who has definite, valid reasons for using either programs rather than announcements, or announcements rather than programs, there is little purpose in using both together.

In the national survey, which the author conducted in 1947, of the more than nine hundred national and regional adver-



Source: "Radio Advertising for Retailers" by G.H. Sandage
Harvard University Press 1946

Figure 96. Division of 1942 radio budget between spot announcements and program time by average retailer in each of six business-sized groups as reported by 219 retailers.

tisers using radio in that year, the network and non-network users were analyzed separately and the use of announcements and programs by non-network advertisers was tabulated. Spot announcements only were used by 36.8 percent; 13.9 percent used programs only; and 49.3 percent used both spots and programs. These percentages are shown graphically in Figure 95.

An analysis was made by Dr. C. H. Sandage in 1942 of the use of programs and announcements by *retailers*. He found

that local advertisers put about 58 percent of their budgets in spot announcements; 26.9 percent in fifteen-minute programs; and 15.1 percent in other time units. As Figure 96 illustrates, while announcements have enjoyed great popularity, their use in relation to programs tends to decrease as the size of the store increases.

II. *Evaluate the advantages of using various types of programs as they relate to the problem at hand.* The many different programs available for local sponsorship can be categorized according to general types, kinds of entertainment, and lengths.

A. General types of locally available programs

1. **Local live.** Programs created and produced by the station, feature personalities with local acceptance, presenting entertainment with local appeal. Some of these live programs have bigger audiences than many network shows broadcast over the same facilities. Most outlets also produce a variety of sponsorable musical programs using recordings and transcriptions, the only live talent being the announcer who introduces the records.

2. **Participating.** These programs are a special type of local live show. The station furnishes the entertainment and sells brief participating announcements to each of several different advertisers. Because of audience loyalty to program personalities and the program performers' influence on the trade, a participating program is apt to gain better product acceptance than are conventional spot announcements.

3. **Transcribed package.** Top-flight stars such as Ronald Coleman, George Raft, Tommy Dorsey, Barry Wood, and Wayne King have transcribed smoothly produced open-end package shows which allow the local advertiser to slip in his sponsor identification introduction, his opening, middle, and closing announcements, as if the programs were created and presented entirely by him.

4. Network cooperative. The network broadcasts the show on the entire web, and each affiliated station offers it for sale to advertisers in its own territory. Co-op shows begin with a program introduction on the entire network after which the outlets with sponsors drop the network for local sponsor identification, returning for the entertainment part of the program, and cutting in again for the middle and closing announcements. Both the co-op and transcribed show carry an additional talent charge, but they offer the advertiser close identification with top talent.

B. Kinds of entertainment in spot radio programs

1. Music. Musical programs include popular, hillbilly, western, etc. They can be live, on records, or can be a transcribed package. Surveys have shown that more retailers sponsor music than any other type of program. Popular recorded music, featuring big-name bands, appeals strongly to teenagers. The attraction of popular music goes down as age goes up. Religious and old-time music increases in popularity with increase in age.

2. News. News programs include news-casts and commentaries—local or national news, locally produced or network-originated as a co-op offering. Surveys indicate that news is the second most sponsored type of program by retailers. General news, and especially sports news, tends to single out a male audience. News is more interesting to older persons but also has strong youth appeal.

3. Variety. This broad category includes quiz, children's shows, audience participation, and amateur programs. The latest important addition to the types of variety programs locally available is the comedy show, available to local sponsors since such laugh-arousers as Joan Davis and Abbott and Costello became cooperatives. Variety programs are the third most frequently sponsored type of local program.

4. Sports. Local sports events appeal to local audiences, and include sports commentaries and play-by-play descriptions. Sports tend to select male listeners and a younger audience.

According to the Harvard survey, sports is the fourth most frequently sponsored type of local program by retailers.

5. Drama. Dramatic programs, including complete dramas and serials, are produced live by a few local stations, and also offered by some transcribed program services. Of the major types of local programs, dramatic shows are the least frequently sponsored by retailers. Costs for dramatic shows on a local basis are comparatively high and competition from network-originated drama is intense.

C. Lengths of locally available programs

1. One hour. The hour program, while it costs less than shorter time units on a cost-per-minute basis, is so expensive on an actual cost basis that few advertisers can afford it. Occasionally a sixty-minute program with high local-audience acceptance has been successfully sponsored by an advertiser willing to sacrifice frequency for magnitude of impact. Hour shows typically allow about 9 minutes of commercials during the day, 6 minutes at night.

2. Half-hour. On the same budget an advertiser who uses a half-hour instead of sixty-minute program gets an almost equivalent magnitude of impact, and more frequency. A station usually prices a thirty-minute offering at about sixty percent of the cost of an hour show. Typically, half-hour programs permit about 4.30 minutes of commercials during the day, 3.00 at night.

3. Quarter-hour. Fifteen minutes is the most popular program time unit with local advertisers. This time segment is sufficiently long to permit a well-rounded entertainment package and two or three commercials, and is sufficiently low-priced to allow advertisers to buy it with adequate frequency. Outlets often price a quarter-hour at 40 percent of the one-hour rate. Typically, about 3.15 minutes of commercials are allowed during the day, about 2.30 at night.

4. Ten minutes. This time unit is employed only occasionally, and is seldom quoted on station rate cards. Often the 10-minute period is created as the segment remaining after a

5-minute program has been set aside in a quarter-hour period. While it leaves less time for entertainment and commercials than the quarter-hour unit and may give a comparatively compressed effect, it can be a good buy. Ten minutes is commonly priced at about 75 percent of the quarter-hour rate. Typically, about 2.30 minutes of commercials are allowed during the day, 2.00 at night.

5. Five minutes. This unit is well adapted to the advertiser who wants a program at minimum cost, or a program with maximum frequency without excessive expense. Five minutes is used most often for special program types, such as news and sports news. It is ordinarily priced at about 50 percent of the quarter-hour rate. Typically, about 2.00 minutes during the day and 1.45 at night are allowed for commercials.

III. *If you use announcements, attempt a scientific evaluation of the relative effectiveness of different lengths of announcements for the product under consideration.* Two of the most-used lengths of announcements are minute spots and station breaks (fifteen or twenty seconds) although some stations also sell half-minute announcements. Just as space-advertisers are confronted with the question of which size of advertisement to use, spot radio advertisers must decide which length of announcements will be most resultful for a specific purpose. Some studies of the attention value of size in printed advertising have brought to light interesting data.*

This same phase in radio research is less advanced than space techniques, but tests occasionally have been used to determine the most effective length of announcement for a product. The Marlin Blade Company experimented on station WLW, using commercials of different lengths followed by a product-sample offer. Results were:

* For interesting results of a survey of attention and interest factors in 2,500 magazine advertisements, see another book in the "Printers' Ink Business Bookshelf" series, *Attention and Interest Factors in Advertising* by Harold J. Rudolph (Funk & Wagnalls, New York, 1947. \$7.50).

HOW TO BUY SPOT RADIO TIME

<i>Number of Words</i>	<i>Date of Program</i>	<i>Number of Offers</i>	<i>Number of Inquiries</i>	<i>Cost per Inquiry</i>
40	Apr. 29— Sept. 15	12	1,989	.25
100	Aug. 12— Aug. 21	6	1,712	.16

Finding that the one hundred-word announcement delivered returns at a lower cost per inquiry, Marlin decided to use minute announcements rather than chain breaks. This technique must be used carefully to produce valid results.

The potential effectiveness of different lengths of announcements—and also the effectiveness of different lengths of programs, as well as of announcements *vs.* programs—can be tested by the use of one length or type on the air in several test cities, and by the broadcasting of another length or type in other comparable cities, and by the checking of relative effectiveness according to influence on sales. Often the nature of the copy story will suggest the length of announcement to use—how complex and detailed it is, or how basic and simple—but even apparently obvious decisions may profitably be checked.

EVALUATING RADIO STATIONS AS ADVERTISING MEDIA

The claims of station salesmen and representatives and the advantages featured in advertising and promotion for individual facilities are so numerous and often apparently so contradictory that the time-buying novice may become slightly confused. The picture clears up when the relative significance of factors in station selection is grasped.

An inquiry by *Printers' Ink* revealed that many experienced spot-buyers and users weigh the following station factors in relation to their market conditions and selling objectives: (a) coverage of station; (b) popularity of station; (c) programming; (d) listening habits, audience types, audience loyalty; (e) station's reputation among dealers; (f) program promotion;

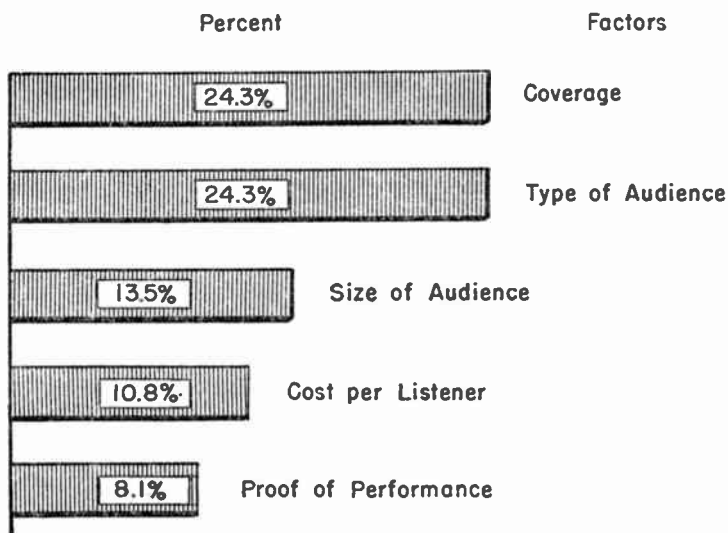


Figure 97. Five factors by which to judge a station for spot advertising, as suggested by a panel of time-buyers and station representatives in 1947.

and (g) merchandising services offered. In brief, the buyer wants to know: Where station coverage is distributed in comparison with product distribution; what people listen to the channel and whether they are the type who will buy the item; and what the rate is in comparison to outlets with similar coverage?

To determine criteria used by the spot radio industry in station selection, the author conducted in 1947 a mail survey of agency time-buyers and station representatives. As Figure 97 reveals, coverage, type and size of audience, and cost per listener were prime considerations named, though others were also cited. In the same year, the author also made a mail study of representative retailers using radio advertising to determine their opinions of the importance of factors in selecting a channel.

As Figure 98 indicates, retailers were equally convinced of

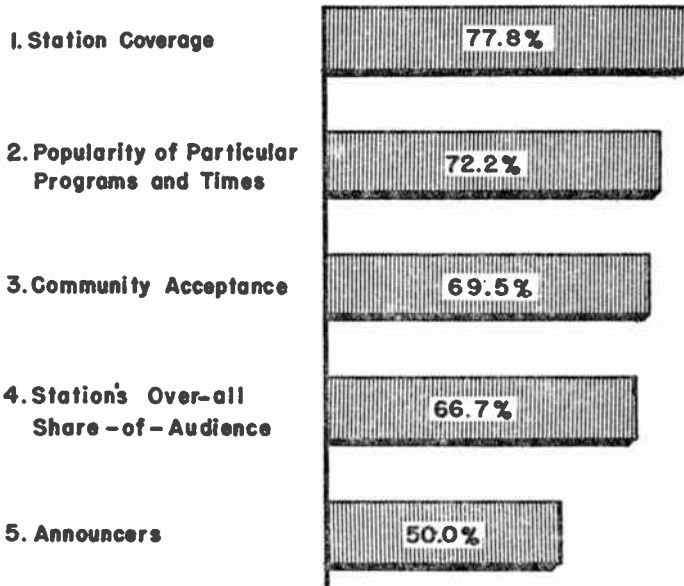


Figure 98. The five most important factors in selecting a station for local advertisers, as reported by a panel of retailers using radio in 1947.

the significance of station coverage and size of audience (program popularity), but were more impressed by the importance of announcers, programming, and management—factors with which local advertisers come in more intimate contact than do national advertisers.

The question of which station will be best in any particular situation depends upon how the outlet fits into the advertiser's plans. If the advertiser has wide distribution in a geographically large market, with concentration of sales in the immediate city area, he may buy one station for maximum coverage, and a second channel for intensive impact on the heart of the market. Since few stations are the leaders in their communities (in terms of audience size) every day and throughout the day, the advertiser may buy one station in a market for its

high-rating morning period, another for its popular afternoon or evening programming, and still another for its much-listened-to Saturday or Sunday offerings.

Again, if the advertiser sells to diverse groups in terms of income, sex, age, race, etc., he may use different outlets to appeal individually to these groups, according to the types of programs they offer and the kind of audience selected. Conceivably, considering the diverse factors influencing station selection, an advertiser could be justified in buying every channel in a community, and have specific, valid reasons for each choice. Usually, though, certain outlets will be better fitted to his purposes than others. As an aid in station selection, the major factors to be weighed are listed and analyzed:

I. *Coverage.* Assuming that the time preferred is available, and the market area is right, coverage is a prime factor in spot placement. The station should cover the same part of a market area covered by the advertiser's distribution, but outlets can be good buys even though they cover more territory than the distribution area, provided that new customers can be gained from the station coverage area or provided that the sales impact on the immediate distribution area is so great, at a reasonable cost, that it compensates for buying waste coverage.

As explained in the previous chapter, the best coverage measurements in use on a uniform, national basis are B.M.B. maps, although signal strength, listenability, and mail maps may also be helpful. When such maps are not available or when a quick, roughly approximate coverage yardstick is wanted, station power and dial frequency can be considered together. The simplest and crudest way to get coverage is to buy the station with the strongest power in each area. This is a mistake, however, since dial position often can be as important as power.

Lower-frequency and middle-of-the-dial channels send out longer wave lengths than high-frequency, end-of-the-dial out-

lets, and these longer wavelengths travel farther with the same power. Station KDAL in Duluth, Minn., released computations by engineers showing how much power would be needed to lay down a 0.5 millivolt signal seventy-nine miles from Duluth at various frequencies. At 610 kc., only 5,000 watts are needed, but at 1,100 kc. it would require 82,200 watts; at 1,200 kc. it would take 130,000 watts, and at 1,300 kc. it would demand 181,000 watts.

While the *quantity* of coverage is basic, the *quality* of coverage is also important. Within the coverage area, how heavily is the population concentrated, how many radio homes are included, and how great is the buying power? Two markets may be of equal geographic proportions but one may have most of its retail sales concentrated in the immediate city zone, while the other may have its retail sales spread out over prosperous outlying communities within the market. In the first instance, a station with concentrated urban coverage would be preferred, while in the second instance, a channel that reaches the entire district would be recommended.

II. *Size of audience, as indicated by program popularity.* Station popularity is judged both for the outlet under consideration and for competing stations, in terms of (a) ratings, and (b) share of audience, for over-all periods of the day and evening, and before, after, and during the specific times under consideration. More significant than the over-all share-of-audience claimed by a channel are the audience ratings of particular programs or times which are: (a) available, and (b) adapted to the prospective sponsor's requirements. The advertiser is not buying the station as a whole, but only one particular segment of time on it, and the important thing to him is the audience at that particular time.

III. *Type of audience.* Maximum effectiveness is obtained only when advertising is aimed at people who are likely to become the advertiser's prospects. Coverage and ratings, considered together, give an approximate idea of audience size,

EFFECT OF SEX, RESIDENCE, AGE, AND EDUCATION

WOMEN LISTENERS	<i>All</i>	<i>Farm</i>	<i>Village</i>	<i>Urban</i>
(1) Comedians	62.3	58.3	60.0	67.0
(2) News broadcasts	61.9	63.5	65.6	58.3
(3) Audience participation	48.7	44.6	51.0	50.8
(4) Popular music	44.9	41.0	42.1	49.7
(5) Complete drama	43.9	38.0	44.1	48.5
(6) Religious	39.5	40.0	41.1	37.9
(7) Variety	31.0	24.2	30.3	36.7
(8) Serial drama	30.1	33.1	31.8	26.7
(9) Old-time music	25.3	34.4	23.5	18.8
(10) Talks, comment	21.2	15.2	21.6	25.8
(11) Classical music	20.7	12.3	20.5	27.7
(12) Homemaking	14.4	16.3	15.2	12.3
(13) Band music	14.3	16.1	16.5	11.5
(14) Sports	14.2	12.4	14.5	15.3
(15) Market reports	9.3	20.0	6.4	2.4
(16) Talks on farming	7.8	14.9	5.8	3.4
MEN LISTENERS				
(1) News broadcasts	74.0	77.4	75.1	70.3
(2) Comedians	66.1	59.6	65.1	71.7
(3) Popular music	44.3	39.5	44.0	48.4
(4) Audience participation	38.9	33.4	41.6	41.5
(5) Sports	34.5	26.5	38.7	38.5
(6) Complete drama	33.2	25.6	36.1	37.4
(7) Old-time music	31.5	42.5	31.0	22.8
(8) Variety	26.3	21.7	25.2	30.6
(9) Talks, comment	25.1	19.2	26.6	29.0
(10) Religious	24.7	24.6	26.4	23.6
(11) Market reports	23.2	46.3	12.6	10.7
(12) Classical music	18.2	8.2	18.2	26.1
(13) Band music	16.1	16.5	18.4	14.4
(14) Talks on farming	15.7	29.7	7.5	9.2
(15) Serial drama	11.2	12.3	11.1	10.5
(16) Homemaking	3.9	6.1	4.4	1.7

Percentages based on all of those questioned in each classification, naming each type as one of the five "best liked" generally.

Figure 99.

OF LISTENERS ON PREFERENCES FOR PROGRAM TYPES

	<i>21-35</i>	<i>36-50</i>	<i>Over 50</i>	<i>College</i>	<i>High School</i>	<i>Grade School</i>
(1)	73.9	63.0	52.1	64.5	65.5	56.8
(2)	52.4	64.5	58.4	66.1	60.6	63.1
(3)	53.4	50.1	43.9	49.8	52.9	42.0
(4)	66.2	44.0	26.7	49.8	49.9	33.0
(5)	55.0	46.0	31.6	50.7	48.6	31.8
(6)	26.5	37.5	56.9	31.9	35.2	54.6
(7)	36.9	30.1	27.7	35.3	32.3	27.2
(8)	29.9	29.1	32.2	15.1	31.6	37.9
(9)	19.9	24.0	31.3	9.2	22.8	40.4
(10)	13.3	22.5	28.6	27.6	21.0	18.9
(11)	23.2	21.9	18.5	42.9	19.5	10.0
(12)	11.5	15.2	15.8	11.1	14.0	17.4
(13)	11.2	14.0	17.9	10.8	13.0	19.4
(14)	16.7	15.8	9.4	18.0	15.1	10.4
(15)	4.1	9.5	12.2	5.2	7.9	13.2
(16)	4.2	6.8	11.9	5.7	6.5	10.7
(1)	65.5	75.5	79.6	72.1	72.0	78.8
(2)	80.5	62.8	56.8	72.7	68.0	56.8
(3)	65.2	43.6	28.3	48.1	51.0	31.7
(4)	46.5	36.9	33.6	41.9	40.5	32.8
(5)	44.9	34.1	24.3	46.8	35.6	22.9
(6)	39.8	33.6	24.3	42.7	35.2	21.8
(7)	21.1	33.2	42.0	11.0	28.1	52.2
(8)	27.5	25.9	23.5	26.2	30.4	19.0
(9)	15.8	23.2	31.1	32.0	21.6	22.9
(10)	16.3	22.7	33.1	22.3	20.8	30.8
(11)	15.8	30.6	29.4	13.8	23.8	37.7
(12)	19.7	17.4	13.0	34.2	16.3	6.6
(13)	14.4	17.6	15.8	13.2	15.1	19.0
(14)	8.9	19.3	22.1	7.2	15.3	27.1
(15)	9.6	12.4	11.6	6.3	13.4	12.1
(16)	2.9	4.2	5.2	2.5	4.2	5.3

Source: Whan, F. L., "The Kansas Radio Audience of 1947. A Study," University of Wichita, Wichita, Kansas.

Figure 99. (contd.)

but do not indicate the type of audience in terms of sex, age, or economic status, for the station as a whole or for individual programs. Such information can be obtained only from: (a) special audience studies, like Dr. F. L. Whan's Kansas and Iowa audience surveys, or C.B.S. Diary Studies; (b) analysis of fan mail to stations and its programs; (c) analysis of mail received by sponsor in response to contests or offers; and (d) deductions about the nature of the audience based on type and time of program broadcast, preferably in view of research-discovered data about the effect of sex, residence, age, etc., on general preferences for program types. Data on which to base such deductions have been briefly described in this chapter, appear in detail in the chapter "How To Appeal to Nine Types of Radio Listeners," and are summarized, as they apply to the State of Kansas, in Figure 99, a tabulation from Dr. Whan's report, "The Kansas Radio Audience of 1947."

IV. *Cost in relation to audience delivered.* Since stations do not have circulation figures, and the urban coincidental telephone ratings do not indicate program popularity in non-urban areas, there is ordinarily no accurate method for deducing the cost per thousand radio homes. If, however, there is available an audience measurement survey taken throughout the listening area, urban and non-urban, by such methods as Mechanical Recorder or Listener Diary, this rating can be interpreted as a percentage of the total number of radio homes in the station coverage area, to produce the number of estimated radio homes tuned to a program, which in turn can be compared with the cost of the time, to reveal the cost per thousand families.

When urban ratings only are available, the buyer can either form an approximate mental estimate of relative values or can deduce an admittedly inaccurate count by projecting the urban rating, assuming it applies also to non-urban areas. To modify the estimate so produced, the buyer can calculate whether the station and program are likely to be more or less

popular outside of the city area. For example, as Figure 99 indicates, certain program types have greater urban than rural appeal, and vice versa. Also, a station with maximum coverage in an area is likely to have higher ratings in those non-urban places where competing stations cannot be heard or are not regularly listened to.

V. *Proof of performance.* Evidence of a station's ability to produce sales can be supplied either as a list of its sponsors (preferably analyzed according to national and local, and according to how long they have been on the outlet), or in the form of case histories. While station success-stories are obviously promotional and present the channel in the most favorable light, they can be illuminating if sufficiently specific.

VI. *Programming and community acceptance.* Programming is the radio equivalent of the editorial matter of a publication. From the moment the station goes on the air in the morning until it signs off at night it presents its character and personality, determined by the type, variety, and quality of its programs; the way these are put together and the sequence in which they follow each other; the number of web programs it carries; the number of local programs; the type of advertiser it accepts, and the length, nature, and frequency of its commercials. The programming of a station also is influenced by its chain affiliation.

All of these factors combine to create a general tone or impression that appeals to certain types of people and may tend to drive others away. Consider whether the outlet presents the kind of radio personality that the advertiser wants to be associated with, and whether it appeals to the group of listeners who make up his primary customer market.

Allied to a station's programming is the degree of community acceptance it enjoys. How well accepted is the station in the community? Do people like it, credit it as an authority, believe what they hear on it? Acceptance is less tangible than size or composition of audience, and is determined by how

well the channel has integrated its programming and special activities into the life and interests of the town and also how long it has been operating in the community.

VII. *Management.* A station cannot be evaluated solely in mathematical terms. Advertisers appreciate businesslike management and intelligent cooperation in providing the best availabilities and merchandising know-how. The human factor is especially important to the local advertiser. Are the station manager, sales manager, salesmen, and program director the type of people who will help the retailer get maximum returns from his radio expenditure?

VIII. *Availabilities.* The station may suit an advertiser's needs perfectly and be ideal in every respect, but unless the program periods or announcement times which the advertiser wants to use are currently available, the station is merely *potentially* effective, and it may be decided that another channel, which on an over-all basis ranks lower, is more desirable for immediate sponsorship since it has the availabilities he wants.

IX. *Merchandising and promotion assistance.* For some products, promotion and merchandising services offered by the station are important—for others, comparatively unimportant. Opinion differs as to the value of these services, but merchandising and promotion can be an extra that throws the decision to one channel instead of another. Some facilities support programs with newspaper advertisements, news stories, program listings, promotion spots, bus cards, direct mail, dealer letters, studio displays. Better-organized, more ambitious outlets may have their own merchandising men who conduct conferences of wholesale and retail representatives of the advertiser to study distribution, merchandising, and selling problems peculiar to each particular account in that market, and to analyze approaches for the station's merchandising services.

X. *Miscellaneous factors.* Since each network at the time it was organized picked up what it considered the best stations then available in each market, the senior networks tended to get the cream of the crop, and their affiliates have held tenaciously to long-established advantages of power and frequency allocation and time-induced audience preference.

However, an over-all evaluation of a chain does not necessarily apply to any specific time of day or day of week; one network may have the highest-rating programs in the morning; another in the afternoon and evening, and another on Saturdays or Sundays, etc. Further, the younger webs are edging up on their older rivals, and within any one market the leading station may be affiliated with any one of the four networks or may even be an independent channel. Hence network affiliation is not necessarily significant, although it helps provide a general idea of station prestige, type of program it carries, and the listener impression made by its shows.

The national advertiser, because he often buys only top stations in larger markets and frequently uses transcriptions for announcements, is seldom faced with inadequate local announcing. Retailers on the other hand are not always satisfied with the quality of local announcing, and as Figure 99 showed, they consider the caliber of a station's announcing in choosing an outlet. Smaller local channels are the minor leagues of radio, training grounds for network talent. While capable young announcers can be found in 250- and 1000-watt stations across the country, occasionally a young man with more gall than golden tones will find his way behind a microphone.

Physical facilities are not decisive as they once were since most stations are now rather uniformly well equipped. Almost all channels have facilities for remote control broadcasts, turntables for vertical and lateral transcriptions, and transcription library services. When two evenly matched stations are under consideration, however, facilities may make a difference—whether they can accommodate studio audiences; have FM as

well as AM transmission; or have any other drawing-card.

Another ordinarily minor factor in station selection is the number of hours per day the channel is licensed to operate. Most United States facilities are licensed to broadcast for unlimited time and are on the air from 6:00 or 7:00 A.M., to 11:00 or 12:00 P.M., but some outlets, because their assigned frequency is the same as another station's within a short enough distance to make interference possible, are restricted to part-time operation, usually from sunrise to local sunset, or to an hour after sunset.

If channels using these conflicting frequencies were to broadcast after dark, the nighttime sky wave, which carries farther than the groundwave, would cause interference. To the advertiser, part-time operation means that valuable evening periods are not available. It may also mean that the daytime audience is not as large as it might be otherwise, since full-time stations can acquaint many listeners with their facilities by evening programming, and then attract them to daytime programs.

The number of years the outlet has been established is a comparatively unimportant factor frequently mentioned in station promotion. Years of operation help to build station preference and prestige, but what counts is not how many years ago the channel started doing business but what coverage, audience, and impact it delivers today.

SELECTING PROGRAM AND SPOT ANNOUNCEMENT TIME PERIODS

Deciding what time periods to use is dependent upon: (1) whom you want to reach—a specific group or a broad cross-section audience; (2) when they listen—determined by living and working patterns; (3) relative costs of time periods; (4) current availabilities; and (5) occasionally, by the time when the product is offered for sale or ordinarily bought or used.

I. *When different types of people listen.* For a brief review,

according to time periods, consider these around-the-clock audience habits revealed by research.

A. 5:30 or 6:00 A.M. to 7:00 A.M. Rural listeners make up the chief audience in this early period. There are fewer village listeners, still less city dialers. Relative number of sets-in-use by lower-income families is almost twice as great as number in use by upper-income groups. Sunday mornings score least listening, week-day mornings most, with Saturday in between.

B. 7:00 to 9:00 A.M. Sets-in-use increase to a minor peak toward the end of this period, with relatively larger gains by urban and village listeners, and by middle- and upper-income dialers. During the first half or three-quarters of the period, a family audience is available.

C. 9:00 A.M. to 12:00 noon. With men off to work and children to school, the audience is narrowed largely to women, but sets-in-use continue to mount as women settle down to housework, much of which is done between 9:30 and 11:30 A.M.

D. 12:00 to 2:00 P.M. This is a peak daytime sets-in-use period, but is smaller for cities than for rural and village areas (where men eat at home and where lunch begins earlier and lasts longer).

E. 2:00 to 6:00 P.M. With men back at work and children back in school, the audience is more predominantly female until after 3:00 P.M., when some workingmen get off at three o'clock shifts, and children begin to return. In the later part of the period, sets-in-use increase, with relatively greater increase in urban than rural homes. After five o'clock children come in from outdoor play and form a major part of the audience.

F. 6:00 to 7:00 or 7:30 P.M. The dinner-hour time pushes up the number of sets-in-use and marks the beginning of the evening period of family listening.

G. 7:00 or 7:30 P.M. to 12:00 midnight. This time contains the peak of daily listening which begins to taper off after 10:30 P.M. Listening in small towns and rural areas is greater than urban listening throughout the period, the result of television viewing in urban areas. Sets-in-use in upper-income families become relatively greater than in lower-income families toward the end of the period.

H. 12:00 midnight to 6:00 A.M. Special workers, night owls, and insomnia victims combine to form a limited audience, appealed to by a few all-night stations.

Sets-in-use figures for specific places and times accompany rating reports as they are released by C. E. Hooper, Inc. With the reports these keep the buyer posted on current set usage. These figures reflect living habits in each community. The buyer should familiarize himself with those local living patterns which determine audience availability. If, for example, most persons in a community work from 8:00 A.M. to 4:00 P.M. instead of the more conventional 9:00 A.M. to 5:00 P.M., an 8:00 A.M. spot would be worse than usual, and a 5:00 P.M. spot would be better than usual for reaching a large cross-section audience.

Useful to the buyer, but not always available, are figures revealing for specific stations those times at which the largest percentage of various types of listeners are tuned to the outlet. WSYR, Syracuse, has released a study conducted by *Farm Opinion and Research* showing the percent of the total number of farmers, farmers' wives, and children in the station's area who tune in at various times.

II. *Percentages of farmers and farmers' wives who dial WSYR*

<i>Time</i>	<i>Percent of Total Farmers</i>	<i>Percent of Farmers' Wives</i>
12:00 to 12:15 P.M.	70.81	79.15
12:15 to 12:30 P.M.	64.20	71.42
6:15 to 7:00 P.M.	61.47	62.54
8:00 to 8:15 P.M.	59.92	57.52

Percentages of children who dial WSYR at various times

<i>Time</i>	<i>Percent of Total Children</i>
7:30 to 7:45 P.M.	56.29
6:45 to 7:00 P.M.	48.88
7:45 to 8:00 P.M.	48.14
5:00 to 5:15 P.M.	46.66
5:15 to 5:30 P.M.	45.18

(More recently, television's early evening children's programming has made a bid for this audience.)

III. *Rate periods and network option times.* What time the advertiser wants, what he can afford, and what is available are all different matters. Many stations divide their broadcast day into three periods in order of cost:

A Time—From 6:00 P.M. to 10:30 P.M.

B Time—From 8:00 A.M. to 6:00 P.M.

C Time—Before 8:00 A.M. and after 10:30 P.M.

These rate periods sometimes are subdivided. While most outlets have only three rate periods, some have four, and a few have five. Periods differ with various stations and parts of the country. In the Middle West, and in rural areas where radio aims at early-to-bed and early-to-rise farm audiences, the C Time may be after 10:00 P.M. and before 7:00 A.M. On larger outlets most of the A Time is sold to national advertisers. Retailers often choose the less expensive B or C Time periods.

Each of the four major networks has its own option-time plan, incorporated into contracts with affiliated stations, to specify on which time periods the web has option. Although option plans differ slightly with each chain, they are all patterned around F.C.C. regulations, which forbid networks to preempt more than three hours in the morning, three hours in the afternoon and three hours in the evening. This ordinarily leaves affiliated channels early morning, a noon period, a late afternoon or early evening segment, and the late evening time to broadcast local programs and announcements. In addition, local stations can sell station breaks between web shows during

network option time and may be able to fit in minute announcements, when a sponsored web program is preceded or followed by a sustainer. Non-affiliated channels can sell local programs or announcements at any time unless it interferes with a period deliberately set aside by the station for public service.

IV. *When the product is bought or used.* Although the chief strategy in time selection lies in choosing those available periods when the largest number of prospects can be reached at reasonable cost, the buyer may also consider correlating the time of advertising with the time of product purchase or use, to make his advertising impact occur when prospective customers are in a position to make immediate purchase or are psychologically most receptive. If there is marked variation in size of sales for a product on different days of the week, advertisers can concentrate on days when sales are heaviest. A few sponsors whose products are offered for sale at periodic intervals, such as magazine publishers, hit hard on the day the item is offered for sale, taper off for a few days, and then halt advertising until the next issue appears.

Retailers selling frequently bought items such as food, household supplies, and clothing often prefer morning periods because they catch shoppers before they go to market—early enough so that they may buy before interest dwindles. Those comparatively few advertisers who judge a time in part by psychological suitability ordinarily schedule programs or announcements when their type of product is likely to be used. Makers of shaving cream, razor blades, and breakfast foods have chosen early morning periods; manufacturers of cake flour, baking powder, and desserts have used noon periods; a mattress manufacturer has bought station sign-off announcements saying “The hours of silence which follow are sponsored by Such-and-Such Mattress Company.”

V. *In selecting program time periods consider, in addition to ratings and type of audience reached, sets-in-use and other*

influencing factors. There are two ways to obtain a spot program: (1) buy one already on the air (created by the station and heard at an established time); or (2) build your own program. The first method is easiest and most conservative. If the program has been heard for some time, and consistently attracts a reasonably large audience which, in view of the program type and time, appears to contain a reasonably high percentage of prospects for the advertiser, then the program would appear to be a good buy.

Intelligent selection of time for a new program, such as a transcribed package or advertiser-conceived offering, is more complex. In evaluating available periods, the buyer should consider: (1) sets-in-use at the time, as an indication of potential audience size and the possibilities of building listenership; (2) what previous programs have rated in the same time segment; (3) ratings of preceding and following programs since each, especially the preceding program, will tend to influence audience size; (4) ratings and type of opposite programs to see how strong competition is and whether programs on at the same time are similar or different; and (5) possibilities of block programming, to include the new offering between a series of shows of similar appeal. Strategy involves looking for an open time slot at a high sets-in-use period when prospects for the advertiser are available—preferably a segment that follows the best audience and is opposite weakest competition.

VI. *Follow research findings which bear on program selection.* Research of the type produced by Nielsen Radio Index, though as yet available for only a few stations, supplies other yardsticks which can be applied in a general way to buying local programs: (1) If you want to expose a comparatively small group to a message with maximum frequency, consider program types with fairly low turnover such as loyally followed participating programs or transcribed dramatic serials. (2) If you want to reach a comparatively larger group, and maximum frequency is not vital, consider a program type with

higher turnover—news or music, for example. (3) If you want to know which of several programs attracts the type of audience that most needs exposure to your campaign, look at audience composition studies showing program audience differences according to brands used by listeners. (4) If you already have sponsored one program in a market and are contemplating adding a second, seek information about program duplication. By finding the percentage of the audience to the sponsor's first program which listens to any of a number of other programs available for sponsorship, the buyer can determine which program combination will result in maximum coverage.

VII. *When selecting spot announcement availabilities, keep in mind what makes an announcement time a good buy.* Spot announcements depend upon surrounding program material for the type and size of their audiences, and the degree of attention received depends upon the extent and nature of audience flow at the time they are heard. Choice announcement times include: (1) before or after a popular program that reaches the kind of audience you want—it is often better for an announcement to precede a strong, high-rating program than to follow it, since the audience which anticipates a good program may be larger than the audience which carries over after the program ends; and (2) between two programs which attract substantially the same audience, such as two musical programs, two mystery shows, etc. Most of your audience instead of switching to or from your station in the middle of your announcement will leave their dials untouched. In research terms this means: all other things being equal, choose a station-break period in which audience flow is small. An ideal announcement occurs between two high-rating programs which select the right audience and attract substantially an identical audience. Many stations also sell excellent announcement periods within local participating programs.

VIII. *Determine whether the objective is to reach the broadest possible audience with minimum frequency, or to*

reach a reasonably large audience with maximum frequency—and buy your announcements accordingly. The buyer who knows the advertiser's objective can buy more efficiently. One way of attempting to reach the same group over and over is to buy a strip across the board—five, six, or even seven times a week at the same time. Or if the buyer wants to get his message over to as many people as possible he may buy a staggered schedule—different times of the day each day of the week. If, in addition to reaching the largest possible number of listeners, the buyer wants to reach a wide cross-section of income, sex, and age groups, he will buy announcements adjacent to a wide variety of program types. You reach the broadest audience with a variety of adjacencies, a scattering of carefully selected spots at all periods—morning, noon, afternoon, and night, planned to reach all segments of the population.

CHECKING SPOT TIME-BUYING DECISIONS

When the situation warrants, check time-buying decisions by such methods as radio offers, consumer surveys, and sales checks. Ordinarily, once the buyer has chosen certain stations and times, based on careful evaluation of available facts, he has fulfilled his function. There are situations, however, under which either those who buy or those who supervise the buying of time may profitably make checks of initial decisions: (a) when sufficient data about audience size and composition are unobtainable; (b) when several available stations or times seem equally favorable; and (c) when the advertiser is particularly eager to stretch his advertising dollar or cut costs.

Checks can be taken either immediately after tentative station or time decisions have been made or after the programs or announcements have been on the air long enough to produce measurable consumer or sales impressions. Tests can be used to weigh one station against another, to weigh one time on an outlet against another time on the same channel, or to evaluate the worth of the entire schedule.

Methods include: (a) mail pull offers to test either stations

or times; (b) contests used to weigh stations and programs against each other, not to promote programs, stations, or product sales; (c) business reply cards distributed to customers at retail outlets containing a list of programs and stations used in the area, asking the customer to check which he has heard or which made him come into store; (d) consumer surveys, preferably taken before as well as after campaign is launched, to determine extent to which program is heard, degree to which message has penetrated to prospects, and the degree of product use; and (e) checks of sales movements of goods through consumer outlets.

Chapter 21

Foreword by

A handwritten signature in cursive script, reading "Donald Goffe". The signature is written in black ink and is positioned centrally below the "Foreword by" heading.

One of the best ways, it seems to me, to indicate the effectiveness of spot radio advertising is to cite a specific and detailed case history, preferably one in which various advertising media were employed and in which the results from radio could be compared with those from other forms of advertising.

Golden Virginia Cigarettes, made by the Royal Canadian Tobacco Company, one of the largest manufacturers of cigarettes in Canada, conducted for the first time in April, 1946, a test of three advertising media in the Ontario market area: newspapers, outdoor street cars, and radio. Major emphasis in the test was placed on advertising in the city of Toronto, the principal part of the Ontario market. The media were:

1. Newspapers. Each of three Toronto dailies carried a large advertisement once a week.

2. Outdoor street car advertising. Throughout most of the test Golden Virginia Cigarettes had a three-quarter outdoor showing on the street cars. During the month of June it had a half showing.

3. Radio. The advertiser employed the facilities of CKEY, Toronto, a station which has won awards for show management, promotion, and fine programming. CKEY ran a series

of chain break jingles—fifteen-second musical commercials created by the station.

At the end of the three months' test, the advertiser conducted a survey to throw light on the question of which medium was doing the best job of selling his cigarettes. Both consumers and dealers were interviewed to determine whether they could recall any advertising for Golden Virginia Cigarettes, and if so, in what medium. It was found that every retailer and consumer who was aware of Golden Virginia advertising mentioned the radio, although many also mentioned newspapers or street cars. But radio led all the rest.

This particular test, of course, is not necessarily indicative of what will happen for *any* advertiser under *any* circumstance. It does point to the universal fact, however, that spot radio can make an unusually strong listener impression, and is highly memorable. Just exactly how successful spot radio will be in any individual case depends upon the nature of the product, its distribution, the competitive situation, the size of the radio budget, etc. But this much always remains true: if spot radio is adroitly used, it can stack up favorably, dollar for dollar, with any other advertising method.

Donald Cooke is president of Donald Cooke, Inc., a station representative organization serving outlets in both the United States and Canada. Born in Montreal, Canada, Cooke studied business administration at Western University in London, Ontario. With the outbreak of war, he joined the Canadian Army and remained in service from 1941 to 1944.

Cooke came to the United States as a station salesman and rose to be manager of the Chicago office of a station representative firm before forming his own organization. While building his steadily growing business, Cooke finds time to be an ardent advocate of the idea that the best way to sell radio is to sell information and service—not just radio time, but program and advertising ideas.

How effective is spot advertising?

FACTUAL EVIDENCE of spot radio's effectiveness has accumulated rapidly during the last few years, and it is summarized below for your convenience in the form of answers to four important questions. It should be noted that between 1948 and 1952 many advertisers used spot radio to sell markets not reached by their TV advertising. If not the result of this thinking, a simultaneous occurrence, at least, was the fact that in 1951, for the first time, national spot radio time sales exceeded nation-wide network time scales.

1. *How does spot radio compare with other media, especially newspapers and magazines, on a cost-per-person-reached basis?* The precise effectiveness of broadcasting as compared with other media is hard to pin down by sheer statistical analysis for four reasons: (a) Variability for advertiser, product, and occasion. The result-producing power of any advertising medium varies considerably between one advertiser and another, between one year and another, and between different segments of the same medium. (b) Incomparability of radio and printed advertisements. What size newspaper advertisement should be compared with a sixty-second spot announcement? What size magazine advertisement should be compared with a quarter-hour program? (c) Absence of projectable radio ratings. (d) Semantic confusion. Terms such as "circulation" and "impact," vital to a media comparison, ordinarily are loosely defined.

In the final analysis, the most practical question in media comparison is: Which medium, or which combination of media, will produce most results in relation to cost, at a certain time, for a certain advertiser faced with a certain sales problem? This question is best answered by a media test undertaken by the advertiser.

Despite the difficulties involved in media comparison, persons engaged in radio promotion activities occasionally have attempted such studies. Free & Peters, Inc., station representatives, compared a group of representative regional and clear channel stations listened to regularly by over 25 percent of all United States radio homes, with representative dailies and eight magazines with large and economical circulation. To establish comparable units for radio, magazines, and newspapers, a quarter-hour program was accepted as the standard for radio, and compared against a full-page black and white magazine advertisement, and a 650-line advertisement in newspapers. Readership figures and Hooper and Conlan surveys were used in an attempt to pin down the actual size of audiences exposed to radio and space advertisements. These comparative statistics resulted:

Magazines	\$7.90
Newspapers	8.28
Spot radio	6.00 (If two percent of station's primary audience is listening; \$3.00 if four percent is listening; \$2.00 if six percent is listening)

These figures may still flatter spot radio, since it has never been proved that every person who can identify what program he is listening to (in a coincidental telephone survey) will be able to recall having heard the program's commercial if it were played back to him. However, it is true that spot radio, like all broadcasting, gives the advertiser an opportunity to develop his own audience, and if he can gain as much as 3 or 4 percent of the station's primary audience at typical spot

radio rates, he will be getting an advertising bargain on a cost-per-person basis.

II. *What factual evidence is there that spot announcements are heard and remembered? And how fast do spot announcements build recognition?* While spot radio does not necessarily mean the use of spot announcements (programs are also used), it is the only form of national radio advertising which permits the use of spot announcements. Hence the answer to these questions throws light on the efficiency of spot broadcasting.

An interesting radio advertising investigation was the probe of spot announcement impact made by Edward Petry & Company, Inc., and planned for the Petry organization by the precision sampler and research expert, Alfred Politz. This study set out to discover how many people are reached by and remember spot announcements. The study was cumulative, not coincidental, and was based on actual recognition in contrast to unaided recall sponsor identification. Seven advertisers prepared completely new live commercials or transcribed announcements for the test. Sales messages were for seven products: Luden's Cough Drops, Goodyear Neolite Soles, Beechnut Chewing Gum, Chiclets, Colgate Liquid Hand Cream, Mennen's Baby Powder, and Marlin Razor Blades.

The two-month test attempted to find out how many people would be sufficiently impressed by these completely new commercials to recognize them after they had been on the air only one month, and again after they had been on the air for two months. The seven commercials were recorded on a disk that could be played on portable electric phonographs, and then played in the homes of a representative sample of St. Louisians before the commercials were put on the air. A typical cross-section of the radio audience in this typical radio city had been selected by the random sampling method. The sample was given a pretest to eliminate the "confusion factor"—the

percentage of persons who mistakenly believed they had already heard certain of the test commercials, although none of these announcements had been on the air. A minority showed indications of confusion. The percentage ran from 11.5 to 36.1 percent for different commercials. This factor was determined and all seven commercials were placed on St. Louis stations. At the end of the first month, and again at the end of the second month, each of the seven commercials was given a gross score, then deflated to its true level by eliminating the confusion factor, to produce true net scores.

Throughout this two-month period the seven different commercials were being broadcast over five stations. Four of them were outlets of major networks. The fifth was an independent. Station power ranged from 1,000 to 50,000 watts, the dial-position from 550 to 1,380 kilocycles. Broadcasting schedules varied from five to sixteen announcements a week; some were heard only at night, some throughout the broadcasting day. Types of commercial presentation for the seven announcements also varied—straight talk, dramatized, and jingle, from fifteen-second chain breaks to sixty-second announcements. Likewise the time cost varied, from as little as \$9.45 to as much as seventy-two dollars per announcement at gross card rates.

How well were the seven announcements recognized, on the average, after they had been on the air only one month? And again after they had been on two months? Forty-four out of one hundred recognized the commercials at the end of the first month, forty-eight out of one hundred at the end of the second month. Recognition scores for a fairly typical announcement are shown in Figure 100. One thing the study revealed definitely: Spot radio builds commercial identification with great speed. The greatest rise in audience recognition of an announcement occurs during the first month. Recognition scores climb more gradually thereafter, since a large part of the total audience already has been exposed to the announcement, and in order to gain a higher score, the

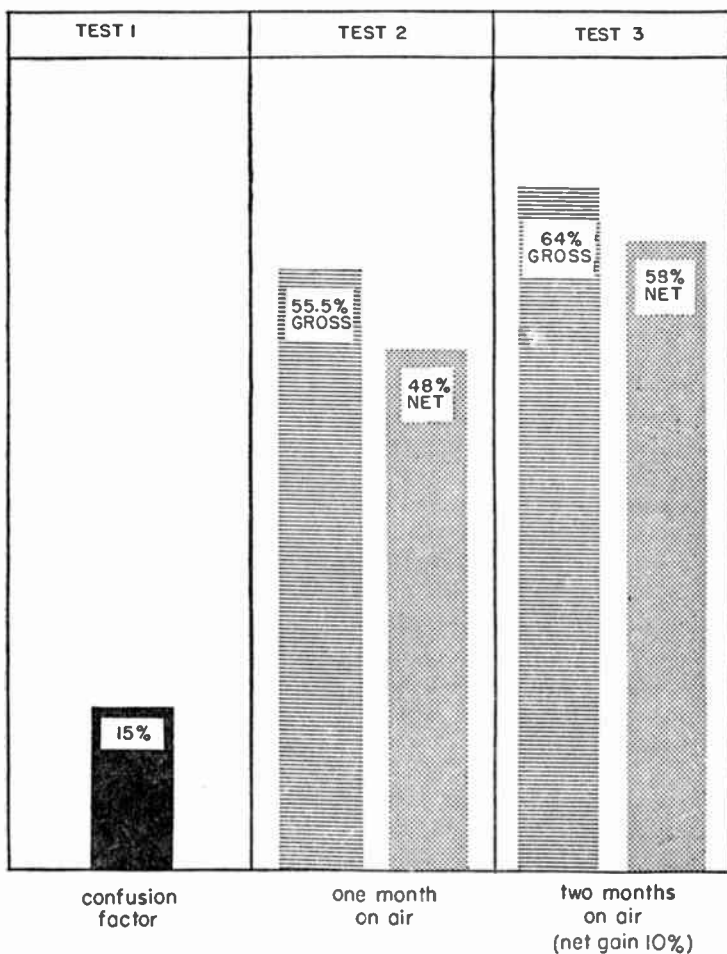


Figure 100. Recognition scores for a Chiclets Chewing Gum station break jingle, in a two-months-on-the-air test. (Source: Edward Petry & Company.)

announcement must be heard by more and more of the comparatively few persons remaining who did not hear or remember it during the first month.

III. *Is there any other survey-supported proof that spot announcements have high identification?* A survey conducted in New York City by The Pulse research organization showed that spot-advertised products have a high remembrance record. The study embraced five types of products on the air in New York—clothing stores, cigarettes, gum, soft drinks, and beer. A carefully selected sample of five hundred persons was questioned to find out which radio-promoted brand names were best remembered.

In the field of soft drinks, spot radio achieved its most remarkable recall score. Pepsi-Cola's much-whistled jingle registered with four times as many people as its nearest rival. Of those interviewed, 321 identified the Pepsi-Cola jingle, for a mark of 64.2 percent. Coca-Cola, a network advertiser, was a weak second, with 15 percent. Included in the first five were two other strict spot users—Ever-Vess with 8.8 and Nedick's with 7 percent. The results are shown in Figure 101.

Highest recall among cigarette brands was totalled by Lucky Strike, which had just launched a major spot campaign to back up its network programs. Lucky Strike racked up a score of 61.6 percent with 308 of the 500 persons queried able to identify the American Tobacco Company's deliberately repetitious commercials. Close on Lucky's heels were Chesterfield with 55 percent, Philip Morris with 48 percent, Camel with 47.4 percent, and then in fifth place, Old Gold, scoring 27.4 percent.

In the clothing category, Robert Hall and Barney's, both major spot users, led the field with 34.4 and 31.2 percent recall, respectively. Following them was Bond—not a spot advertiser—with 25.6 percent, and in fourth and fifth positions two more spot users, Crawford with 15.2 percent and I. J. Fox with 8.8 percent.

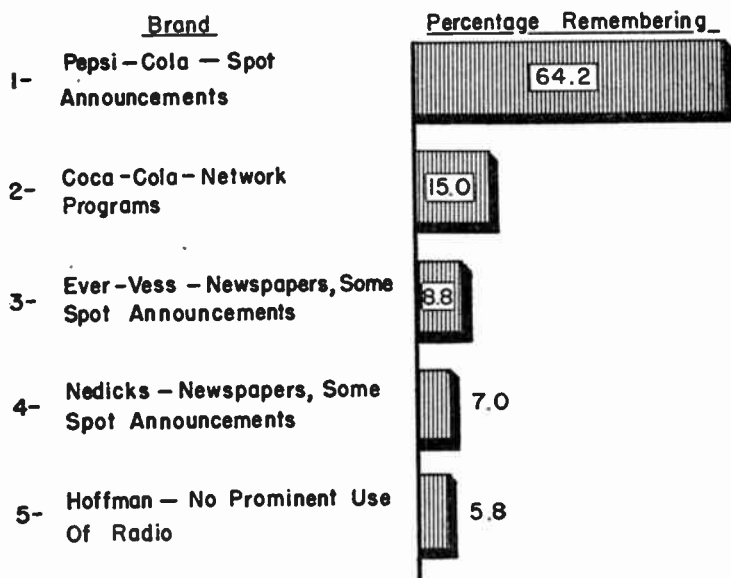


Figure 101. Remembrance of soft drinks advertised on the radio in New York in 1947. (Source: *The Pulse, Inc., New York.*)

Spot radio also showed up well in the chewing gum division, where Chiclets and Dentyne, both of which have concentrated on spot promotion were in front. Chiclets edged out Dentyne, with a 33 percent recall in contrast to 21 percent. Trailing in third place was Wrigley's with 9 percent. Peter Paul Charcoal with 4.4 percent took fourth, and was followed by Beechnut with 4 percent. Both Wrigley's and Peter Paul put most of their radio budget into news-casts over 50,000-watt stations. The results are shown in Figure 102.

In the beer group, too, spot broadcasting took the lead. The winner was Piel's, a consistent spot user, which scored 41.8 percent of the total sample. Pabst followed with 33.2 percent, then Ruppert's with 26.2 percent, and Trommer's with 12.6 percent. In fifth place was an advertiser that had not been on the air for an extended period, Schaefer, which none the less

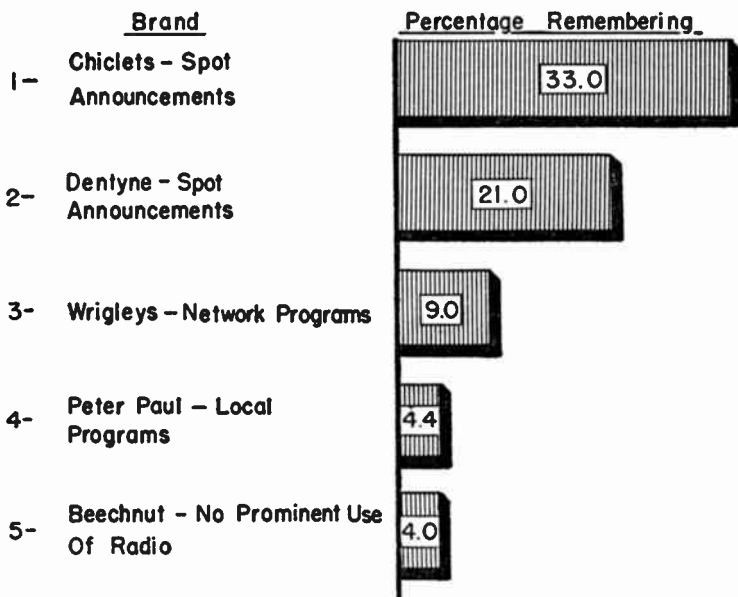


Figure 102. Remembrance of brands of gum advertised on the radio in New York in 1947. (Source: *The Pulse, Inc., New York.*)

was still remembered and scored 12.4 percent. Brand name remembrance is by no means the sole criterion of successful advertising, but this type of identification does have definite significance, and spot radio is an excellent means of achieving it.

IV. *How effective is spot broadcasting for retailers and other local advertisers?* Two sets of evidence indicate the effectiveness of spot radio for the local sponsor. One, distinguished for its breadth of scope, is the study conducted by Dr. C. H. Sandage for Harvard's Graduate School of Business Administration, and based on 382 personal conferences and 1,011 questionnaires filled out by retail advertisers, as well as 216 questionnaires filled out by local radio station managers. The other study, a two-year "clinical analysis" of the use of

radio by a Texas department store, was marked by its intensive and almost microscopic examination of one case history.

Of the 794 local firms answering Sandage's Harvard study, 34.2 percent said radio had been highly successful. Of the 572 retailers reporting on radio as a means for selling specific merchandise, 33.7 percent called radio highly successful, and 57.5 percent reported at least moderate success. On an over-all basis, only six advertisers out of the entire 794 said that radio had been unsuccessful. Further analysis showed that the more money retailers spent on radio, and the longer they used it, the more effective their promotions became. The Harvard study revealed that success was highly probable when salable merchandise was featured on the air, when radio was coordinated with other promotional and merchandising efforts, and a minimum of 15 to 20 percent of the advertising budget was devoted to the air campaign.

The National Association of Broadcasters, in its two-year analysis of every phase of an extensive radio campaign of programs and announcements for Joske's in San Antonio, conducted one of the most searching studies of its kind ever made by any advertising medium on behalf of retailers. The report of the study showed that departments using radio had greater sales increases than departments using other forms of advertising; the sales increase was 42 percent greater in the "radio" departments than in the "non-radio" departments. Results from radio improved as the study progressed, indicating a cumulative value from regular, persistent use. Frank E. Pellegrin, while director of broadcast advertising for the N.A.B., summed up the results:

Special tests among "verified" listeners to the store's radio programs, compared with a random sample of store customers, showed that the radio listeners bought more items from the store, at a higher unit price. Radio advertising helped to sell the store's identity, characteristics, slogan, departmental identifications, fashion prestige; it helped to meet a variety of emergency situations; it increased the dollar volume of store services like fur storage and mail order.

By comparing "test" departments, which received radio advertising, with "control" departments which received normal advertising in other media but no radio, it was found that radio contributed directly to an average increase in sales of 61.9 percent in the test departments. Increases in sales of specific items advertised were even higher than the increases in the test departments themselves. The Joske study corroborates what previous case histories have disclosed: Radio can be used to do a *combined* item and institutional advertising job which can be measured in terms of long-range store or departmental sales, and in terms of items sold.

As impressive as either the Harvard or the Joske study is the amount of money spent by retailers in radio. For years, retailers have been spending more than \$100,000,000 per year for local radio advertising and in 1947, for the first time since such records have been kept, local time sales were ahead of network. In that year, N.A.B. estimated that gross time sales for regional network were \$5,500,000 and for national spot \$90,000,000, while national network totalled \$125,796,000 and local retail topped them all with \$136,000,000.

Chapter 22

Foreword by

C. W. Soudage

During the first twenty years of the systematic use of broadcasting as an advertising medium, considerable research was conducted into the use of radio for national advertising, but few studies had been made of the problems and experiences of the local radio advertiser. Even as recently as the early 1940's, there was little organized information available concerning the extent to which retailers and other local firms had used the facilities of broadcast stations, the character of such use, the degree to which it had proved successful or unsuccessful, and the factors that made for success.

In 1943 and 1944, agencies such as the National Retail Dry Goods Association, the National Association of Broadcasters, and the Harvard Graduate School of Business Administration began to study local radio advertising. The Harvard study gave emphasis to a search for facts which would reveal the extent to which radio had been used by local businessmen; the types of local business houses that had found radio an effective medium; and the importance to successful use of such factors as the size of the radio budget, the duration for which radio is used, whether programs or spot announcements are employed, and the nature of management policies.

While no simple, clearcut formula for successfully using

radio was developed, careful classification of the cases studied in terms of the specific factors analyzed, produced some interesting results. Some of these findings are discussed by Mr. Wolfe in the following chapter, and several charts summarizing various findings of the study have been reproduced from the original report.

The perfect combination of factors for top success in the use of radio advertising will probably never be achieved, but improved results should flow from careful planning of radio efforts. Help in such planning can be obtained from books such as the present volume.

Charles Harold Sandage is an outstanding academic authority on advertising and marketing. He directed the first nationwide survey of the actual use of radio by local advertisers, and reported the study in *Radio Advertising for Retailers*, published by the Harvard University Press.

Dr. Sandage was assistant chief of the Transportation and Communications Division, Bureau of the Census, from 1933 to 1937, when he became professor and head of the marketing department of Miami University. In 1947, Sandage was appointed professor of advertising at the University of Illinois. In addition to *Radio Advertising for Retailers*, he is the author of *Advertising Theory and Practice*, and a contributor to *Marketing by Manufacturers*.

Five elements in successful radio campaigns for retailers

RETAIL ADVERTISING by radio is a special and important aspect of spot broadcasting. The largest number of United States radio sponsors are retailers, dealers, or local service establishments; and these local advertisers have spent more in a single year than either national network sponsors or national spot advertisers. Radio for retailers is a technique in and of itself, and cannot be handled as if it were a minor variation either of national radio or of local newspaper advertising. Successful radio campaigns for retailers should be approached from this viewpoint, and considered in terms of those advertising elements which have proved particularly effective in this specialized medium.

Two of the basic success-determining elements in a retailer's radio campaign concern time-buying and the creation and delivery of commercials. This was indicated in a survey taken by the author among a representative cross-section of retailers reported by the N.A.B. to be firms which showed an informed approach to their radio advertising efforts.

Asked, "What do you consider the most important factors making for success in a retailer's radio campaign?" 30.2 per-

cent of these local radio advertisers said, in substance, "A popular program on the right station, beamed at the advertiser's prospects." Almost as many, 29 percent, referred to brief, well-written commercials which name specific items and prices, and are used with sufficient repetition to drive their points home. All five elements named by the retailers surveyed are shown graphically in Figure 103.

Each of these factors is discussed either in the chapter, "How to Buy Spot Radio Time" or in the chapter "How to Create Radio Copy for Retailers—Nine Tested Methods" and there is no need to elaborate on them here. Other factors, however, are also significant in the retailer's radio effort. Five of these elements, tested in the advertising experience of hundreds of retailers, are embodied in the following recommendations.

I. *Consider radio as an established, successful retail medium, and deliberately cultivate professional approach to radio advertising.* Fortunately, fewer retailers today take the skeptical I'm-from-Missouri attitude in approaching their radio efforts. They know that radio advertising requires their cooperation.

There are facts about the store, its merchandise, services, or policies which only the retailer knows; and there are facts about his customer market, the age, sex, and economic status of his customers which only he knows. By discussing this information freely with radio station personnel handling his campaign, he helps the outlet to get results. By thinking these factors over by himself, in the light of his own growing knowledge of the radio medium, he will produce ideas useful in planning a more effective air promotion.

The nation-wide study of the actual use of radio by retailers, conducted by Dr. C. H. Sandage for Harvard University, shows that the attitude of retail management toward the radio campaign is universally an important factor in success. Broadcasting is just one chain in the link of the retailer's relationship with his public, and often lack of success can be

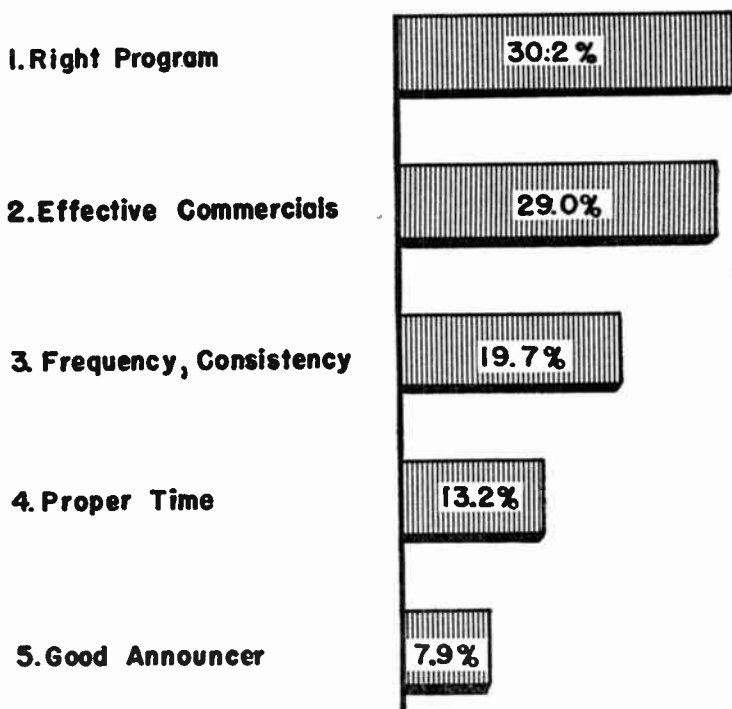


Figure 103. Five most important factors making for success in a retailing campaign, as reported by a panel of retailers using radio in 1947. traced to failure within the store to make adequate use of radio's potentialities.

If the store-owner or manager cannot devote his own time to the radio effort he should appoint some store official or employee who can and will plan, execute, and help promote the air campaign. Even the inexperienced radio advertiser, who finds it necessary to lean heavily on a radio station or advertising agent for counsel, can contribute to the promotion by taking an active part.

II. *Determine whether the retail business under consideration is in a position to advertise successfully.* This second element forestalls failure for those firms which should not

have tried a campaign in the first place. Small neighborhood shops, corner grocery stores, small drug stores, independent filling stations, often appeal to such limited customer markets that they cannot advertise effectively in a local medium unless its rates are unusually low and its circulation high in the retailer's immediate area. For small neighborhood stores local radio may be costly and entail waste coverage. But note this exception: if an out-of-the-way firm, far off Main Street and presumably out of the primary trading area, can offer outstanding, customer-luring merchandise or services, it becomes an excellent radio prospect.

III. *Base the campaign on carefully formulated, specific objectives.* Plan exactly what you want to accomplish. Obviously you want to build sales and thus build profits. But what are the specific objectives that will help you accomplish those goals? First, consider what kind of store the particular firm is at present. Then, what kind of store you want it to be after a number of years. What class of customers are you looking for? What kind of merchandise and service do you want the store to be known for? Having answered such questions you are ready to consider such specific objectives as: building the store's reputation; increasing customer traffic; stabilizing sales volume during dull months; featuring special services; playing up certain departments; or driving home the store's address, telephone number, or accessibility.

Objectives will vary according to the type of retail establishment. A specialty store, along with its descriptions of specific merchandise, will aim to build a high fashion reputation, focusing attention on intimate, individual service, and the idea that specializing in one line enables it to excel. A chain store will hammer away on lower prices, merchandise of known quality, convenient location, prompt service. A department or general store will emphasize complete assortments, the variety of desirable merchandise, the convenience of shopping under one roof.

Generally a large store should try to become especially well-known for its vast assortments of goods, its convenient central location, its many helpful customer services. On the other hand, the smaller store can attract attention to its friendly, personalized services, its carefully chosen stocks, its accessible location away from congested areas.

Joske's of Texas, the large San Antonio store that was the subject of the intensive retailing study by the National Association of Broadcasters, formulated these major objectives at the beginning of its exceptionally well-organized radio campaign: (a) to increase store traffic and sales; (b) to identify the store with leading civic and consumer groups; (c) to extend the store's trading area; (d) to supplement its current advertising; (e) to strengthen its position with resources; and (f) to give new impetus to selling personnel by the addition of a different promotional medium.

One type of special objective that has worked out well in local radio is the overcoming of a merchandising handicap—poor location, erroneous customer impression, customers' failure to understand reasons for store policies. Another type of special objective has been the use of radio as a substitute for outside salesmen. Furniture, home insulation, and other firms which have employed salesmen to discover prospective customers by house-to-house canvass sometimes, but not always, find radio a more successful and economical method for getting new customers.

No matter what the specific aims of their broadcasts, most retailers will find that campaigns are more effective when their objectives are expressed in both merchandising and institutional approaches, selling both goods and ideas. Before he can hope to sell his merchandise effectively, the retailer should sell his store as a whole. Acquaint your audience with the store, build their confidence in it, develop their belief in its policies and services, give them reasons why they should buy from you rather than from competitors. Radio's highly personalized and human selling approach can sell the store as a

whole with unusual success, and once the listener is sold on the store generally, it is easier to sell specific merchandise. As basic strategy, plan to use radio as a means of getting your store known for some outstanding achievement, for doing something different and better than any other store.

From your analysis of the store itself and of what customers and members of the community at large think about it, ferret out those particular services which the store is best able to perform and the particular departments or types of merchandise that make some people prefer the store to other firms. This dynamic institutionalism builds store reputation, wins customer confidence, increases good-will, and reflects the store's character. Although it is a selling device and a traffic-builder in itself, it is especially important because it serves as a psychological warm-up that makes the audience more receptive to what you say in selling specific merchandise.

Team-mate of dynamic institutionalism is high-appeal merchandising. Along with your efforts to sell the store as a whole, sell your merchandise in particular. Feature fast-selling items in great demand, items likely to bring the greatest numbers of listeners into the store. Radio advertising is no miraculous hocus-pocus that can make an audience rush out en masse to buy something they don't want. If people desire a certain type of merchandise and have the money to buy it, radio can sell the particular selections which you feature; not only will it sell such high-appeal items, but it will boost store traffic and produce further sales of non-advertised goods.

IV. *As a general rule, plan a minimum campaign period of not less than six months.* This fourth element in successful air campaigns for local advertisers is subject to variations, but analysis of the experience of hundreds of retailers shows that a half-year tends to be minimum time required to establish a retailer's identity on the air, acquaint listeners with his store and merchandise, and build a sufficient impact to produce conclusive results.

How long will it take before you see results in any particular case? Occasionally it may take as little as five minutes, and sometimes as much as a year. But on an average basis, six months is more likely. Of 681 firms surveyed in the Harvard analysis, high success was reported by 14.3 percent of retailers who used radio less than half a year, by 27.7 percent who were on the air between six months and a year, and by 33.6 percent who stuck with the radio campaigns for as long as two years.

If a retailer's radio program is his first advertising venture, if he isn't particularly well-known or distinguished by superior merchandise or services, he will ordinarily have to wait for a period of several months to a year before radio reaches anything like its maximum potentialities for him. But a large, outstanding retailer, already well-known to the public, who allocates a sizable budget to radio and uses it with frequency and skill is likely to find that impressive results cascade in from the start. As important as these factors is the frequency with which the advertiser presents his message to the radio audience. The more frequently he is on the air, the sooner he is likely to get impressive response.

V. Consider the advantages of a radio budget of at least fifteen to twenty percent of the total advertising appropriation. This fifth element in successful campaigns, like the fourth, is subject to many variations. The size of the store, sales volume, size of total advertising appropriation, type of store, competition—all influence the percentage of the advertising budget that must be devoted to radio to produce conclusive results. Certain general conclusions however apply in every instance; the relative amount of the budget (in contrast to the actual number of dollars) is the determining factor and has direct bearing on the success of the radio campaign. Frequently local advertisers face this money question largely in terms of dollars spent, instead of in terms of relative dominance.

If the firm's total advertising appropriation is \$200,000 and

only ten thousand dollars is spent in radio, the results are likely to be relatively less successful than in a case where a store has a total advertising budget of only \$25,000 but spends five thousand dollars of it in broadcasting. Judging from hundreds of case histories, it appears that retailers with advertising expenditures of fifty thousand dollars or more generally should set aside at least 15 percent for radio, if they want their air venture to be marked by definite satisfactory results. Smaller firms should spend at least 20 percent if they expect conclusive response. It is interesting to note that of those retailers who spend less than 10 percent of their advertising budgets in radio, few consider their radio promotions successful.

Actually, the greatest broadcasting success has come to many stores when 50 to 75 percent of the total appropriation has gone into radio. If as much as half of a retailer's advertising dollars are in his air campaign, he has a far better than average chance of getting impressive results. But whether the broadcasting budget represents 50 percent or only 15 percent of the total, if the retailer stays on the air at least six months, uses as much frequency as possible, carefully formulates specific objectives, and gives his wholehearted, intelligent cooperation to the broadcaster, the odds favor a highly successful outcome.

Chapter 23

Foreword by

Emil Mogul

Radio advertising should be as carefully checked and as exhaustively merchandised as possible, and local and regional sponsors should be as much concerned as leading network advertisers with promotion and testing techniques. Here, briefly, are some procedures found successful in pretesting, posttesting, and merchandising air campaigns for retailers.

We combine live announcements for timely copy ideas (delivered by local "name" announcers whose personal recommendations carry weight) and transcribed singing commercials for basic copy themes (because jingles are highly memorable and merchandisable). In testing transcribed spots, we:

1. Create several spots, record four for any one account.
2. Test alternate spots on our office staff to get a preliminary "advertising expert" slant on the best liked.
3. Play all of the four spots for all persons who happen to come into our offices for two weeks to get a broader idea of listener likes and dislikes.
4. Conduct a large-scale test with a studio audience.
5. If one spot stands out in all tests, we put it on the air. After a trial period, we poll station personnel at outlets where the jingle is aired, to see how it registers with people who are most constantly exposed to commercials.

6. Check with consumers by on-the-street surveys for identification or impact; watch for other indications whether the tune is clicking.

Also, we constantly check our *programs* by methods which tell us far more than conventional audience ratings. Several months before renewals of major contracts, we employ radio contests, premiums, and give-aways not only as "hooks" to gain immediate sales but to give us an idea of: (a) size of our audiences, evaluated in relation to cost; and (b) composition of our audiences.

In merchandising radio campaigns, we send promotion pieces to personnel in all branch stores announcing new programs; we have program personalities come down to sales meetings to arouse the enthusiasm of the entire staff towards the radio effort; and we promote the program in every conceivable type of literature.

Naturally, this is an extremely condensed version of actual procedures, but it does indicate some of the practical, successful steps that can be taken.

Emil Mogul, president of the Emil Mogul Company, is a foremost exponent of tested radio salesmanship for local sponsors. Mogul joined station WAAT, Newark, in January, 1932, and sold time for that outlet until 1934 when he teamed up with Herman Bess and Al Schillin to form one of the first advertising agencies specializing in radio. During three years with this firm, he introduced some of the first dramatized commercials and transcribed jingles as well as the first man-in-the-street programs and quiz shows heard in New York. In 1937, Mogul moved to the Austin and Spector agency, and in January, 1940, organized his own company.

How to manage, promote, and test retail radio campaigns

THE ALERT, AGGRESSIVE RETAILER is not content to sit back and fold his hands once his radio effort is under way, but follows it up with astute campaign management and active promotion. To let go just when a radio venture is getting started is like letting go of a car's steering wheel as soon as the car is in high gear. It means taking the chance of losing everything you've gained and heading for a crash.

Why? First, because radio is a highly personal medium, and its effective operation depends largely on the intelligent supervision given to announcers, writers, and radio performers. Second, because radio circulation is highly flexible; the size of the audience listening to your program is dependent to some extent upon your own efforts in promoting that program. Third, because radio is still the stepchild in the retail advertising family; even when the retailer uses radio he may not lavish on it the time and care he gives his newspaper advertising. For these reasons the management and promotion of a retailer's radio campaign are as important as planning the radio venture or buying the radio time. It's a supervisory

job that can be absorbing as you follow through on these seven procedures.

I. *Make some store official or employee responsible for the radio campaign.* While someone—usually the store-owner, or manager—always appears to be in charge of the radio effort, this appearance may be deceptive, since the store manager is often preoccupied with over-all operation and frequently shifts responsibility for the radio campaign to the radio station. While the station should share the responsibility, it can never assume the complete supervisory role, in as much as it lacks an intimate understanding of the store's aims, policies, and problems. Inevitably, then, some store executive or employee should be directly in charge of the store's radio promotion and that person should be one who has the time, ability, and interest to supervise details and make a creative, ingenious contribution.

Both Joseph Creamer, formerly of WOR, New York, in an extensive series of interviews with retailers using radio, and Frank Pellegrin and his coworkers, when he was at the National Association of Broadcasters, in studies of radio promotions of hundreds of local advertisers, reached the same conclusion: that in every case where the store's effort was marked by high success, someone within the store was directly and actively in charge of the air venture.

Investigations show that radio success is largely determined by internal support from the store itself, and can be achieved only by fixing responsibility for the use of radio on one person. This individual may be either a full-time or part-time employee, but in all events he should be radio-trained or at least enthusiastic over radio and eager to learn more about it. His job will be to integrate radio into the store's entire promotional and merchandising plan, to increase the effectiveness of all radio activities, to bolster the attitude of store personnel and buyers toward broadcasting, and to educate them in its effective use.

II. *Coordinate your radio activity with other advertising and merchandising methods.* A store is pulled ahead by its advertising the way a wagon is pulled ahead by a team of horses. One of these horses may be newspaper promotion; another, direct mail; a third, radio. Hitch them all up in the same harness, and let them pull together. Make radio a unified part of the whole advertising policy, in these three ways:

A. Determine specific uses for which each medium will be most effective. Newspapers are unsurpassed for listing and picturing a large number of daily items. Direct mail has special uses, such as announcing the opening of a new store, a new department, or a special service. Radio is unexcelled for the public relations job it can do, for making a strong personal contact with customers, for building the store's reputation for a particular achievement or service. Like newspapers, radio can also move specific merchandise quickly, though it cannot effectively describe long lists of items. For promotions such as fur storage, where repetitive persuasive selling is necessary, radio may out-pull newspapers on a results-per-dollar basis. Also, radio can be more successful than newspapers in reaching specific customer groups ordinarily not appealed to strongly by newspaper advertising, such as children, teenagers, and sometimes lower-income groups and rural listeners.

B. Coordinate radio with other promotional methods on a monthly and weekly basis, deciding which specific merchandise items to feature in each medium. When merchandise is available in big volume, schedule it simultaneously in papers and radio for added impact. When prestige merchandise arrives, do the same thing, because radio has the power to motivate word-of-mouth publicity. And if you have more than one program, each appealing to a different audience, determine which departments and which items can be promoted best by each program.

C. Coordinate broadcasting with other media by cross-

plugging—promoting your newspaper advertisements by radio, and referring to your radio presentation in the local newspapers.

III. *Publicize your radio effort both inside and outside the store.* Publicity will increase the size of the audience to your program and thereby increase the number of people who will hear your commercials. It will also increase the word-of-mouth publicity and enthusiasm over your radio venture, and thus improve its effectiveness.

Successful radio sponsors realize that it is helpful to publicize their programs. When the author queried a representative cross-section of the country's successful retail radio advertisers about their opinion of the importance of advertising, promoting, and publicizing their shows, 62.9 percent said they considered promotion highly important, 22.8 percent evaluated its importance as moderate, while only 8.6 percent labeled its significance as slight, and just 5.7 percent believed it unimportant.

Here are some of the ways you can publicize your program at little or no cost. Insert a brief mention of the program's name, time, and station in a box or corner of every newspaper advertisement you run. If there is a special attraction on the show, a guest or a new feature, plug that in your advertisements too. When you send out direct-mail pieces, include a sentence about the program. If the store does a credit business, mention the show in the statements sent to customers. Put a sign in the store window, and a few posters on counters, in store elevators and on bulletin boards referring to your program. Ask the station to run (without charge) brief announcements plugging your show on the air. The station should be willing to do this without cost, since it benefits the station as well as the store. On sticking tape used to seal packages, on the paper used to wrap packages, and on the paper bags used by the store, you might have the name, time, and station of your program printed or stamped.

If you are presenting anything of special community interest in a particular program, send a news item about it in advance to the local newspaper which carries most of your space advertising. Some papers prefer not to plug radio programs, but if the item is of public interest and you buy space regularly in the paper, it may occasionally insert good publicity free-of-charge as a news story. If a well-known personality is going to appear on the program, get a photograph of that person (a glossy print suitable for reproduction) and send it to the paper along with an advance news item about the program. Occasionally, even when a personality or special feature is not being presented on your show, you may be able to arrange an interesting pose of the program's cast, or of the station and store employees signing a new program contract, and have a photo taken to be inserted in the paper along with a brief item about the event.

To attract further attention to your program, consider the possibility of occasionally broadcasting it direct from your store. Check the station to see whether this is feasible from the engineering viewpoint. If so, promote the special broadcast in advance, and urge people to come in to see it. If this can't be done, consider whether the regular studio broadcast would be interesting for customers to watch, and if so, invite them to attend studio broadcasts. Tickets or passes can easily be printed. If the tickets are available only at the store, this will increase store traffic.

As another means of simultaneously building store traffic and your radio audience, consider incorporating a simple contest in your program, offering weekly merchandise prizes. Prizes don't have to be expensive; and if entry blanks and prizes can be picked up only at the store, you have a device for luring more potential customers through your doors, while also enlarging your radio audience. As a final promotional method, consider equipping the store with several radios or a simple loudspeaker system, so your broadcast can be heard throughout the entire store. If your show is on the air at a

time when the store is closed, you might check the station's engineers to see whether an off-the-air recording of the program can be made, and rebroadcast over a loudspeaker system in the store.

To heighten the selling effect of your commercials, display radio-advertised merchandise in store windows and on counters. If you have large quantities of one item and plan to promote it for several weeks on the air, display it next to signs that say in effect, "As featured on Dinner Dance Time, Station WXYZ, 6:00 to 6:15 P.M., Monday through Friday." At the same time, maintain one or more radio bulletin boards in conspicuous places in the store, and each day tack up carbon copies of that day's radio commercials under some such heading as "Today's Radio Specials." Copies of the commercials should also be routed in advance to the buyers and sales clerks whose merchandise is featured each day.

Only the more aggressive, publicity-minded stores will employ all of these promotional methods, but even if you use only a few best adapted to your immediate purposes, you will be heading in the right direction.

IV. *Audition your program and announcer.* As soon as your program is chosen, go to the station and listen to a preview of it broadcast from one studio to another—not over the air. Try to sit back and get a typical listener's reaction. Then consider how the program and the commercials might be improved. If more than one announcer is available during the period when your program is going on the air, audition various announcers. Think of them as personal representatives of your store, and evaluate them according to their ability to personify the store on the air, to fit into the mood of the program, and to read your commercials naturally, sincerely, and convincingly.

V. *Insist that adequate rehearsal be given your program and commercials.* Dramatic and live musical shows require considerable rehearsing; a news-cast can be performed ac-

ceptably if the announcer reads through the news once or twice to himself before going on the air; and a casual disk-jockey show may come off well without rehearsal, provided that the records and general routine are planned in advance. A straight, one-announcer commercial requires less rehearsing than a dialogue commercial.

You don't have to supervise rehearsals yourself, but urge the station sales manager to see that your program gets a run-through each time before it goes on the air. This is important for commercials; announcers often give a much better, more intelligent, and persuasive reading after they've read a commercial several times, coached by someone who knows the correct pronunciation of merchandise names, and understands the ideas that the commercial writer wants to get across.

VI. *See to it that adequate time, attention, and specially-trained talent are devoted to creating the commercials.* One of your most pressing weekly and even daily problems will be the creation of commercials that get results, that make a vivid, favorable impression on listeners, and persuade them that your store is a good place to shop in and your merchandise worth buying. If possible, hire a radio writer with experience in writing commercials as a member of your advertising department. Or take an adaptable writer whose approach is not too stereotyped and encourage him to develop the technique of commercial writing. If you cannot afford your own commercial writer, the radio station will write your commercials for you. Check station-written commercials carefully, to be sure they sell your merchandise interestingly, precisely, and persuasively.

The retail commercial writer should have the whole-store view, should study and understand the firm's departments, its merchandise, and its customers. He should work closely with the buyers and sales staff, study each piece of merchandise carefully before writing about it, and get typical customer reaction to the merchandise itself and to various ideas which

might be used on the air in selling it. For a detailed explanation of how to plan and write commercials, consult the chapter "How to Create Radio Copy for Retailers—Nine Tested Methods" and the other chapters in the section on creating commercial announcements.

VII. *Arrange a method for checking results.* For the first few months after you go on the air, it's a good idea to devote your efforts to making the radio campaign as effective as possible, and let the chips, the results, fall where they may. After the program has been going for thirteen weeks or six months, and the operation is well established, take time off to check results—not merely to see whether radio is working (because it is likely to be, if you've done your part), but to see how you can make it work more effectively. Here are some methods for checking results:

A. Contact the station to see whether a current popularity rating is available for your program or radio time period, and see how this compares with the rating the program had at the time you first started. This merely tells you whether your air promotion is still potentially as powerful as you planned it to be.

B. Run test commercials featuring "radio specials." Announce that the merchandise is being featured only on the air, and is being reduced in price for a limited time. For a fair test use merchandise in demand, devote the entire program or a whole series of spot announcements to the one item, and tell listeners to say they heard the "radio special" on the air. Inform the sales clerks in advance that the test is being made, and have them keep a careful record of the sales of the item featured.

C. A variation of B, this calls for featuring certain regularly priced merchandise on the air only, without mention of "radio specials" or price reduction. It will not produce such

a big response, but can be indicative if carried out over a period of several weeks. The important thing in the last method is to have a scale to judge by. Establish a normal sales expectancy of certain advertised items as a basis for comparison, and then take into account the different variables—changes caused by business conditions, weather, scarcity, substitutes, season, level of local purchasing power, and support from other advertising media. If these variables are taken into consideration, checking on sales immediately after air-advertising certain goods is a sound test. You are judging radio for its ability to produce plus-over-normal sales.

D. If you run a credit business, you might follow this procedure: First, make up a random list of a few hundred charge-account customers. Then, by mail inquiry, find out which of these customers listen regularly to your program and which do not. Next, check the dollar sales of each of these two groups. Finally, chart the sales volume trend for listeners and non-listeners. Listeners and non-listeners should fall into comparable categories as to economic standing, occupation, and general contribution to the store's sales before the radio promotion started.

E. A variation on D, this test can be conducted by any store even if it does not have a charge-account listing. Though less conclusive than D, it is still revealing. Interview several hundred customers. Ask them whether they listen to the station you are on; whether they hear your program (and how often); if they recall any merchandise featured on the program; whether they have ever bought anything in the store as a result of the program; and what other reactions they have had to the program and commercials.

F. If most of your customers are in the upper- or middle-income brackets and hence are likely to have telephones, you might conduct a phone survey at the time your program is on, calling at least a hundred persons from a list of known cus-

tomers, to get a general idea of how well your program is reaching your specific customer market.

Remember, though, that all of these testing methods have their limitations. They can give you a general picture, reveal certain interesting facts, and sometimes guide you in improving your radio approach. But unless the sample of customers checked is large, and the methods used highly objective and carefully supervised, the tests cannot be accepted as final or absolute. These tests are worth taking only if you allow for statistical and human errors.

Chapter 24

Foreword by

Russell A. Brown.

Research by Allied Stores to establish more beneficial use of broadcast advertising as a sales- and traffic-getting medium has determined a few principles on which we now base our approach and methods of operations. We also learned a few lessons along the way. *The principles are:* (a) consistency, (b) repetition, and (c) quality. Consistency is interpreted to mean establishment of planned campaigns, definite objectives, adequate discipline and supervision, maximum efficiency—and consistency of repetition and quality. Repetition on the air as anywhere in media is the mention of a service, idea, or product over a sufficient period of time to insure complete coverage and impression value. Quality is simply talking up your strengths, whatever they may be: strong brand lines, merchandise lines, services, etc. Be sure that what you try to sell via radio is *good* to begin with. Neither radio nor any other media can take inferior goods or a weakness and make them strong merely by saying they're quality. *Lessons learned are:* Don't start a radio schedule if you're going to stop in a few days or weeks. Consider radio advertising a major advertising medium in its own right and do not treat it as a poor relation or orphan. Elicit the cooperative interest and supervision of management. Remember that there is no substitute for trained

store personnel. Insure your radio circulation with consistent promotion in other media. Merchandise your radio schedule on a planned basis.

Most important, give radio the breaks other media get without question. Consider radio *your* voice to your customers and act accordingly. Prepare and follow through adequately to insure satisfactory results. Recognize that each store or retail establishment is a separate problem as far as advertising is concerned. This approach is particularly true in setting up a radio schedule.

In essence, when you want to use radio for advertising purposes, we suggest you know beforehand pretty well what you want to do and then take every measure you can to insure that you do it properly and consistently.

Russell A. Brown is vice president of Allied Stores Corporation and has had extensive experience in department store use of radio advertising.

After receiving his A.B. from Indiana University, Brown rose quickly in the retail advertising profession, becoming retail advertising manager of Marshall Field & Company, then publicity director of Lord & Taylor before assuming his present duties with Allied Stores Corporation, which owns and operates seventy-two department stores. Allied, the largest department store group in the country, was the first to establish a radio broadcast advertising bureau, created to whip the retail radio problem.

How to make radio work for department stores

MANY LESSONS have been learned by those department stores which have used radio effectively. The author questioned, in a national survey, a representative cross-section of department stores which, according to the N.A.B., showed an informed approach to their radio advertising efforts. Asked what they considered the chief factors making for success in department store air advertising, these stores listed eight pointers in the following order: (a) right program on the right station, reaching a sufficiently large audience; (b) right time for the program; (c) proper choice of merchandise, departments, or services to feature on the air; (d) good radio copy and a good announcer; (e) persistency in the use of broadcast advertising; (f) definite advertising goal or objective; (g) point-of-sale cooperation (display material plugging the program, and sales clerks who are informed about the show and the merchandise featured in the commercials); and (h) promotion of the program.

Most of these pointers are analyzed in detail in other chapters. Those which are not discussed elsewhere are reviewed in

this chapter, together with other factors which have been proved in the experience of hundreds of department stores, as shown by their advertising case histories. Many of these methods apply to various types of retailers, others to department stores exclusively, but all are interpreted from the department store's point of view.

I. *Consider the experience of those department stores which have outstanding success with radio, and let it guide you in your own operation.* If a department store is using radio successfully in your community, find out as much as you can about its methods, listen to its program, study its commercials as they come over the air. In almost every state and in almost every major city and town, at least a few department stores have made effective use of radio over a period of years.

In addition to analyzing local department-store promotions by listening to some of them, check radio case histories of other department stores. Revealing accounts are available through the National Association of Broadcasters in Washington, D.C. Such case histories are included in the appendix of the N.A.B.'s book *Radio for Retailers*, and also in the N.A.B.'s continuing series of reports, *Results from Radio*.

II. *Determine the department store's radio budget as a percentage of the total advertising allocation, and remember the department store's tendency to allocate a smaller part of its advertising budgets to radio than other retailers allow.* The Harvard-supervised study of the actual use of radio by retailers showed that the percentage of the advertising budget spent in radio ordinarily is much lower for large stores than for small. It also showed that the lower the percentage spent in radio, the more likely it was that the store would consider its radio efforts unsuccessful.

Stores with annual net sales of \$300,000 to \$1,000,000 averaged \$4,650 per outlet spent in radio, which amounts to 25.3 percent of the total advertising budget. Of all the stores in this size class (having the same annual sales), 37.5 percent

reported their use of radio was highly successful. By contrast, consider the next larger class, those stores with annual sales of one million to five million dollars. Here the average radio expenditure per outlet was \$13,300, which meant a radio budget of 17.6 percent. Only 25 percent of the firms in this category reported high success from radio.

By further contrast, see what happened in the case of stores with annual sales of five million dollars and over, a category made up almost entirely of department stores. Though these larger firms spent much more in radio on a dollar basis (an average of \$20,780), the percentage of the advertising budget spent in broadcasting was the lowest of all (only 5 percent). Most of the larger stores within this group spent even less than 5 percent on their air promotions. Significantly, stores in the five million dollar-and-over class reported less success with radio than did other stores with smaller sales volume: only 21.4 percent considered their use of radio highly successful, compared with 37.5 percent of the stores in the \$300,000 to \$1,000,000 grouping.

These experiences of retailers confirm a well-known principle: The bigger the object the more power is needed to push it. A huge B-29 flying fortress requires a lot more horsepower than a sleek P-40, a luxurious Cadillac needs a much more powerful engine than a bouncy flivver. By the same token, radio's Fat Man detective (described as weighing 237 pounds) needs much stronger legs to carry him about than radio's Thin Man (exact weight unknown).

III. *Consider the advantages of taking money from the store's various departments and putting it in a central pot for radio advertising.* In some department stores the buyers keep their own piggy banks and spill out the required pennies whenever it is their turn to go on the air. While it has been argued that this method keeps the buyers on their toes and obliges them to feature merchandise that will produce sales response, it also has disadvantages. The radio promotion is

essentially a means of selling the store as a whole. Charging each department for its share of the broadcast may work against a unified, over-all approach in promoting the entire store on the air, and force emphasis on selling specific items to the exclusion of everything else.

Especially during the first few months when a department store is on the air, it helps to maintain good relations with the buyers to charge the radio promotion to general expenses. Radio may not pay off immediately; often it takes months before it definitely starts pulling. Meanwhile, individual buyers, often skeptical to begin with, become apprehensive. Chalking up the radio effort to general expenses allows the store's advertising manager or radio director to win the buyers over.

One method that combines some of the best features of both procedures has been used with success. Radio costs are charged to one department if its items are featured, but radio is credited against general expenses when commercials do not concentrate on a single department. In those stores composed of leased departments, the question of who pays the piper is more cut and dried. At first each department will have to pay for its own radio promotion. It may happen, though, that one department will start out by running its own radio campaign, and end by bringing the entire store into radio.

IV. *Combine institutional and merchandising approaches in department store commercial announcements.* This policy, while advisable also for other types of retail business, is especially applicable to department stores. The rich and varied story of a well-run department store cannot be told within the limits of commercials for specific merchandise. By insisting that tomorrow's business measure up against today's commercials, you are likely to miss much of the listening public, which may not be interested at the moment in the particular item you are trying to sell.

But restricting radio entirely to an institutional role will limit its possibilities and make store management hesitant

to invest a generous percentage of the advertising budget in broadcasting. Radio can sell specific items, and should be used for that purpose. It is time to call off the old cat-and-dog fight between institutional and item copy. Strategy lies in knowing how to use each most effectively, and how to use both together. A store must have institutional qualities with unusually strong appeal to warrant emphasis on institutional selling alone. On the other hand, the store must have an endless supply of high-appeal items to justify exclusive stress on specific merchandise.

V. *Don't sign up for radio unless you are willing to stay on the air at least a year.* Many department stores which were tempted to go off the air after the first thirteen weeks have found that radio didn't really begin to exert its full power for them until six months had gone by, and often they discovered it was producing even more results by the end of the first year. Some department stores have said that radio never showed its full potentialities for them until after two years. Though radio can contribute to the department store's promotional efforts from the start, it may get up steam slowly, like a big locomotive.

Short-term contracts are unfair to the store and to radio alike. A fifty-two-week contract, though it ordinarily can be broken on two weeks written notice, at least shows intention of giving radio a fair trial. Once a program has run for thirteen weeks it stands a good chance of staying on a year. Don't expect broadcasting to compete with newspapers in moving specific items on the first few programs. Local papers ordinarily have had more years to build readership and acceptance, and people are trained to look for specific merchandise in the papers. Stay with your radio promotion, and see how it gains momentum.

VI. *To guide you in planning the radio campaign, conduct a study of the store, its competition, the customer market, the store's present advertising, and the local radio situation. Bas-*

ing the air campaign on a groundwork of facts is a good policy for any retailer, and is particularly practical for the department store. Since the latter's advertising staff generally is more specialized and better trained, it is more able to dig up the kind of market information that can guide the radio promotion. And because the department store has a larger budget, more funds are available for research. In the case of Joske's of Texas, and several other progressive stores, independent market research organizations have been employed to get basic information on which to build broadcasting plans.

VII. *Decide on the multiple objectives of your radio campaign.* Every retailer should determine his specific objectives before going on the air. The department store may find this complicated, since it may have many specific objectives. In addition to increasing the productivity of the store's established trading area, spreading trade over into new lush pastures, getting more hustle and bustle in the aisles, and building good-will, the department store may have special objectives. It may want to give strong promotion to certain powerful departments, win new charge-account customers, devote considerable attention to building good relations with its merchandise sources by featuring brand names in commercials and sending a copy of a commercial to the resource or brand manufacturer every time the name is mentioned on the air. Also, the department store is able to win customers from larger areas than smaller retail stores, and often finds radio particularly effective in expanding its trading area.

VIII. *Ordinarily, build your radio operation around a program rather than spot announcements, but add spots if further merchandising support is wanted.* Department stores have a reputation, leadership, and prestige to maintain, and it is best upheld and enhanced by presenting a program. The fair- to large-size department store which decides to put most of its budget into spot announcements will succeed in cluttering up

the local air waves with its blurbs, but not in building goodwill. A carefully selected program using well-written commercials can increase sales and prestige at the same time.

Larger stores in general have tended more to buy programs than smaller stores and specialty outlets have, and this is as it should be. To support and supplement your programs, use spot announcements and station breaks plugging specific bargains, special events, arrival of new merchandise, and special announcements such as a change of store hours or introduction of a new customer service.

IX. *Deliberately select programs which appeal to certain customer groups not adequately reached by the local newspapers.* Often smaller retailers put most of their advertising appropriation into radio, and sometimes all of it. But in the case of the department store, radio is almost inevitably the supplementary medium, and therefore should be used specifically to reach certain audiences which may be slighted by the local newspapers.

Teen-agers, for example, are seldom appealed to as strongly by a local daily as by local radio, especially when the station makes up a program designed to capture the adolescent listener. Some department stores have found that an effective way to win a high-school-age audience together with some younger and older listeners, is to offer a quarter-hour or half-hour of current popular music recorded by the big name bands. To further accentuate the youth appeal, consider presenting in the same period about five minutes of news about young people in the limelight, focusing attention on local school personalities.

The children's audience may also be well worth appealing to. Lit Brothers in Philadelphia have had unusual success with radio promotion directed at boys and girls, and are convinced from their experience that there is truth in the old saw: "You sell the whole family when you sell the children." Lit's *Magic Lady* program won a large audience, and so did its

"Magic News Club," which has sent out copies of the "Magic News" to thirteen thousand children monthly. On one occasion the "Magic Lady" invited youngsters to come in and inspect the store's Greater Children's Department. More than three thousand young Philadelphians and their mothers visited Lit Brothers in direct response.

Chapter 25

Foreword by

A handwritten signature in cursive script, reading "Clyde Sullivan". The signature is written in black ink and is positioned centrally below the "Foreword by" heading.

One hundred and fifty words, spoken warmly, sounding casual as conversation, and the response floods in by mail and phone! Another 150 words, spoken warmly, sounding casual as conversation, and there is practically *no* response!

Same item, same station, same weather, same week—no advantage in time or spot. How come?

The *magic*, my friends, is in the words; words strung together like beads on a string, purposefully and carefully, to embody factors for producing the effects desired. *Or* the *magic* is wanting; the words are as flat as yesterday's ginger ale.

Most advertising, in print and over the air, is part of a welter of mid-level words, not offensive, yet not appealing. Just words. The advertising that taps prospects on their sensitive buttons of response is made of words alive.

When store heads learn that sales messages can be either sawdust or dynamite, they will hasten to provide professional advertising training for their creative people. Meanwhile, they accept, generally, anything that's written for them, assuming that average advertising will bring average response, and that's all an average appropriation and operation can expect anyway. And all the while, hidden within the same dollars of appro-

priation is a potential as kinetic and explosive as TNT.

A bad bit of copy not only may fail to sell what needs to be sold—sad blow to volume and gross profit—but it may in time mean markdowns unnecessarily taken. Weak copy can be murderous. The cost of an advertising man or woman is not revealed in his salary rate, but by the dollars of volume and gross profit he brings or fails to bring in for the money used.

As the author points out in this chapter, there are many factors involved in making commercials successful. A studious, earnest, thorough, long-range, academic approach is not the least factor that makes for success.

Recipes, short formulas, and a few rules are not sufficient to give a writer strength. Rather, mastery of principles, followed by experiment, endless study, and research, enables a writer to give to recipes, formulas, and rules, great strength.

When it comes to writing advertising for print or the air, no one can ever say, "This is the best I can do. I can do no better." Unfortunately, most writers stop far short of the best they can do. But you, if you will, can become a *professional* weaver of selling-magic with words.

Clyde Bedell is widely known as an authority on copy and as a research advertising man, and has been rated as well up among the top ten copywriters of the United States.

Bedell is now an advertising merchandising consultant, serving leading newspapers and merchandising organizations with a staff-training program in creative advertising. He was formerly traveling editor for retail trade magazines; with N. W. Ayer & Son; director of advertising and sales, Butler Brothers; advertising manager of Marshall Field & Company; and sales promotion manager of The Fair.

He has been a lecturer on advertising, and is the author of *Let's Talk Retailing*, *Seven Keys to Retail Profits*, and *How To Write Advertising that Sells*.

How to create radio copy for retailers— nine tested methods

TIME AND ATTENTION are lavished on creating the national advertiser's radio commercials, but commercials for retailers frequently have been relegated to an inconspicuous corner and treated very much like stepchildren. While it is unlikely that the retail commercial will turn into an overnight Cinderella, there is a movement, spearheaded by the N.A.B., to put an end to evolving retail announcements with little or no planning or system.

Here are nine methods for creating retail commercials that produce outstanding results, tested in the experience of various progressive advertisers and verified in the author's radio-station work supervising campaigns for more than two hundred stores and services of every size and description, metropolitan and suburban, from small specialty shops to large department stores, including banks, restaurants, laundries, used car dealers, and many others—a typical cross-section of retail business.

All of the following methods are important, but to get a picture of their relative significance, in the opinion of retailers

who have used broadcast advertising successfully, the author asked a selected panel of successful local radio advertisers from all over the country to select the radio copy methods they considered most vital. Figure 104 tabulates their responses, show-

<i>Element</i>	<i>Percentage Voting for Each</i>
Proper length (not too long)	75.0%
Combination of specific item and institutional selling	69.5%
Featuring on the air goods that are in demand	61.1%
Making commercials part of store's promotional plan	56.6%
Commercials based on specific facts about store and its customers	52.8%
Careful choice and direction of commercial announcer	52.8%
Use of rememberable slogans	44.4%
Attention-arresting lead-in	27.8%
Use of commercials asking listeners to phone or write sponsor	11.1%
Use of transcribed announcements and jingles	11.1%
Application of tested methods of printed copy	11.1%

Figure 104. Relative importance of elements in retailers' commercial announcements, as evaluated by retailers using radio.

ing the retailers' evaluation of eleven elements. Actually, the relative significance is somewhat a matter of opinion; still, these tabulations are a guide to how successful retail advertisers are thinking about their commercial announcements.

1. *Base retail campaigns on your own radio retail research, by obtaining more information about (a) the particular store or service, and (b) its customers.* Though many retailers go on the air on the spur of the moment, there may still be time to look the business over and question the advertiser quickly and in some detail about the firm and its patrons. This information is especially needed in radio, which must describe and sell the store in words alone, without the aid of pictures.

When time allows, become more specific and find out the comparative size, age, and growth of the business. Get an over-

all picture of the prices, quantity and quality of the merchandise, and special strengths or weaknesses regarding services, atmosphere, location, etc. Not quite as easy to obtain but often as important is a break-down of the economic status, sex, age level, and shopping habits of the customers. Some retailers have obtained this information through a courteously conducted customer survey made within the store.

II. *Carry out the institutional approach by means of a slogan and secondary slogans.* Even if it seems difficult to isolate the exact characteristic that makes a store superior, recall that such a characteristic must exist or the store's customers wouldn't patronize the store. Does it have wide and complete assortments, new or exclusive merchandise? Does it offer unusual conveniences, charge accounts, speedy delivery, air-cooling? Ask such questions until you find a distinctive advantage, and then formulate it into an easy-to-say, easy-to-remember radio theme or slogan, to be repeated in every announcement.

Barney's, at first only a moderately successful out-of-the-way men's clothier, switched from typical newspaper advertisements to radio, using a dynamic, hard-selling style of institutionalism, summed up in the original much-repeated slogan: "Calling all men to Barney's—Seventh Avenue and Seventeenth Street—the only store of its kind in New York." Commercials backed up the slogan by describing Barney's remarkably large selections of hard-to-get clothing at unusually low prices. After firmly establishing the primary theme, Barney's introduced secondary slogans to drive home related ideas. One said: "Barney's, open evenings until nine, at Seventh Avenue and Seventeenth Street, is just a few minutes from Times Square, and easy to reach from every place by subway, bus, or Hudson Tube." Another affirmed, "If there's any place you'll find it, it's Barney's," while still another pointed out: "Barney's famous workroom supervisor fits you with all the care of a custom tailor." Such dynamic institu-

tional themes, supported by commercials describing the merchandise in a conversational manner, helped increase Barney's annual sales from \$250,000 in 1933 to almost twelve times that much in 1946—and without help from any other advertising medium.

III. *To sell more merchandise on the air, arrange with the advertiser to feature goods which have: (a) at least average consumer acceptance, and (b) ear-appeal; and then describe the merchandise conversationally.* Feature faster-moving items, and you will not only sell them, but you will be drawing the greatest number of people into the store. Again, feature merchandise that is easy to describe without pictures. Repeated attempts of dealers to sell Rusco All-Weather windows by radio ended in failure, for their distinctive construction was impossible to portray in words. Analysis of the number of returns in radio premium offers * shows that an easy-to-describe premium brings far more requests than a harder-to-describe item, even though the latter may be more useful, more valuable, and is offered under the same conditions.

Having selected merchandise that is in demand and has ear-appeal, describe it in such a natural, conversational manner that the announcer will sound like a man talking spontaneously about something he believes in, and not a hired elocutionist reading from a printed advertisement. Single out the product's top features, omit minor details, and describe the top features in conversational phrases. Incorporate a strong urge to action, since the voice has a persuasive power which is a chief advantage of radio advertising. Remember that the audience cannot refer back to the store's name, address, or telephone number, so repeat these vital statistics in closing your commercial. If possible, advertise the same piece of merchandise several times, to make a resultful impact upon the half-listening, ever-changing parade of listeners.

* *Refresher Course in Advertising, Selling and Merchandising*, Funk & Wagnalls—Printers' Ink, New York, 1947. \$4.00.

IV. *Follow specific proved methods for creating commercials which ask listeners to telephone or write in response.* Many retailers, especially service firms like rug cleaners and fur storage organizations, are particularly eager to get immediate direct action, and for them the announcement which incorporates a command to write or phone to the sponsor can be highly effective. However, the author knows, from extensive experience with this type of announcement for many different kinds of local advertisers, that it requires special writing techniques if it is to produce maximum returns.

Never write such an announcement as if it were an ordinary commercial with a "tag" at the end suggesting the listener phone or write. Close to the beginning of the announcement, point out that writing or phoning is involved in the proposition. Let the announcer say in effect: "I'm going to tell you about an opportunity that you can take advantage of by making a phone call or sending a penny postcard." It is even advantageous before describing the specific merchandise or service being offered in detail, to give the phone number or the address. For example: "Here's how you can have any rug in your home beautifully cleaned, so it looks like new, and returned to you in less than a week! Just drop a penny postcard to the Denver Rug Cleaning Company, 203 Jefferson Street in Denver—or phone Main 75401." Then describe the cleaning job and the cleaning establishment in more detail, and in the closing, give the phone number and address again, and immediately repeat them.

V. *Present your retail commercials with the modern radio production techniques used by national advertisers.* Retailers have smaller budgets than national advertisers, and local stations have less talent than the networks, but this is no reason why so many retail commercials should be stereotyped presentations. Consider these techniques: jingle, transcription, filter mike, echo chamber, dialog, audience participation, two-announcer commercial.

The "calling all men" slogan for Barney's was originally read on a filter mike, imitating the police message, "calling all cars." The Canadian Fur Corporation store in New York has announced its fur sales on transcriptions. Adler Elevator Shoes tells its "now you can be taller than she is" story in jingle form. The singing commercial, one of radio's most effective devices, is being used increasingly by retailers. Only a few of these retail ditties are as well known as "I go for a man who wears an Adam Hat," but others, like the sales tunes for the Sattler Department Store in Buffalo and Rosenbloom's in Cleveland, have scored big regional successes. The Sattler and Rosenbloom jingles were created by Lanny and Ginger Grey who have produced a score of successful singing commercials for local as well as national advertisers.

VI. *If you sponsor a program which has a studio audience, consider using an audience participation commercial in each program.* There is a vivid dramatic quality, an immediacy and human interest, in a well-conducted commercial sequence which uses both the announcer and a member of the audience. The audience participation commercial has a special impact in local advertising because the listener may be able to identify the studio audience member participating.

Schneider's Jewelry Store in St. Louis has sponsored an informal, popular musical show with occasional interviews, and took full advantage of audience participation selling. Rotund Ed Wilson, the jovial emcee of the show, kept an eye out for attractive young couples in the audience. When he spotted a twosome, Wilson would lead the conversation in the direction of engagements, and get the pair before the mike. He would ask the girl about the kind of ring she'd like, and from there it was easy to lead into a description of the rings on display at Schneider's.

VII. *Apply those tested methods of printed copy which have proved adaptable to radio commercials.* More than anything else, many retail commercials suffer from a lack of

advertising know-how. In a broad basic sense, advertising copy is the same in all media. Generally begin with the "you appeal," with what the listener wants or needs, and work to what the advertiser is or has. Beam your commercials to a specific audience for a specific purpose and carefully weigh the appeals in goods or services to determine which are the strongest. Stress them and back them up with the reason-why type of evidence whenever possible. Testimonials should be more frequently used in radio retailing, and so should copy surveys. A survey might easily show that "Eight out of ten Cucamonga women say: 'You get the biggest bargains in town at the Cucamonga Department Store.'" And in Cucamonga, that would mean something.

VIII. *Follow the basic rules of radio commercial writing.* The review of literally thousands of commercials for retailers, as continuity editor of one station and commercial script director of another, showed the author what a large percentage of announcements fall short of the two basic requirements of good commercial writing: (a) a brisk, attention-attracting lead-in, and (b) proper timing. A lead-in takes the place of the headline and lay-out in a printed ad, and must be intriguing enough to attract attention but not so long that it takes up time which could be used more advantageously in describing the store or service. Advertisers who try to pack two hundred words into a minute announcement, instead of 150, only succeed in forcing the announcer to read so fast that he loses the natural, friendly quality and pause for emphasis that are indispensable to effective radio salesmanship.

IX. *If you find an advertiser who is willing to laugh at himself, capitalize on it in your commercials.* Conventional advertising never admits imperfections, and yet the human mind is skeptical about anything portrayed as faultless. Occasionally, when you come across a sponsor with a sense of humor, make it a policy to admit drawbacks in his store or service. Such abrupt divergence from tradition will startle, amuse, and sell.

Henry Morgan and Arthur Godfrey made this technique pay off handsomely in their ad-libbed commercials for retailers.

Henry Morgan early in his career began to build a reputation for ridiculing his retail sponsors. He lost a contract once by enlarging on the slogan of Frank Dailey's Meadowbrook, a New Jersey night club. After saying the Club was "only forty-five minutes from Times Square," he added, "if that's where you're starting from, or if you have a motorcycle with a triple overdrive." For another sponsor, Adler Elevator Shoes, Morgan performed even more derisively, and although Adler was on the verge of firing him at the outset, he soon found that undersized people were flocking in to buy the height-increasing shoes, saying: "Morgan sent me."

Part Five

Commercial Announcements

Chapter 26

Foreword by

Joseph A. Moran

No one should know better than those of us who use radio, and our clients who pay for it, that every moment of commercial time is a golden one and that the three minutes of sales messages in a half-hour is the reason for putting a program on the air. Some sponsors are paying from ten to thirteen thousand dollars per minute for their commercials, from \$150 to over two hundred dollars a *second*. Listen: "With men who know tobacco best, its Luckies, two to one." I've spent a thousand dollars already. Is it worth it? You bet it is, when those minutes are used adroitly.

At first, radio commercials were written by the left hand of a right-handed copy writer. But writing for the *eye* with illustrations and headlines and typesettings and visual tricks was entirely different from writing for the *ear*, where words, sound effects, and music had to do the job. The copywriter who wrote advertisements about coffins that were so effective, you could hardly wait to die to get *into* one of them, found that the same words on the air left the listeners unmoved—they didn't look forward to dying a bit. And so, dialog was born; a step in the right direction, albeit a faltering one.

It was at this point that one advertising agency said, "You can't make showmen out of advertising men, so let's make

advertising men out of showmen. Let's get people who know about the spoken word, people who have been in the theater and pictures, who have written and acted, and teach them advertising." And they did, thus forming the first group of people to write radio advertising exclusively.

Not long before the formation of this unit, George Gallup began copy research which quickly embraced radio. Among many other factors, his tests pointed to the value of simplicity in commercials. Further research showed that the star or featured members of the program could make the commercial more effective and more palatable; that the words "And now a message from our sponsor—" were an invitation to the audience to tune out mentally; and that commercials should be in the mood of the show.

In the following chapter, Mr. Wolfe analyzes radio commercials in detail, shows you how to plan them, write them, and apply dozens of research techniques.

Joseph A. Moran has contributed much to the development of the technique of radio commercials.

An orphan at three, Moran worked his way through the last two years of grade school, then high school and college. He got his A.B. at Johns Hopkins, and in the same year went on the stage with a stock company which included Spencer Tracy. There followed ten years in dramatic stock and two Broadway shows.

While still in stock, he entered radio and magazine contests as a hobby, and the second year topped fifteen thousand dollars. An article in *The New Yorker* led to his employment at Young & Rubicam, Inc., in March, 1934, as the first exclusively radio commercial writer in any advertising agency. A year later, Moran had a commercial writing department under him. He left the writing of radio copy, became an associate director of radio at Young & Rubicam, Inc., in 1944, and vice president in 1946.

A background

for creating radio commercials

THE MORE THAN \$400,000,000 spent yearly on radio advertising can never pay maximum dividends, no matter how large or carefully selected the advertisers' listening audiences may be, unless the commercial announcements are planned, written, and produced with utmost skill. Every word in the sponsor's announcement assumes importance on a cost basis. It has been estimated that the cost of radio copy averages from seven cents per word on 250-watt local stations to seventy-seven dollars per word on national networks.

Advertisers who realize how much attention their commercials deserve, try to maintain a balanced stand: they still keep a sharp eye on their programs, but they also hover over their sales messages with enlightened solicitude, and constantly improve their knowledge of commercial techniques. As an explanation of the basic background for planning and writing effective announcements, here are answers to six frequently asked questions about the approach to creating commercials, and fundamental methods and procedures for using them successfully.

1. *What is the modern approach to planning and creating commercials?* That question can best be answered this way: if you have the modern approach to commercials you are likely to share a considerable number of these ten viewpoints:

You will recognize the commercial as a highly important part of radio advertising and not, as it has sometimes been considered, the southernmost hair on the tip of the dog's tail. You are apt to work on the premise that commercials are a specialty and whenever possible should be planned, created, and produced either by specialists or by advertising men who are willing to learn specialized techniques. You are inclined to consider the words typed out on paper for the announcer to read as merely a blueprint, and not the commercial itself. (Before it is performed in rehearsal, the oral effects which will comprise the commercial on the air must be heard mentally, imaginatively.)

You believe that radio copy has certain similarities to printed copy, and you take advantage of applicable space-copy techniques. You are generally guided by the findings of modern radio research and radio psychology in planning commercials. Even though you value research you recognize that the biggest part of the commercial-creating job falls to the strictly creative team, the radio-copy planners and commercial writers.

You are likely to feel that the most distinctive types of commercials, particularly the singing commercial, the dialog, the comedy, and the commercial for retailers, are separate specialties in themselves, and should be considered in terms of their individual techniques. You are not particularly impressed by any theory that poses as the be-all and end-all of radio commercial technique. No matter how good you believe a certain commercial to be, you are inclined to subject it to pretesting and an actual try-out in a test market before using it extensively on a national basis. Finally, you accept the fact that the commercial is considered by many intelligent people as a public nuisance—the pause that depresses—and you can see that overlong copy, untruthful implications, and bad taste

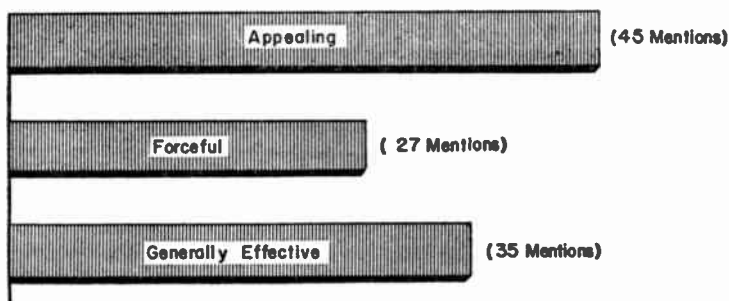


Figure 105. Characteristics of radio commercials which make them effective, as reported by 271 advertising managers handling national and regional advertising in 1947.

will be quite harmful to radio advertisers in the long run.

II. *How can you tell whether a commercial measures up to professional radio advertising requirements?* Despite the many interesting facts which researchers have discovered about audience reactions to different types of commercials, there is no single, final criterion for judging the effectiveness of a commercial announcement until it is actually tested, either before a test audience or on the air. But for a background viewpoint, consider what persons with years of experience in radio advertising believe about the elements that make a commercial successful.

To get a cross-section of authoritative opinion, the author queried the advertising managers of all United States firms using national or regional radio advertising. Replies of 271 advertising managers are described in Figure 105. The chart reveals two distinct schools of thought about commercials: one believes they should be distinctly appealing, pleasant, easy-to-hear; the other believes commercials should be forceful and commanding. In between is a more neutral school which simply advocates that commercials should apply certain generally accepted techniques.

The characteristic of successful commercials mentioned most frequently by the advertising managers was "appealing"

and under this heading (in order of number of times mentioned) were specific references to: brevity, good taste, information, informality, friendliness, novelty. Those managers who believed an effective commercial should be "forceful" mentioned (in order of frequency): hard-selling, stress on specific merits and uses, attention-getting, and repetitious. It is indisputable that both "appealing" and "forceful" commercials produce sales results. These two types are analyzed in detail in the chapter "A Research-Suggested Approach to Commercials." Those characteristics included under the chart heading "generally effective" were: high sponsor identification, honesty, understandability, and "good announcing."

Another way to answer the question of what makes a commercial effective is to point out the obvious earmarks of an amateurish or poorly constructed commercial. The author chalks up these as the most commonly committed offenses: (a) excessive length (one-minute announcements that can't be read in less than 1:10 or 1:15) which forces the announcer to rush through them in high gear, leaving a muddled, confused impression; (b) garrulous lead-in (the lead that tries so hard to make a smooth, chatty transition from the program and to build a sequence of preparatory ideas, that it allows only a few hectic seconds at the end of the announcement for a brief mention of sales points); (c) the hit-'em-on-the-head lead-in (the lead that goes to the other extreme, socks the listener with the name of the advertiser and a command to buy his merchandise, forgetting the listener's personal interests and the basic psychology of advertising); and (d) non-conversational and illogical style, resulting in a commercial that looks like an arbitrary collection of phrases from newspaper advertisements, lacking conversational expression, one big idea, or logical transition from one idea to another.

III. *What is the best way to check on the timing or length of a commercial?* When the announcement is going to be recorded it doesn't matter too much how many words it con-

tains, providing it can be produced within the specified time without straining. Recorded station breaks usually are either twelve, fifteen, or twenty seconds (according to individual station policy), and transcribed minute spots should be held to a second or two less. Check your announcement by reading it out loud as naturally as you can or by having an announcer

<i>150 Words Per Minute</i> (Casual delivery)		<i>160 Words Per Minute</i> (Regular delivery)	
<i>Seconds</i>	<i>Words</i>	<i>Seconds</i>	<i>Words</i>
5	12.5	5	13.3
10	25.0	10	26.7
15	37.5	15	40.0
20	50.0	20	53.3
25	62.5	25	66.7
30	75.0	30	80.0
35	87.5	35	93.3
40	100.0	40	106.7
45	112.5	45	120.0
50	125.0	50	133.3
55	137.5	55	146.7
60	150.0	60	160.0
65	162.5	65	173.3
70	175.0	70	186.7
75	187.5	75	200.0

Station breaks are usually 10 or 15 seconds. Some stations also sell 30-second spots. The 60-second spot is the standard spot announcement. Program commercial may be as long as 75 seconds.

Figure 106. Table for checking number of words in different-length commercials.

read it while you time it. If, however, you are preparing a live spot announcement to be delivered by the in-person studio announcer, station regulations often require you to limit yourself to a specified number of words. Many stations suggest one hundred or one hundred and twenty-five words for a minute spot, and twenty-five to thirty-five words for a station break. In such a case there is nothing to do but count the words.

Figure 106 provides a table for quickly checking the number of words in commercials of various lengths. As a general rule, consider these typical speeds: Male commercial announcers ordinarily read from 150 to 175 words per minute; women announcers are apt to read somewhat more slowly, at about 125 words a minute.

IV. *What are the elements of good commercial-writing style?* It is occasionally assumed that there is such a thing as a universal, correct way of using words in commercials. Successful commercial styles are as varied as or even more varied than printed copy styles. A commercial on paper may be just a few sales points listed in sequence, to be conversationalized on the spur of the moment by an ad-lib announcer. Or it may be written in a warm, friendly manner that closely simulates the announcer's natural pattern of speech. Again, a successful commercial may be written casually, but without much tailoring for the announcer's personality. Or it may be built on a deliberately rhythmic, repetitious, semiformal design.

While each of these approaches sounds different on the air, they have elements in common. Each talks directly to the listener, refers constantly to him as "you," appears to be conversational but is more concise than ordinary talk, and strives for the smoothly built phrase that will stick in the listener's mind. By constructing thought upon thought and cementing thoughts together with repetition and reiteration, good commercial-writing style tells an advertiser's story in a way that gets across to the audience.

V. *What are the legal pitfalls to avoid in using radio commercials?* This is a subject in itself, and the answer can be only briefly suggested here. Basically, avoid any statement in your commercials that might violate Section 12 of the Federal Trade Commissions Act, making it "unlawful for any person, partnership, or corporation to disseminate, or cause to be disseminated, any false advertisement." And for clarification of Section 12 you should know that Section 15 (a) says:

The term "false advertisement" means an advertisement, other than labeling, which is misleading in a material respect; and in determining whether any advertisement is misleading, there shall be taken into account (among other things) not only representations made or suggested by statement, word, design, device, sound or any combination thereof, but also the extent to which the advertisement fails to reveal facts material in the light of such representations or material with respect to consequences which may result from the use of the commodity to which the advertisement relates under the conditions prescribed in said advertisement, or under such conditions as are customary or usual.

Further, avoid imitating another person's voice in a radio commercial unless you have a proper release. And do not use a person's name in a testimonial announcement without his formal written consent. For more detailed explanations, check an authoritative text on legal aspects of advertising.*

VI. *What general procedure should be followed in planning and creating commercials?* Assume that it already has been decided that a particular advertiser should use radio, approximately how much he is going to spend, and whether he will use network or local radio. If it is to be network, you will have to know the format and personalities of the show, to see how the commercials can be set up most effectively. If it is to be local, you must know whether it will be a local program or a spot announcement. If a spot announcement, decide whether it is to be recorded or live; and if recorded, determine how much can be spent on production.

Then, no matter which of these two types you choose, you are ready to trace down copy data, facts about the product and market, including previous newspaper or magazine advertisements for the same advertiser which may prove helpful. Keeping in mind the basic approach to commercials, their simplicity, and the need for ear-arresting showmanship, you determine basic radio copy statements and theme ideas, formulate a memorable theme line, and then seek a presentation

* See also *The Modern Law of Advertising and Marketing*, by I. W. Digges, Funk & Wagnalls—Printers' Ink, New York, 1948. \$5.00.

device—perhaps a dramatized series, an audience participation technique, an identifying sound effect, or a jingle.

When the presentation device is decided on, the actual writing begins. The commercial is kept compact but conversational. Once finished, the commercial should be pretested before a sample studio audience whenever conveniently possible. Any revisions suggested by the pretesting session can be incorporated in a second announcement which, if the advertiser is cautious and test-minded, can be run on a local station in a test market. If the commercial proves itself by boosting sales in the test market, you have convincing proof that your announcement has what it takes, and you launch it on your network show or spot campaign. This procedure can be simplified. It is described here at its most complex, but any radio advertiser, no matter how small his budget or how limited his market area, can pick out the steps most important in his case and apply them to his own commercials.

Chapter 27

Foreword by

A handwritten signature in cursive script, reading "H. M. Beville, Jr." The signature is written in black ink and is centered below the "Foreword by" heading.

One big sign that broadcasting has reached maturity is the increasing use that it is now making of research. I refer particularly to research in the proper planning of programs and commercials. Early radio research was mainly confined to checking how many people were listening, and to collecting other quantitative data; that kind of research has its place, but it is of limited value to the creative man and the policy-maker.

At the National Broadcasting Company we have become particularly aware of the important job that research can do through our close acquaintance with the Schwerin System. N.B.C. was the first and has remained the largest client of that service, and its tests are conducted in our studios. In addition to the service's accomplishments on N.B.C.-built programs and those of many radio advertisers, we have seen it break new ground in researching commercials.

Research on commercials has a twofold aspect and everyone concerned with advertising a product on the air has a stake in both of these aspects. The first field is commercials in general and the exploration of such subjects as standards of acceptance, proper placement, whether commercials that are well liked will be remembered better than those that are disliked, the effect of integration, etc. The subjects under this heading

are almost numberless. The network is naturally much concerned with these, but the answers will have value for everyone in the industry.

The second field is the testing (and especially the pretesting) of individual commercials. We are learning more now about how to tell an effective commercial from an ineffectual one, and how to do it before putting commercials on the air. Does the commercial fit into the mood of the program on which it will be heard? Does it appeal to the same audience that likes the program? Does a spot commercial appeal to the kind of people who will logically buy the product advertised? These and many related questions are the heart of the problem for the individual sponsor, agency, and writer.

Only a beginning has been made so far, and much still remains unknown, but the important point is that research is at last exploring both of the aspects I have mentioned, and on a large-scale basis.

Hugh Malcolm Beville, Jr., has been director of research of the National Broadcasting Company since he returned from the Army in 1945. He spent four years in uniform, and was discharged as a Lieutenant Colonel. He was awarded the Croix de Guerre and Bronze Star and the European Theater and Pacific Theater Ribbons.

Beville joined N.B.C. as a statistical clerk after graduation from Syracuse University in 1930, and a year later he was promoted to assistant chief statistician. In 1935 he was named chief statistician and, in 1940, research manager. He is the author of *Social Stratification of the Radio Audience*, *ABCD of Radio Audiences*, and *Classification of Educational Radio Research*.

A research-suggested approach to commercials

MAGAZINE AND NEWSPAPER RESEARCH has been applied for years, and with considerable success, to printed copy. Now, with research the keynote of today's merchandising methods, it is time to take some of the guesswork out of radio commercials. This is being done to a degree by the pretesting of radio copy, but pretesting is intended to tell only which of several announcements already created is likely to prove most effective. Though highly useful in selecting a winning commercial, it is no substitute for basic research-suggested creative techniques, which help insure that every commercial you produce will be successful.

Working from scientific studies in audience analysis, deductions from commercial pretesting data, and investigations of radio psychology, made by such experts as Paul F. Lazarsfeld, Hadley Cantril, Frank Stanton, Gordon W. Allport, Horace Schwerin, and investigators associated with the A. C. Nielsen Radio Index, the author has formulated a research-suggested approach to planning commercials arranged according to three steps.

I. *In planning your radio copy, consider all six of the basic elements in an ideally constructed commercial.* A scientific concept of the radio audience, through knowledge of both the outward factual make-up of the audience and the inward psychological make-up of individual listeners, suggests that the most effective commercial is: (a) a distinctly modified form of face-to-face conversational selling; (b) more attention-commanding; (c) more repetitious.

At the same time, research suggests that a commercial should be styled either: (d) so entertainingly that it creates an immediate, pleasurable listener response; or (e) so forcefully and aggressively that it produces a momentarily unpleasant reaction.

Finally, research suggests that the most effective commercial will be: (f) adapted to radio's distinguishing characteristics as a conveyor of news, an entertainment medium, and an effective channel for the power of suggestion.

II. *Plan your commercials around the law of extremes, making them either so entertaining that they create an immediate pleasurable response or so forceful, aggressive, and repetitious that they produce a momentarily unpleasant reaction.* A major fallacy of some academic research in the field of radio commercial effectiveness is the assumption that the major criterion for judging a commercial is its ability to avoid irritating the audience. Without specific experiments or experience to justify the view, some writers have arbitrarily assumed that any disruption of the listener mood established by the program would work to the disadvantage of the sponsor. Hence the keynote of their suggested approach was coddling the listener, handling him with kid gloves lest you arouse his wrath.

This assumption is disproved by three sets of evidence: (a) Horace Schwerin's experiments in the United States Army, on the relationship of "liking" to "remembering" radio commercials; (b) carefully analyzed sales results of radio advertisers who spend many millions of dollars annually; and (c) common

experience with the psychology of persuasion. These sets of evidence combine to produce a law of extremes for successful commercials: A commercial will be highly remembered and apt to produce maximum sales when the immediate momentary listener's response is either one of intense "like" or intense "dislike."

The experiments of Horace Schwerin were performed under favorable conditions during World War II, which allowed him to trace down, person by person, the relationship of liking a commercial to remembering it (and remembering not merely in the sense of abstract recollection but in actually performing the act which the commercial suggests). His conclusions represent the averages of many tests, performed in this sequence:

First, "GI commercials" urging better care of shoes were tested on matched samples, and announcements were ranked in order from best to least liked. Next, shoe-care habits of groups of soldiers were carefully studied without the soldiers' knowledge. Different matched samples of soldiers were then exposed to each of the commercials that already had been rated. Finally, the shoe-care habits of the soldiers were studied again, revealing this: Those men who had been exposed to either the best-liked or the least-liked commercials (in contrast to the announcements reacted to in a more neutral manner), were most influenced in improving their shoe-care habits. The relation of liking to remembering commercials, as indicated in this test, is shown graphically in Figure 107.

The experience of national radio advertisers who watch sales volume as a gage of advertising effectiveness also indicates that commercials often considered rather irritating may be as successful as commercials which are often considered highly pleasing. The incessant emphasis on "Lucky Strike means fine tobacco"; the endless repetition of Pall Mall's tag line, "And they are mild"; the eerie, frog-voiced Lifebuoy foghorn; the penetrating, imperative Bromo-Seltzer "talking train"—these are considered by some sensitive and articulate persons outside the radio and advertising industries as offen-

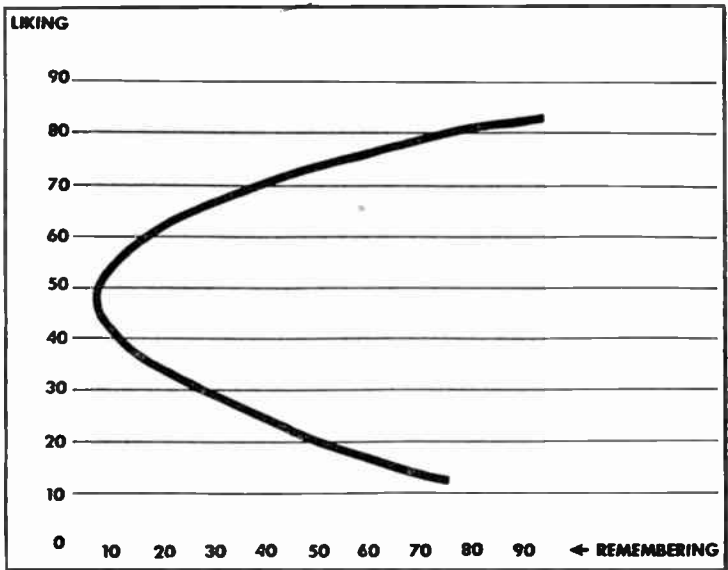


Figure 107. Relationship of liking to remembering of radio commercials. (Source: *The Schwerin System.*)

sive. Yet the American Tobacco Company, Lever Brothers, and the Emerson Drug Company are convinced from watching sales that their commercials make cash registers ring loud and often.

Common personal experience is a further indication that a reaction of extreme like, or of extreme dislike, is likely to make persons remember and act. We remember people who are unusually pleasant or unpleasant; we are persuaded by an engaging, pleasing suggestion—or by an emphatic, dominating argument. But the neutral personality and the neutral suggestion are easily ignored.

From research, from radio advertising results, from common experience comes a conclusion applicable to all radio commercials: you do not accomplish anything merely by gently whispering into half-closed ears. You must create a daze-

crasher that is either so much liked or disliked that it makes people sit up, take notice, remember, repeat, and act.

It puzzles some observers to explain how a "disliked" commercial can avoid doing more harm than good. Such an announcement must be skilfully planned. You cannot be blatantly insulting or indiscriminately offensive. You cannot ignore the listener's self-interest and spend your radio time in amplified chest-pounding. But if your copy theme is right, and based on tested appeals, you can present it with so much emphasis, repetition, and fanfarish showmanship that it is momentarily intrusive and almost permanently remembered.

A commercial carefully styled on this pattern may be disliked only in the sense that we dislike it when someone shouts at us, or persuades us to do something by urgent argument and by emphatic repetition. The indication that irritation shown toward commercials is largely momentary comes from this evidence: Typical cross-section audiences gathered in pre-testing sessions often indicate "dislike" as an instantaneous reaction to commercials. But listeners as a whole, when separated by a brief time space from radio listening, are rather uncritical of radio advertising. In the non-partisan National Opinion Research Council's nation-wide survey, one-third of the people when asked, "Do do ever feel like criticizing when you listen to the radio?" answered "No"; and two-thirds said they prefer programs with, rather than without, advertising.

Years before the success of "irritation advertising" was psychologically interpreted, an advertising man told a story which revealed the nature of the "disliked" advertisement even more clearly than research can and showed how superficial may be the annoyance it causes. The anecdote appears in a book * by James Rorty, considered when it first appeared in the 1930's as a fierce exposé of advertising. While a young man working in a downtown New York advertising office, Rorty would often find a few minutes during his lunch hour to wander into the

* *Our Master's Voice*, The John Day Company.

old Battery Park Aquarium. The fishes bored him but the sea lion he found intriguing. Rorty described the sea lion's maneuvers:

There was a slanting float at one end of the pool. He would start at the other end, emerge half way up the float with a tremendous rush, and whoosh! he would blow water on the mob of children and adults crowded around the tank. Always they would shriek, giggle, and retreat. Then, gradually, they would come back; the sea lion would repeat the performance with precisely the same effect. It has taken me years to understand that sea lion. I know now that he was an advertising man.

The sea lion's watery blast, like the "disliked" commercial, was audacious, annoying, and repetitious. Still the audience liked it enough to come back for more. Meanwhile the quiet fish, which fitted so unobtrusively into the background, were ignored and forgotten.

The most powerful proponent of the highly repetitious, slogan-type commercial is the character known as Evan Llewelyn Evans in Frederic Wakeman's novel, *The Hucksters*. He appears as a crude, dominating soap tycoon, whose motto is, "The more you irritate them with repetitious commercials, the more soap they buy." When Vic Norman took the job of handling Beautee soap's radio commercials, Evan Evans put on an impressive act. He spat on the table to show that no matter how disgusting a commercial may be, it's all right if it hits the spot. And he emptied a carafe of water over the table to illustrate that any other kind of commercial is "all wet."

Despite the advantages of irritation advertising, suggested by research, experience, and personal advocates, it also has drawbacks which should be borne in mind.

First, research clearly shows that a highly *liked* commercial is even *better* remembered than a highly *disliked* announcement, even though the disliked blurb is better remembered than the commercial which gets a more neutral reaction.

<i>Answers</i>	<i>Percentage</i>
Short	28.4%
Good taste, honest, natural	16.8%
Humorous, entertaining, ribbed the product	14.7%
Jingle	11.6%
Integrated with program	9.5%
Factual, informative	8.4%
Casual, easy-going announcer	3.2%
Direct, public service, sound effects, and miscellaneous	7.4%
	<hr/> 100.0%

Figure 108. What men like in commercial announcements—replies from a representative sample of men.

<i>Answers</i>	<i>Percentage</i>
Jingle	32.8%
Interesting, humorous	20.7%
Short	19.0%
Instructive	8.6%
Straight, simple	6.9%
Integrated into program	3.4%
Variety, sound effects, and miscellaneous	8.6%
	<hr/> 100.0%

Figure 109. What women like in commercial announcements. After asking a representative sample of women to name an example of the *best* radio advertising they had heard, interviewers asked, "What did you like about it?"

Second, research guarantees only one advantage for the irritating blurb: memorability. It does not prove that the annoying commercial will be remembered in the particular way most likely to induce maximum sales.

Third, while irritation advertising can sell goods, it cannot sell good-will for the sponsor, and good-will is a valuable asset. So make your commercials either extremely well liked or extremely disliked, but remember: when you put repetitious, irritating blurbs on the air, you may be taking chances.

Even after an acceptance of the research-suggested premise

<i>Answers</i>	<i>Percentage</i>
Stupid, childish	17.3%
Repetitious	16.0%
Jingle	12.8%
Too long	10.9%
Noisy, irritating sound effects	10.9%
Poor taste	7.7%
Exaggerated, insincere statements	6.4%
Too aggressive, emphatic, interruptive	4.5%
Boring, monotonous	2.6%
Irritating announcer's voice	2.6%
Not interested in product advertised, miscellaneous reasons	8.3%
	100.0%

Figure 110. What men dislike in commercial announcements. After asking a representative sample of men to name an example of the *worst* radio advertising they had heard, interviewers asked, "What did you dislike about it?"

<i>Answers</i>	<i>Percentage</i>
Repetitious	25.2%
Childish, stupid	20.0%
Jingle	15.7%
Noisy, irritating sound effects	13.0%
Too long	7.8%
Exaggerated statements	7.8%
Irritating announcer's voice and delivery	7.0%
Interrupts programs	2.6%
Too many commercials	0.9%
	100.0%

Figure 111. What women dislike in commercial announcements. After asking a representative sample of women to name an example of the *worst* radio advertising they had heard, interviewers asked, "What did you dislike about it?"

that either a highly pleasant or highly unpleasant response may be effective, the commercial writer still has no scientific method for creating commercials on these patterns, unless he knows exactly which characteristics produce the greatest

"like" and "dislike" reactions. To pin down these characteristics the author, in a personal interview study, asked three hundred respondents to name specific examples of the radio advertising they felt was the most pleasing they had heard and the advertising they thought was the most unpleasing, and to tell specifically what it was about each commercial that they liked or disliked.

Answers for men and women were tabulated separately, to aid the commercial planner in creating announcements that will register best with each sex. Their replies appear in four tables, Figures 108, 109, 110, and 111. With men, the most appealing commercial characteristics are, in order: brevity, naturalness and good taste, humor, and ribbing the product. With women, jingles, interest value, brevity, and instructiveness—in that order.

When it comes to *disliked* commercials, both men and women are most highly annoyed by anything that appears to them as either childish, stupid, or overly repetitious. A most interesting finding was this: the jingle, or singing commercial, was high on all lists—both for men and women, *and in both the liked and disliked categories*. This confirms other observations made by radio analysts to the effect that jingles, above all types of commercials, produce extreme opposite reactions—the same jingle will be lauded and derided by different people. This, apparently, is one reason for the singing commercial's exceptional memorability and sales impact; it rarely, if ever, leaves a neutral impression, but is apt to be either intensely liked or disliked, and thereby remembered one way or another.

III. *Adapt your commercials to radio's distinguishing characteristics: (a) conveyor of news; (b) an entertainment medium; and (c) an effective channel for the power of suggestion.* Audience research experts and psychologists who examine radio advertising are frequently impressed by the unique characteristics of the radio medium, and the potential value to the

advertiser of taking every advantage of these characteristics.

News on the air, coming to the microphone hot off the tickers, is radio's pulse beat, keeping listeners in step with the continuous drama of events. Often listeners deliberately turn to radio for news and are especially receptive to anything presented as a news item. Contrarily, they may be highly unreceptive to anything outside of their immediate sphere of interest; they may allow a self-imposed auditory gap, a psychological short circuit, to close their ears.

This suggests the possibility of planning commercials from the news viewpoint, especially when they are presented in a news-cast or news commentary. The news viewpoint means more than a trick lead-in; it means building announcements around day-by-day or week-by-week items of news interest associated with the product. Such a technique is more adaptable to some advertisers' problems than to others, requires considerable leg-work, and is highly effective only when the news items have strong human interest and relate directly to the product's basic sales appeals. The most successful long-term user of this technique is Johns-Manville. United States Steel in *Theatre Guild on the Air* and General Electric in *The Fred Waring Show* have also employed this method with success.

Another strong characteristic of radio is its emphasis on sheer entertainment—light, flippant, and obvious. Tests conducted to gauge audience reaction show that especially on comedy and variety programs a commercial, styled in the humorous, easy-going mood of the entertainment and smoothly integrated into the script, receives a remarkably high degree of approval and interest. Like the news commercial, the integrated commercial is somewhat limited because its full effectiveness is brought out only by certain types of products and programs, principally merchandise and shows with a light mood.

A third major characteristic of the radio medium is its peculiar adaptability as a channel for the power of suggestion.

This (in contrast to hypnotic suggestion) is simply the communication of a proposition from one person to another in a way that gains its acceptance with conviction—in the absence of logical grounds for acceptance. It does not imply any attempted hypnotic control of the listener, or the presentation of a deceptive statement; it is merely a psychological short cut to gaining an advertising objective. While any advertising medium can use the power of suggestion, radio can use it with particular success because one of the best sources of suggestion is the human personality expressing itself vocally.

To utilize the power of normal suggestion in commercials, begin with the source of suggestion: your announcer. Choose your announcer for those qualities that make him impressive to the listener, for confident manner, reputation, authority, prestige, personality. Then phrase your basic suggestion either as a command ("Take an Anacin") or as a statement of incontrovertible fact ("Your hands can have that Ivory look in just twelve days"). Build your commercial so the listener's interest will be held closely from idea to idea, and construct it so the listener will agree with one thought after another. Then spring your suggestion and repeat it a number of times in each commercial; and if the idea is especially important, incorporate it into several commercials in the same program.

If there is one danger present in this analysis of research-suggested methods which can be applied to the creation of commercials, it would be the tendency to suppose that a commercial is *sure* to be effective to a maximum degree when such methods are used. It may also seem to imply that research has accomplished its major purpose for the commercial writer in simply presenting evidence that such techniques are successful.

Actually, no mechanical or automaton-like application of proved techniques is apt to produce best results. Creative imagination, originality, freshness, and common sense must make a contribution, too. And the function of research in commercials is not limited to the supplying of successful tech-

niques which are generally applicable but extends to the testing of proposed commercials before selected audiences. Tests can be made for such factors as approval, retention, comprehension, credibility, sales theme impact, and ability to change attitudes and to produce response to free or small-coin offers of the product, a sample, or a booklet relating to the product. Techniques for testing for some of these factors are described in the chapter "How To Pretest Commercials."

Chapter 28

Foreword by

Nicolaus Mannville

While radio services for years have attempted to learn how many people listen to X program, pathetically little research has been expended in finding out the *effect* of commercials on the attitudes or buying habits of the consumer *after* he has heard it. Yet the three minutes of commercial are supposed to pay the freight for the remaining twenty-seven minutes of entertainment on half-hour nighttime sponsored programs.

Commercials can be tested by posttests or by pretests. Such a procedure, however, requires an executive who has no preconceived notions of his own, and who honestly *wants to find out* the truth instead of corroboration for what he thinks.

Pretesting the effectiveness of commercials can be done in many ways, but the following will give you a clue. Play commercials *first*. Ask a group of actual or potential customers about sales points, measuring attitudes before and after, measuring believability, comprehension, convincingness, and sales power—the last in conjunction with an actual sales test of the product advertised. Also, by running successfully proved printed copy containing tested appeal *rewritten* for the ear.

Radio commercials can be posttested by: (a) minute-by-minute recording devices; (b) coincidental phone calls or on-the-spot visits; (c) callbacks in person with a playback machine

containing the commercials to be tested; and (d) various recall methods, aided and unaided.

Commercials can be tested by measurement of the pulling power of various offers. The writer found, for example, that he could reduce cost per inquiry from \$1.80 to less than twenty-four cents by nothing else than a switch in time. Be careful not to confuse the *offer* with the *commercial*.

But measurement by some of these methods will show astounding differences in results running as high as 2,000, 3,000, and 4,000 percent in radio commercial effectiveness, depending on: (a) what is said; and (b) how it is said.

Have you recently measured the effectiveness of *your* commercial? Do you *know* the effectiveness of your commercial in the various forms: (a) singing commercials; (b) dialog and singing; (c) straight announcement; (d) integrated commercial; (e) spot announcement; and (f) one minute *vs.* one-half minute *vs.* two minutes, etc.

Why not test and find out?

Richard Manville—now heading his own organization, Richard Manville Consultants on Advertising and Research—has had broad experience in all phases of radio.

Formerly advertising analyst for Newell-Emmett Company and director of research at Warwick & Legler and Donahue & Coe, he has measured program ratings, pretested and analyzed sales effectiveness of commercials, posttested the impact of radio programs, and measured the effectiveness of spot and network radio.

Manville, a frequent contributor to *Printers' Ink*, is the author of *How to Create and Select Winning Advertisements* and of many magazine articles on radio measurement. He is a founder of the Radio Research Council and a member of the American Marketing Association.

How to apply research in creating commercials—twenty methods

EVEN THE BEST RESEARCH will never serve as an absolute guide to effective copy in any medium, since there will always be factors outside of the advertisements or commercials which will help determine success or failure: the merchandise, price, competition, time, weather, program, etc. More than that, creative ingenuity and sound judgment will always be needed, poor merchandise will always be hard to sell, and research analysis will never actually guarantee that your commercials will have the greatest possible selling power.

Then what *can* radio research do for the planner of commercials? It can tell you how people react to various kinds of radio messages, and point out creative methods which audience testing and psychological studies suggest will be most resultful. It can indicate psychological requirements for getting the commercial heard, accepted, understood, and remembered. In short, research can root your radio announcements in a rich groundwork of facts.

Here are twenty commercial techniques suggested by research studies of many experts, including Schwerin, Gallup, Lazarsfeld, Stanton, Cantril, Allport, and others. The tech-

niques are arranged in three categories: methods for increasing memorability, methods for increasing understandability, and means of getting a bigger percentage of your audience to listen to your commercials.

RESEARCH-SUGGESTED METHODS FOR INCREASING MEMORABILITY

If any sizable percentage of radio listeners could be made to dash to the corner in immediate response to a commercial, memorability would be unimportant. But since reaction in the form of buying rarely occurs at once, but ordinarily after hours, days, or months—usually not until the need for the type of product arises—a commercial's retention-value is a criterion of its effectiveness. To be sure your commercials are remembered:

1. *Make your announcement either intensely liked or intensely disliked.* This rule is founded on research's discovery of the relation of liking to remembering in commercials. Aim to create radio copy that is either so amusing, entertaining, or clever that people actually enjoy repeating your message (as in the case of "Chiquita Banana"); or else so repetitious and obviously showy that people repeat your commercial in slightly derisive mimicry (as in the case of "Lucky Strike means fine tobacco").

You're on safer ground when your commercial is liked, since you are building good-will for the sponsor as well as sales for his product. Research in radio has revealed two characteristics which are important in making a commercial well liked. First, as shown in Figure 112, certain groups within the radio audience tend to like specific commercials, while other groups tend to dislike the same commercials. The commercial analyzed in the chart was used to advertise a man's product and was presumably directed at men, but was liked least by male listeners. So, create a presentation device that will please the specific part of the radio audience that you are trying to sell.

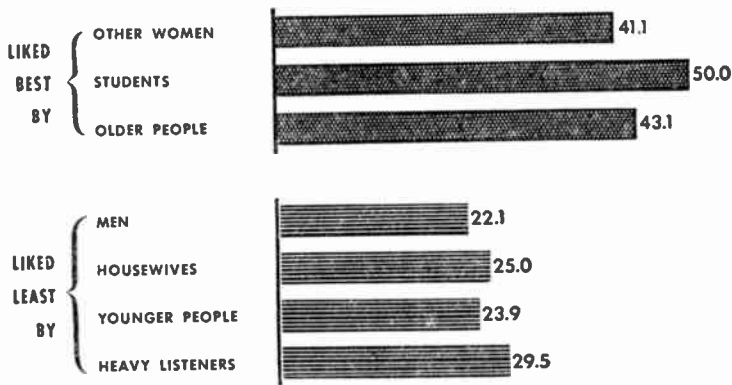


Figure 112. Reaction to a straight spot commercial. (Source: *The Schwerin System.*)

A second factor which helps determine whether a commercial is liked is its position in a program. Schwerin's studies in the psychology of listening reveal that program commercials are interdependent, that the audience's reaction to the second commercial in a program is conditioned by its reaction to the first. Figure 113 shows how different middle commercials influenced reaction to the same end commercial. A fairly well liked middle commercial had a favorable carry over that helped make the closing commercial also fairly well liked. A rather disliked middle commercial aroused an audience antagonism which carried over to the same end commercial used in the preceding experiment. So, to make program commercials well liked, put the one that is most interesting, appealing, and ingratiating first, and the warm response it creates will carry over to commercials that follow.

II. *Combine the laws of association and repetition.* The law of association as it applies to commercials means this: If two ideas have been closely associated in the dialer's mind and one occurs to him at a late date, the other idea will come to mind also. The more often two ideas are associated, the better they

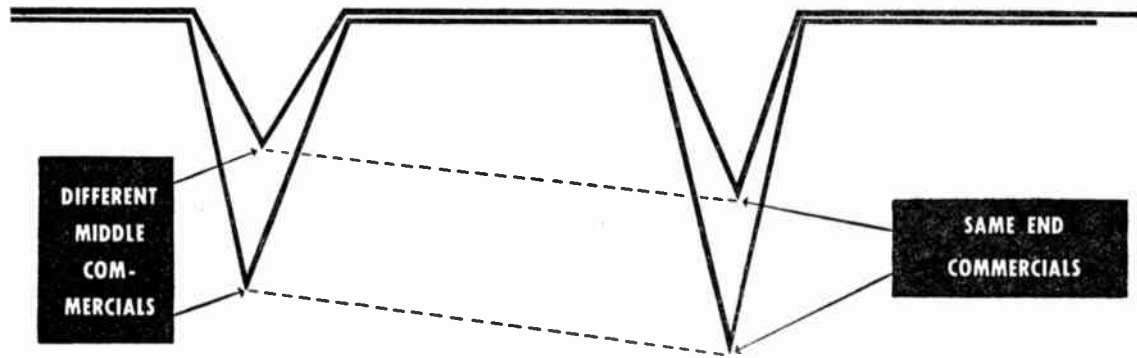


Figure 113. Chart showing how various middle commercials had a definite effect upon the reaction to the same end commercial. Program commercials are interdependent. (Source: *The Schwerin System.*)

will be remembered. Link your product name closely to your slogan, to your theme line, or to a phrase that suggests the need which the product satisfies, or to the sales situation in which the product is bought. When the slogan, need, or sales situation presents itself to mind, the name of your product will come to mind also.

III. *Keep the total number of ideas in your commercials to a minimum, and each idea will be better remembered.* Memory depends on the quantity of ideas to be assimilated. The more ideas presented, the smaller the chance that any single idea will be remembered. Campbell's Soups are willing to leave the listener with just one mouth-watering idea: "Mm—good!" Only a single thought, but it puts across the point and sticks in the listener's mind.

IV. *Put the idea you want to be most remembered at the end of each commercial, and at the end of your program.* The psychological law of recency shows that experiences which are most recent tend to be remembered better. This suggests closing with your most important idea, or even with a brief summary of major sales points. In institutional as well as merchandising commercials, this is effective. U.S. Steel ties up its interesting, factual news-style announcements with: "United States Steel, the industrial family that serves the nation."

V. *Use an especially vivid presentation device to heighten the intensity of an idea you want particularly well remembered.* Psychology's law of intensity points out that vividness has even more influence on memory than does repetition. Printed advertisements gain vividness for major ideas with large type or compelling lay-out. Radio emphasizes an idea by presenting it in a cute catch-phrase, and especially by such accentuating devices as musical effects, Sonovox treatments, and sound effects.

VI. *Divide your commercials into parts or units to make remembering easier.* If the announcement is "structured," broken into smaller, more memorable parts, the whole message will be better retained. Organize radio copy so it makes one point, sums it up, makes another, sums that up, etc. Sometimes two announcers reading alternate thought-units can heighten this structured effect.

VII. *Use a device in your commercials that encourages listeners to mentally or orally recite part of your message.* Studies show that people remember best when four-fifths of the memorizing time is devoted to reciting, only one-fifth for listening. The standardized commercial that runs unchanged week after week becomes so familiar that people begin to recite it with the announcer, and go on reciting it after the commercial is over. Instead of standardizing an entire announcement, you can standardize a summary element, like the C-R-E-S-T-A B-L-A-N-C-A musical signature; or through an audience participation commercial you can get both the studio and home audience to recite commercial lines.

VIII. *Style your commercials in rhythmic language as an aid to memorability.* A rhythmic word pattern is more easily remembered than a casually phrased, drawn-out sequence. Rhythm has been called a biological principle of efficiency. One characteristic of the best writers of commercials is a flair for the smoothly accented phrase. Wildroot Cream-Oil reminds listeners that it is "again and again . . . the choice of men . . . and women and children, too."

IX. *If there is any possible doubt about audience comprehension of your main idea, use clarification rather than mere repetition to impress that idea.* Research has shown that meaning is an aid to memory, and that it is better to make the sense of a possibly confusing statement clear than merely to repeat it. Read your commercials out loud to persons typical of the audience you want to reach. Unless they grasp your

meaning clearly on first hearing, go over your announcement and clarify your difficult points.

X. *Organize the commercial so it proceeds from the general to the specific.* Investigators of the psychology of radio listening have found that specific illustrations rather than general descriptions build a memorable impression. Follow a general, introductory idea with specific, explanatory reference. First you say, "Bromo-Seltzer fights headaches three ways." Then you explain, "It relieves headache pain, and helps calm jittery nerves and upset stomach—both of which may accompany a headache."

RESEARCH-SUGGESTED METHODS FOR INCREASING
THE UNDERSTANDABILITY OF COMMERCIALS

The importance of comprehension in commercials arises largely from this fact: We are so apt to *assume* that anything we write or say will be understandable to others. Pretesting of commercials shows that listeners sometimes receive mistaken or confused impressions. The art of making yourself understood is not especially difficult, if you have the knack of plain talk, keep the necessity for instantaneous comprehension in mind, and follow the research-suggested techniques listed below.

XI. *For greatest comprehension have your announcer read at a comparatively moderate speed.* The mile-a-minute Floyd Gibbons style of radio delivery is largely a thing of the past. Don't pack too many words into your announcements. Encourage your announcer to read naturally, with proper pauses and emphasis. For difficult material, eighty to ninety words a minute has been found an effective speed. However, commercials should never be "difficult." Also, argumentation gains impact by rapidity. Hence, for maximum comprehension and sales impact, commercials can be read at speeds from 130 to 160 words per minute.

XII. *Whenever possible develop only one basic sales point in each commercial.* Dr. George Gallup some years ago tested the understandability of commercials on a forty-five-minute show called *Roxy and His Gang*. The program had three commercials, each elaborating on three sales points per commercial. Gallup's tests showed that less than one-third of the listeners understood these sales talks. Then the commercials were restyled, each covering only one of the three sales points. Three times the number of people then understood the messages.

XIII. *Repeat any point which you feel may not be immediately understood.* A series of tests by Cantril and Allport indicated that in sixty percent of the cases, passages which contained repetition were more comprehensible than those which did not. Here is an indication that repetition aids not only retention but also memorability.

XIV. *To heighten understandability, style your commercials conversationally, applying the newly discovered rules for comprehensible language.* Up to a few years ago the science of plain talk was limited largely to generalizations about simple sentences and investigations of vocabulary size according to age and educational levels. Now Dr. Rudolf Flesch has revealed further that understandable language is marked by short units of thought; fewest possible affixes, prefixes, and suffixes; abundant use of personal references, names of people, active verbs, and human-interest words. Radio experiments also indicate that informal speech, with many personal pronouns and an intimate personal manner, is better understood than a formal, impersonally presented talk.

XV. *Plan your commercials so they will be understood by the least-educated half of the American population.* But don't talk down to your listeners. They may be uneducated so far as formal education goes, yet have sound common sense and experience with the product you are writing about. This, how-

ever should be kept in mind: 80 percent of radio audiences consist of people in the two lower-income groups; over 50 percent of the people in the United States have not gone beyond the eighth grade; radio listening generally decreases as economic and cultural levels rise.

RESEARCH-SUGGESTED METHODS FOR GETTING A BIGGER PERCENTAGE OF YOUR AUDIENCE TO LISTEN TO THE COMMERCIALS

A study based on observation of three thousand families, and reported by Horace Schwerin, shows that only two out of every ten families listen attentively to commercials on newscasts. As Figure 114 illustrates, eight out of ten families were inattentive while commercial announcers burred their golden but sometimes unctuous tones. Unfortunately this inattentive response is not always limited to commercials but may extend to programs themselves. The radio is on, but no one in the house is really listening. What can we do to get more semi-listeners, in both of these categories, to hear what the sponsor has to say?

XVI. *If the commercial is on a variety, comedy, dramatic, news, or other closely listened-to talk program, fit the commercials into the spirit, style, and tempo of the program.* These program types are listened to more closely than many others, and we can assume that the chief problem is not catching the listener's attention but holding it. In such a case, whenever the commercial interrupts the mood of the program, the audience tends to lose interest and stops listening. Let your lead-in be in keeping with the predominant appeal of the program and avoid excessive pause or change of delivery before the beginning of the commercial.

XVII. *If the commercial is on the type of musical show that makes good background listening, or if it is a spot announcement, use an attention-arresting lead-in.* In such cases there is

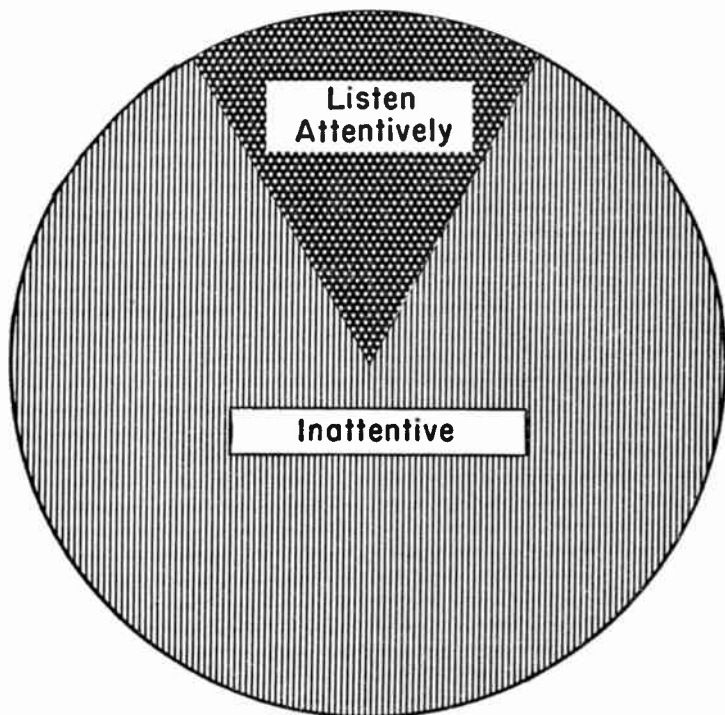


Figure 114. Who listens to commercials? Only two out of every ten families listen attentively to commercials on news-casts. (Source: *The Schwerin System—based on observation of 3,000 families.*)

no guarantee of previous audience attention. A bright musical introduction, a brief singing lead-in, an ear-catching sound effect, all are devices that call out across the house and alert the distant and semiattentive listener. Acoustical experiments show that certain sounds, like the Bromo-Seltzer "talking train" produced with Sonovox, have unusual carrying power, without being so loud that they offend the ear.

XVIII. *To reach the maximum number of listeners in any program, generally spread your commercials as far apart as possible.* Ordinarily the greater the distance between commercials the greater the total number of listeners exposed to them. A. C. Nielsen radio investigators have pointed out that according to typical audience turnover you may have one hundred homes listening at the beginning of a half-hour program and fifty additional homes listening at the end. With a commercial at the very beginning and another at the very end, you may reach all one hundred and fifty. But with a commercial at the tenth minute and another at the twentieth you are likely to reach only one hundred and twenty homes.

XIX. *When possible, use an audience research service that can determine minute-to-minute fluctuation in the size of the program's audience.* Since generalizations have exceptions, and you never know when those exceptions will occur, it is preferable to engage a firm that can give you an accurate picture of the audience curve on your particular program. If the show is a low-cost production, and doesn't warrant such an expensive research job, you may still be able to check the general change in audience size from the beginning until the end of your show, by comparing the popularity rating of the preceding program and the rating of the following one.

XX. *Don't signal ahead that a commercial is coming.* When the program tips its hand and admits that a commercial is on the way, by some such phrase as "And now a word from . . .," listening interest immediately falls off. Pretesting indicates

that there are advantages in going straight into the announcement, and in shifting position of the commercial when possible so the audience will not habitually anticipate it.

While experiments have indicated the effectiveness of all the methods described in this listing of successful commercial techniques, there is no guarantee that these methods will provide greatest possible effectiveness if applied at random without actual pretests or posttests of audience reaction to individual announcements.

It is possible to examine commercial effectiveness by a great many different procedures. Some of the better known are described in the chapter "How To Pretest Commercials," which outlines methods employing studio audiences for tests of secondary psychological factors bearing on commercial resultfulness. Studio audience tests can use either the rating scale technique (absolute evaluation of commercials one at a time) or the direct comparison technique (in which pairs of commercials are gauged not by any abstract standard but only in terms of how they compare with each other).

In addition to studio audience methods, commercials can be tested on the air by inquiry techniques which judge effectiveness in terms of pulling power or ability to create response to a merchandise or booklet offer made in a tag at the end of the commercial. Also, announcements have been judged by sales tests under actual marketing conditions in test towns, by store broadcast pretests, and by such psychological-physical techniques as the Electro-Psychograph which measures emotional arousal to a commercial in terms of bodily reaction.

Chapter 29

Foreword by

John Caples

"Why did you go into the advertising business?" I asked this question of a man who had spent a number of years in becoming a successful engineer but suddenly changed jobs.

"I was bored with engineering," he said. "Too much is known about engineering. We keep doing the same things over and over that our predecessors did. Everything has been worked out to the second decimal place. The best I could hope to do in an engineering career would be to work things out to another decimal place! But advertising is different. There are plenty of unknowns in advertising. There is room for pioneering, and improvement, and new discoveries!"

What this man said about advertising applies *to radio especially*. There are more unknowns in radio than in any other form of advertising. When you put an advertisement in a newspaper, the A.B.C. Reports tell you exactly how much circulation your advertisement gets. But when you put a message on the air, nobody can tell you exactly how many people will hear it.

When you run advertisements in magazines, you can use readership surveys and coupon returns to compare color with black and white, long copy with short copy, and half pages

with full pages. The direct-mail advertiser can tell you just how much he can increase results by filling in the addressee's name instead of using the customary "Dear Friend." He can tell you whether he can increase results by putting three one-half-cent stamps on his envelopes instead of a single one-and-one-half-cent stamp. In radio you do not have such accurate measurements as you do in newspaper, magazine, and direct-mail advertising. For example, how does a one-minute spot compare with a half-hour program in cost per listener reached? How can you compare the persuasive power of one announcer's voice with another? Which will sell more soap, a singing commercial or a talking commercial?

This book by Charles Hull Wolfe points out that advertisers are beginning to apply to radio some of the scientific measurements that have been applied to other media. As the following chapter indicates, radio advertisers will find that many copy techniques and appeals originally developed in space advertising are equally as effective on the air. However, we are only on the threshold. Important discoveries lie ahead.

John Caples, who is a vice president of Batten, Barton, Durstine & Osborn, Inc., is widely known for his research on scientific methods for testing advertising effectiveness.

Caples has been chairman of a special committee on the continuing study of newspaper reading in connection with the American Association of Advertising Agencies; a member of the Copy Research Council of New York; a member of the Technical Committee of the Advertising Research Foundation; and has served on the 1946 jury of the Annual Advertising Awards.

He is the author of *Tested Advertising Methods, Advertising for Immediate Sales*, co-author of *Copy Testing*, and has contributed to *Printers' Ink* and *Advertising and Selling*.

How to apply successful copy techniques to commercials

THEME IDEAS in successful newspaper and magazine advertisements often are developed into effective radio campaigns. This is possible because in essence all media carry the same kind of advertising. In print as on the air, selling is accomplished by transference of *ideas*. Whether ideas are presented visually or orally, the product and the consumer remain the same, and so the ideas that will bring them together are the same, fundamentally.

While there are striking contrasts between printed and broadcast advertisements, differences lie not in underlying essentials, but in surface techniques used to bring out maximum possibilities of each medium. Still, contrasts are vital, as Figure 1 in chapter 1, "The New Approach to Radio Advertising," shows, there are specific differences between printed advertisements and radio commercials. These differences are especially apparent when you try to make a particularly successful magazine or newspaper advertisement into a radio commercial. Before reviewing a master check list of copy methods used in printed advertising but generally applicable

to radio commercials, consider how to apply techniques which have been tested in print by the same advertiser who is about to run a radio campaign.

APPLYING SPECIFIC TESTED TECHNIQUES

I. *Even if a printed advertisement proves successful, do not arbitrarily assume that a radio version of it will produce results.* Perhaps it is the visual impact of the headline, lay-out, or illustration that accounts for much of the success of a printed advertisement. Be cautious when the basic space-copy device is largely a visual technique, or likely to become flimsy or awkward on the air. If, however, an advertisement's basic ideas have been tested and proved to have strong appeal, aside from the format of the advertisement, you are on safe ground when using the ideas themselves in commercials.

Good strategy suggests that the multiple-media advertiser employ basic copy themes which are sufficiently adaptable to be suited to each medium used. Note how naturally the "Lucky Strike means fine tobacco" theme adapts itself to both magazines and radio, the "fine tobacco" idea being portrayed visually by the picture of a huge, golden tobacco leaf; while in radio it is interpreted by the tobacco auctioneer chant.

II. *If illustrations or a trade mark are highly important to your successful printed advertisements, check to see whether they can be translated effectively into radio sound.* To embody in your commercials a wealth of technique that will compare with the effects produced in print, make the most of radio's sound devices. Pictures of Hollywood stars taking the Royal Crown Cola "taste test" played a conspicuous part in Royal Crown's space advertisements. To create a comparable impression in their recorded spots, Royal Crown used two-voice announcements in which actors read endorsements attributed to the stars, instead of having the announcer read the endorsements himself. Texaco Fire Chief gasoline, in order to repro-

duce in radio the well-established Fire Chief printed trade mark, has opened and closed its programs with a siren.

III. *When your space copy is either long, technical, or includes possibly offensive physiological references, shorten and simplify it for radio.* Keep commercials simple because audience testing shows that listeners do not understand technically involved copy. Avoid mention of unpleasant bodily functions, since both networks and stations are becoming increasingly strict in rejecting commercials which violate radio's standards of good taste. For the sake of credibility and easy listening, conversationalize printed copy when adapting it for radio; and cut down long copy, dividing it into several shorter commercials instead of one long one.

APPLYING GENERAL COPY TECHNIQUES

Here, in the form of a master check list, are successful printed copy techniques applicable to radio, with suggestions for adapting them to the oral medium. Many of these methods were developed originally by such past masters as John Starr Hewitt, Theodore MacManus, Kenneth Goode, J. K. Fraser, and George Hotchkiss; others are the result of modern copy testing and analysis by such experts as John Caples, Mark Wiseman, Richard Manville, and Clyde Bedell.

I. *Work on the premise that while there is no absolute formula for radio commercials, certain methods have proved successful.* Every attempt to pose infallible formulas for effective printed copy has failed; and there is no reason to believe an attempt will succeed in the case of radio copy. How can there be one fixed rule when radio's successes include such opposites as the eerie, product-selling "B.O." foghorn and the enchanting idea-selling "Chiquita Banana," not to mention hundreds of other successes, solving different problems and based on different approaches? Belief in a universal rule is

traceable to obsolete psychology or failure to realize that advertisements are only one factor in influencing sales. Combine a set of principles into your own methodology, but don't try to substitute it for instinct, taste, talent—or pretesting.

II. *Plan each commercial as part of a campaign.* First determine your campaign objective, a practice originally instituted by magazine and newspaper advertisers. Then style each commercial as an advance toward the goal. Check each announcement by asking: Does it have a purpose in the over-all plan? Does it accomplish that purpose? Create unity between commercials through subject-matter or content, and subject-handling or style. A major objective of one radio campaign has been to play up the beauty of Armstrong Quaker rugs, so for years Armstrong has used the voice of the Quaker girl to describe in detail the lovely design of one Quaker rug after another.

III. *Get a clear concept of your market and aim directly at it.* This practice is as valuable in radio as in printed advertising. What kind of public are you pitching your commercials at? You will know when you learn what kinds of people buy the product, what other persons influence their purchase, what is the need customers feel and what preconceived prejudices they have toward the product.

IV. *Know your product.* Get your facts before you start to write. By systematic contact with the client, discover the nature of his business, the proposition he wants to promote, and details about his product. How is it made? How does it compare with competition? What are its weak points, its strong points?

V. *Base your commercials on weighted appeals.* Every product has specific appeals, springing from the nature of the merchandise and its relation to the lives of those who buy it. Through a consumer survey, find out what people like or dis-

like in a product. Then weigh the appeals in order of importance to consumers.

VI. *Base your commercial approach on the "you appeal."* The strongest interest is self-interest. Radio listeners, like newspaper and magazine readers, are not as much concerned with what you put into a product as they are in what they will get out of it. The important thing is not what you want to say but what the listener wants to hear. Never use the third person; talk to the audience in terms of "you" and "your," to penetrate the cloud of ego-centered consciousness.

VII. *Build your commercials around one big idea.* Good writing and speaking usually have one big idea. Even the Bible iterates only a few basic precepts. In radio commercials you get force of impact by using one impressive, picturesque, human attack and expressing it in a popular phrase or slogan. Bromo-Seltzer commercials reiterate "Fight headaches three ways." The *Cavalcade of America* reminds us that Du Pont helps make "better things for better living through chemistry."

VIII. *Get a practical working knowledge of the reason-why approach.* Years before the first radio station went on the air, advertisers had discovered that people buy largely emotionally, but like to have reasons to justify purchases. Give your listeners reasons, evidence of scientific product construction, outstanding performance, convincing testimonials, or impressive tests. Give it to them straight in a matter-of-fact style, else waltz it up to a sales talk, or present it interestingly as dramatized fact. Schick Injector Razor has given the audience evidence of performance by conducting a Shavathon contest right in the radio studio.

IX. *Learn to make the best use of emotional appeals.* Try to sell not only the object itself, but the effect or enjoyment of using it. Project yourself into the emotion that brings on the purchase and thus stir your audience to want your mer-

chandise through their feelings. This was done skilfully by the commercials that urged feminine listeners to "Follow the Woodbury Debs to romance."

X. *Give commercials a sales vehicle to carry the sales idea.* A copy vehicle is a means used to carry the sales idea to the consumer; it may be a style of advertising, a style of copy, or an advertising "personality." The Duzzem family that praises Duz, radio's Aunt Jemima who raves about her pancakes, the audience participation device in the Cream Of Wheat show—all are commercial vehicles. Adapt your vehicle to the product and program.

XI. *Make a deliberate effort to hold listener attention and arouse listener interest.* Printed copy strategists count readership ratings as highly important. Radio theorists sometimes assume that listeners cannot escape hearing commercials, hence underestimate the need for holding attention and interest. But the audience can turn "psychologically deaf," tune down their radios, or turn them off.

Pretesting of commercial programs before studio audiences indicates that listener attention almost invariably falls off whenever commercials occur in a program. Figure 115 shows the marked difference in attention-holding power of different commercials. Even with the "best" commercial, the one with most interest-maintaining ability, there was a drop-off of 23.9—figuring the program interest level as 100. There was more than twice that much drop-off in interest—49.2—in the "poorest" commercial, the one with least interest-holding power. To gain and hold the listener's ear, (a) be entertaining; (b) be different; (c) arouse curiosity; and (d) use the "you appeal."

XII. *Unless the commercial is integrated, get headline or service qualities in your lead-ins.* A good commercial lead, like a good headline, reawakens tired interest, and implies: Here is something that will interest you. Avoid the product-pushing or institutional-boasting lead, and tend toward the opening

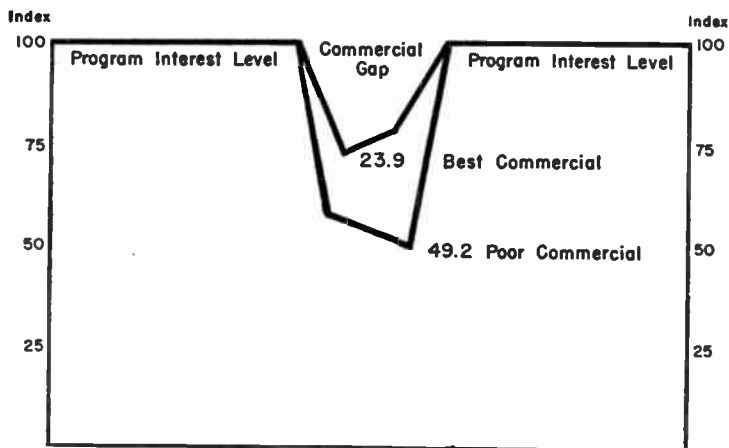


Figure 115. Drop-off of interest in best and poor commercials. (Source: *The Schwerin System.*)

which renders a service to the listener (like Aunt Jenny's radio recipes for Spry), or else has the immediacy of news (like the U.S. Steel Corporation announcements delivered by newscaster George Hicks).

XIII. *Be sure your commercials build a definite desire for the product.* In the actual writing of commercials, use weighted appeals, emotional and reason-why approaches, to offer satisfaction to the dialer as well as possible. Build desire for your product by telling what it is, what it will do for the buyer, and how it will do it.

XIV. *Avoid distracting listener attention from your sales ideas.* After you have dug up product and market facts and have caught attention and interest, do not permit yourself to become so clever that you distract attention from your objective. Aim for relevancy, directness.

XV. *Make your commercial style specific, well organized, believable.* A radio commercial, like printed copy, should

move smoothly and impressively from point to point, in a logical sequence. Its phrases should be specific, its vocabulary exact. Ordinarily it should use figures when possible, instead of words, exact figures instead of round sums. This will aid the commercial's believability. If at the same time the announcement employs words that sparkle and whirr, that make a crisp, bright impact, and impart a warm, friendly personality—then the commercial has good style.

XVI. *Instil conviction by showing that your product is superior to that of competitors.* People may listen to your commercial, be somewhat impressed, and still think, "That's O.K., but I'll keep on buying my regular brand." In any medium, after convincing the potential customer that he has a need and that your product or service meets his need, you still have to show him in what way your product or service excels.

XVII. *Impel action through deliberate use of action devices.* Much advertising today merely attempts to break down resistance and establish consumer acceptance, but does not try for immediate sales. Yet the fundamental purpose of advertising is to sell goods. Extensive testing of printed copy shows that the best way to make people go out and buy a product is to stress how they can do it with the least possible expenditure of money and effort.

In your commercials, make the merchandise seem economical and easy to obtain. Tell your listeners what to buy, where to buy, how to buy, and when to buy. "Get a box at your grocer's today—only seventeen cents." And since most of your listeners are not going to go shopping immediately at the crack of your whip, aim to impress their memory so they will recall your message when they are in the mood to buy.

Chapter 30

Foreword by

A handwritten signature in black ink that reads "Joe Louis". The signature is written in a cursive, flowing style with a large, prominent "J" and "L".

Without sponsored programs we would get a pretty low grade of entertainment. And if we get a sponsor on the air, the sponsor rightly insists on using his commercials, which is perfectly okay.

The commercial I don't like is the long blurb, that keeps repeating and hammering the message into the listener's tender ears. The commercial that tells you how many doctors said the product was wonderful . . . the terrible things that will happen if you don't use the product—you know, people won't dance with you, or you lose jobs, etc. . . . and the product that has actors and baseball players telling you how they can't live without it. You're not kidding an audience . . . they know it's done for a payola.

Comedy commercials are swell . . . when they are funny . . . à la Benny. . . . Singing commercials were swell when Pepsi-Cola and the wine company had 'em—and once in a while a swell ditty like the refrigerator-banana song. But then they all start copycatting and the air is jammed with them.

I wonder when some adventurous sponsor will hire an announcer who talks like a human being . . . not an orator or

an elocutionist! They are forgetting that the listeners are growing up . . . listeners read all the "inside stuff" and are wised up.

All in all, I think there are a few things wrong with radio, but there are a *lot* of things right with it.

Joe Laurie, Jr., best known as a radio comedian, also has won success as a writer and actor.

Laurie left school at an early age and held a variety of jobs before climbing to Broadway stardom in *Over The Top*, a musical comedy with Ed Wynn. He wrote several scenes for the show and is credited with giving Fred Astaire his first speaking part. Later Laurie was starred in *Gingham Girl*, *Plain Jane*, *Great Little Guy*, and *Weather Clear, Track Fast*. He has written many articles and skits including material for Eddie Cantor and Al Jolson, and stage plays with Ben Hecht and Gene Fowler.

Laurie frequently has appeared on the air as a guest star, and is featured on *Can You Top This?*

How to evaluate

thirty-two types of radio copy

THE FIRST CREATIVE STEP in planning, writing, and producing commercials, the one that requires most judgment, is determining what type and style of commercial to use for any selling job. While no fixed rules can make such a decision for you, there is a five-point procedure that can clarify and systematize your approach:

1. Review all thirty-two major kinds of commercials (through the numbered listing in this chapter).
2. Get a clear picture of each (through the definition that follows in each case).
3. Consider some of the advertisers who have used each type, and performers who have announced them (through examples given).
4. Weigh advantages (in terms of adaptability to product and program, believability, entertainment and interest-winning quality, distinctiveness, memorability, ease of writing and announcing, economy of production).
5. Weigh disadvantages (in terms of lack of showmanship; tendency to be unconvincing; unadaptability to certain prod-

ucts and programs; irritating, offensive, and irrelevant qualities; and expensive production).

The last two steps are most important, and pros and cons must be reviewed in relation to individual advertising problems. In the listing that follows, commercials are arranged in four categories: general techniques, program commercials, spot announcements, and methods of handling and delivery.

GENERAL TECHNIQUES

These general techniques embrace fundamental devices for presenting radio copy and are equally adaptable to program commercials or spot announcements.

I. *Straight Announcement.* A straightforward, undisguised advertising or sales talk, delivered by one announcer. "Straight" is used in contrast to all devices that disguise, sugar-coat, or give variety to commercial presentation, such as dialog and music. The straight commercial was the original, and is still the basic, type of radio advertising message. A high percentage of all program and spot announcements are "straight." **ADVANTAGES:** Extremely versatile, adaptable to almost any product or program; highly believable; easy and economical to write and produce. **DISADVANTAGES:** Unless the announcer is outstanding, this plain, unadorned style tends to lack showmanship and distinctiveness.

II. *Dramatized Commercial.* A presentation of the sales story in a distinct playlet form, using two or more characters, or a dramatic monolog usually followed by a straight announcer closing. One of the first "dramatized series was for P & G laundry soap. Hundreds of advertisers have used the technique since, mainly in spot announcements and daytime programs. **ADVANTAGES:** Offers vast possibilities for creative variations and dramatic impact, lures the dialer into the commercial before he realizes he's listening to advertising. **DISADVANTAGES:** New dramatizations must be written constantly

(doesn't stand repetition as well as straight announcements); and cost of talent is higher than for one-announcer commercials.

III. *Dialog Commercial*. Any announcement in which two or more persons take part. The chatty dialogs between Kate Smith and Ted Collins are a familiar example. **ADVANTAGES:** Heightens interest, makes possible casual integration with the program, offers added believability of one person agreeing with another, allows stars of programs to endorse products naturally. **DISADVANTAGES:** Unless the person conversing with the announcer reads lines well, dialog sounds stiff and unconvincing.

IV. *Comedy Commercial*. Any announcement, whether dialog, monolog, or singing, which humor-coats its sales message to the point where it expects to get laughs from the studio audience. Illustrations are the mid-commercials with Fibber McGee and Molly, and Jack Benny. **ADVANTAGES:** An easy-to-listen-to presentation that wins audience attention, remembrance and word-of-mouth publicity; when expertly integrated into a suitable program, one of the most effective commercial types. **DISADVANTAGES:** Good comedy writing and acting talent often are scarce and expensive; many shows are not adapted to comedy blurbs.

V. *Sound-Effect Commercial*. Any announcement which imitates or deliberately distorts a distinctive sound (whether recorded, manual, electrical, musical, or vocal). An example is the dog's bark for Gaines dog food. **ADVANTAGES:** Rememberable; emphasizes the characteristic which distinguishes broadcasting from other media—its appeal to the ear alone. **DISADVANTAGES:** Unless carefully planned and produced, can be irritating and irrelevant.

VI. *Sonovox Commercial*. An announcement presented in whole or in part by an articulator using a patented Sonovox unit. For example, Bromo-Seltzer's talking train. **ADVANTAGES:** Perhaps the most distinctive of all special effects, creates a

type of sound never heard before, produces a radio trade mark that builds sponsor identification. **DISADVANTAGES:** More expensive than ordinary sound effects.

VII. *Acoustical Effect Commercial.* A commercial which deliberately distorts the announcer's voice by acoustical methods (usually echo chamber or filter mike). An illustration is the reverberating effect produced on the line "Switch to Autolite." **ADVANTAGES:** One of the easiest ways to accentuate a theme line or make one phrase stand out. **DISADVANTAGES:** The technique has become rather common.

VIII. *Singing Jingle Commercial.* Any commercial done wholly or in part by a singer or singers performing advertising lyrics set to music. Chiquita Banana, Pepsi-Cola, and a host of others immediately come to mind. **ADVANTAGES:** Palatable presentation device, making thousands whistle, hum, and sing your message, can attract much free publicity. **DISADVANTAGES:** Expensive to do well, some selling stories unfitted to jingles.

IX. *Musical Effect Commercial.* An announcement which employs instrumental music to interpret or intensify mood or to punctuate sales ideas. Maxwell House Coffee has used this type. **ADVANTAGES:** A few bars of music can add more emphasis or emotion than many words. **DISADVANTAGES:** Adds to the cost of production, music not always available or adaptable.

X. *Verse Commercial.* Any announcement delivered largely or entirely in spoken verse, either strict form or free verse, with or without musical rhythmic background. Outstanding was the tone poem produced for Cresta Blanca Wine. **ADVANTAGES:** Entertaining and different. **DISADVANTAGES:** Unless adroitly handled, can be frothy and unbelievable.

PROGRAM COMMERCIALS

The program commercial is an announcement written into a regularly-sponsored program; it appears in a show sponsored

by one advertiser alone who, in addition to delivering his sales message, announces that he is presenting the program.

XI. *Integrated Commercial*. An announcement that ties in as closely as possible with the program itself, weaving in from the preceding situation. An example is the mid-commercial on the Jack Benny program. **ADVANTAGES:** If skilfully managed, it holds listener attention and prevents listener irritation. **DISADVANTAGES:** Adaptable to only a few types of programs; can be offensive if poorly handled.

XII. *Non-Integrated Commercial*. A program announcement which makes no attempt to tie in closely with the script of the program. For example, the Wildroot Cream-Oil commercials on the *Adventures of Sam Spade* program. **ADVANTAGES:** Prevents a forced, strained, or hackneyed tie-in between program and commercial. **DISADVANTAGES:** Lacks the finesse and cleverness of a smoothly integrated announcement.

XIII. *Trailer*. A brief commercial for some product of the sponsor other than the main one featured on the program, or for a special public service message the sponsor wants to present. It occurs just before the program is over, preceding the network sign-off and the station identification. A cigarette company may promote its cigarettes in the program itself, and advertise its pipe tobacco in the trailer. **ADVANTAGES:** Excellent way of pushing a second and less important product without weakening the impact made for the first. **DISADVANTAGES:** Crowds a lot of commercial time into the program closing.

XIV. *Hitch-Hike*. Often confused with the trailer, a hitch-hike is a short commercial message which occurs between two separate programs presented by the same sponsor; it does not cut into the time of the programs themselves (as the trailer does), but occurs during the regular station identification period between programs. Procter and Gamble uses hitch-hikes in daytime radio. **ADVANTAGES:** Ideal when you have two quarter-hour programs back-to-back for the same sponsor,

provided that sponsor has three products. **DISADVANTAGES:** Some stations object to the hitch-hike.

XV. *Cowcatcher*. A brief announcement similar to the trailer, except that it occurs at the very beginning, before the program is introduced. **ADVANTAGES:** Has the same use as a trailer; especially effective when the preceding program has a high audience rating. **DISADVANTAGES:** Networks and stations often refuse cowcatcher.

XVI. *Audience Participation Commercial*. Any announcement in which the studio audience takes an active vocal part. A successful example is the Cream of Wheat commercial on *Let's Pretend* in which the juvenile studio audience participates. **ADVANTAGES:** Rememberable, amusing, and a booster of sponsor identification. **DISADVANTAGES:** Not adaptable to most types of programs.

XVII. *Throw-In Plug*. A brief commercial reference inserted, ad-lib fashion, in a comedy or audience participation show, or in a play-by-play sportscast. Illustrations are Bob Hope's rhymed quips for Pepsodent, a quizmaster's plug for his product as he gives away a sample, the sportscaster's quickie thrown in while he narrates a sports event. **ADVANTAGES:** A natural device for certain types of shows. **DISADVANTAGES:** Not adaptable to all programs; excessive use offensive.

XVIII. *Commercialized Program-Element Name*. A designation associated with the sponsor's product and given to a radio performer, a group of performers, or part of a commercial program. Chesterfield calls its vocal group "The Satisfiers"; Ford has introduced its guest star as "Tonight's Ford Favorite"; Camel styles its quiz questions around the letters C-a-m-e-l-s. **ADVANTAGES:** An advertising reminder between regular commercials tends to build sponsor identification. **DISADVANTAGES:** Must be restrained or it is detracting.

XIX. *Cross-Plug on Product Give-Away Show*. A brief men-

tion similar to a throw-in plug, used to name and describe a product not made by the sponsor but given to a contestant in the sponsor's audience participation program. **ADVANTAGES:** An economical way of advertising; the only cost is supplying the sample product to be given away. **DISADVANTAGES:** Many broadcasters violently oppose this practice.

SPOT ANNOUNCEMENTS

A spot announcement is any advertising message disassociated from a program, placed either between two programs or in a participating program; in participating programs it is inserted along with announcements from other advertisers.

XX. *Live Announcement.* A commercial delivered by an announcer personally present in the radio studio, in contrast to the transcribed commercial. A high percentage of spot announcements, especially for retailers, are live. **ADVANTAGES:** Obviates expense and effort of transcribing; allows local announcers to inject their own personality. **DISADVANTAGES:** May lack some showmanship and uniformity of transcriptions.

XXI. *Transcribed Announcement.* A spot commercial produced by recording on a disk; often called an electrical transcription. Many of the best-known spots have been transcribed: Super Suds, Kools, and many others. **ADVANTAGES:** Transcription makes a spot stand out, allows use of expensive talent in spots on any station; the F.C.C. no longer requires transcribed commercials to be announced as such. **DISADVANTAGES:** More expensive than live announcements.

XXII. *Minute Spot.* The standard-length spot announcement, and the type most frequently used. If transcribed, it should run from fifty-eight to fifty-nine seconds. If live, it can be exactly sixty seconds. **ADVANTAGES:** Gives the advertiser enough time to present a sales story in detail, and sum it up for greater impact. **DISADVANTAGES:** More costly than shorter

announcements, and sometimes not very much more effective.

XXIII. *Station Break*. Often called a chain break; station break is an announcement of from twenty to thirty-five words—or twelve, fifteen, or twenty seconds—placed in the twenty- to thirty-second period between programs. Dentyne and Chiclet jingles are station breaks. **ADVANTAGES:** Inexpensive, allows considerable frequency of use, can be placed immediately before or after high-rating shows. **DISADVANTAGES:** So simple and short that it does not permit extensive development of an advertising idea.

XXIV. *Time Signal*. The special type of station break which announces the time and then gives a ten- to twenty-word commercial. A familiar time signal is the Bulova Watch announcement. **ADVANTAGES:** Ideal for jewelers; also for any advertiser who has a short message that needs frequent repetition. **DISADVANTAGES:** So short that very little can be said.

XXV. *Weather Announcement*. A station break, thirty-second announcement, or minute spot which gives the temperature, humidity, or other atmospheric data, and uses this information as the lead-in for selling copy. Harry S. Goodman's Weather Forecast Jingles are an example; many other weather announcements are delivered entirely by studio announcers. **ADVANTAGES:** That "weather is commercial" has been proved. Weather announcements attract attention, render a public service, and provide appropriate lead-in for products whose utility can be related to the weather. **DISADVANTAGES:** Weather details take up valuable commercial time, leave less room for sales statements, and for many products do not provide an especially effective lead-in.

XXVI. *Live Tag*. A brief message, usually five to fifteen seconds, delivered by an in-person studio announcer at the end of a transcribed announcement. Live tags are used frequently after transcribed spots plugging motion pictures, so that local stations can announce opening date and name of

theatre. **ADVANTAGES:** Gives local flexibility and tie-in to the showmanship of a transcription. **DISADVANTAGES:** Occasionally a live tag may get mislaid or be read incorrectly.

XXVII. *Transcribed Lead-In or Transcribed Tag.* The reverse of the *live tag*, it is a short transcription of five to fifteen seconds played immediately before or after a live announcement. Roosevelt Raceway on Long Island has used a transcribed sound-effect lead-in to live announcements; Dubonnet Wine has used a transcribed musical tag. **ADVANTAGES:** Can be used to add showmanship to a live commercial. **DISADVANTAGES:** Must be smoothly produced or there is an awkward pause between the transcription and the live announcement.

METHODS OF HANDLING AND DELIVERY

Often as important as the type of announcement is the method of handling and delivery. Here are four basic styles:

XXVIII. *Punch-Delivered Commercial.* The announcer exhorts with all the persuasive emphasis and fast, hammer-and-tongs salesmanship at his command. Punch-announcing does not have to be that extreme and can be simply an emphatic, urgent, but well-controlled delivery. **ADVANTAGES:** Many local stations, as well as radio advertisers attempting to get immediate tangible results, have found that it steps up sales. **DISADVANTAGES:** Can be highly distasteful to intelligent people, sometimes produces no more sales than less intrusive announcing.

XXIX. *Casually Delivered Commercial.* An easy-going, face-to-face style that simulates relaxed conversation. This comparatively intimate technique has been made famous by such personalities as Martin Block, Fred Robbins, and Arthur Godfrey. **ADVANTAGES:** Can be one of radio's outstandingly successful sales-producing methods; natural, personal, and highly believable. **DISADVANTAGES:** It requires an unusual, con-

vincing, and well-liked announcer-personality to put it over.

XXX. *Repetition-Style Commercial*. An announcement built around one or more slogans or theme lines which are stated, amplified, and then repeated several times. Most illustrative are the "Lucky Strike means fine tobacco" commercials and the Pall Mall announcements reiterating "And they are mild." **ADVANTAGES:** The surest way to stamp a single idea on the minds of the audience. **DISADVANTAGES:** Can be highly irritating and even unconvincing.

XXXI. *Informal-Style Commercial*. An announcement written to approximate chatty conversation and deliberately to avoid phrasing that seems unnatural or mechanical. Chesterfield cigarettes have used this format in their commercials. **ADVANTAGES:** Allows the announcer to be a warm, friendly human being whose words hold interest and sincerity. **DISADVANTAGES:** The informal style takes up more time, leaves less room for driving home important sales points.

XXXII. *Ad-Lib Commercial*. An announcement that is improvised, at least in actual phrasing, at the moment it is delivered on the air. It is the only type listed which is not read from a previously prepared script, though usually it is built around predetermined sales points. Many occur as live announcements in informal participation shows and are delivered in dialog by such duos as "Dorothy and Dick," and Mary Margaret McBride and her announcer; or else they are monologs by a personality announcer like Arthur Godfrey. **ADVANTAGES:** Unsurpassed for believability, able to hold audience interest. **DISADVANTAGES:** Can be used only on a few types of programs; impossible for advertiser to control exact statements that will be made; requires an unusually intelligent and glib announcer who has good advertising sense and good taste.

Chapter 31

Foreword by

A handwritten signature in black ink, appearing to read "Lord Bond". The signature is written in a cursive, flowing style with some loops and flourishes.

All other things being equal, if a specific commercial is “ear” copy as distinct from “eye” copy, it will do the job intended. However—although there are exceptions—the handling of copy by an announcer can often turn bad copy, i.e., eye copy, into material that is easily heard and understood. The reverse is also true.

Many an announcer so fixes his attention on perfect delivery that the words pass from the script to his eye, through his reflexes and out of his mouth, without once penetrating the thought processes of his own mind. After all, the process of speech is only a transmitter of *thought*. If there is no thought in the mind of the speaker, then regardless of the words he is delivering, very little meaning is going to be passed on to the listener.

An example in reverse, where a mistaken thought was in the mind of the announcer, occurred during the hectic days of 1933 when Congress was passing a new law every few minutes—and we were giving five-minute summaries on the air. After telling the audience that Congress had appropriated many millions for relief for this, that, and the other special group,

one of our N.B.C. announcers said, "and in addition, Congress appropriated \$500,000 for the relief of expectant and *indignant* mothers." Needless to say, his thought was definitely passed on to the audience.

Ford Bond is not only one of America's best-known radio announcers, but also a successful producer of commercial programs.

In July, 1922, when he was only seventeen, Bond appeared on WHAS in Louisville, Ky., as a singer-announcer, and thereby joined the ranks of radio's pioneers. He announced in turn for stations in Chicago and Cincinnati, and in 1929 joined the New York announcing staff of N.B.C., where he became a national favorite among sports announcers.

Since 1938 he has done commercial announcing exclusively, and in 1942 formed Ford Bond Radio Productions, Inc. His firm has produced outstanding open-end transcribed programs such as *Music Hall of Fame*, starring great artists of the Metropolitan and of Carnegie Hall fame; *Fun At Breakfast* with Tom Howard and George Shelton; and radio philosopher Rod Hendrickson in *This Business of Living*.

How to create effective spot announcements—nine techniques

TO THE PERSON who accepts matters at their face value, a spot announcement is simply an advertising message that is placed either between two programs or in a participating program; and that in participating programs it is inserted along with announcements from other advertisers. (Note the contrast between this and the program commercial which appears in a program sponsored by one advertiser alone who, in addition to presenting his sales message, announces that he is presenting the program itself.) To the advertiser, it is an unusually flexible and versatile sales-producing instrument, equally useful for national or retail promotion. To the critic, the spot announcement is often poorly or cheaply produced, a parasitical blurb that lives off the radio audiences attracted by advertisers who sponsor entire programs.

To the planner or writer of radio advertising, the spot announcement is just this: A special type of commercial which obliges its creator to pack into a capsule of ten to sixty seconds enough showmanship and sales strategy to attract listener attention and make a selling impression. How can it be done?

Here are nine techniques for creating successful spot announcements, tested in the experience of many of the nation's largest advertisers, some of whom have spent more than a million dollars a year for spot radio time alone.

I. *Before deciding what kind of spot announcement to use, go through a list of various types of spots.* A series of spots may get off to a bad start because someone has jumped to a conclusion about what type of announcement to use for the campaign, without being sufficiently aware of various possibilities:

- a. Live—by announcer in the studio
- b. Transcribed—on a record
- c. Chain break—12, 15, or 20 seconds
- d. Time signal—10 to 15 words
- e. Minute announcement—preferably 59 seconds if recorded; 125 to 150 words if live
- f. Straight style—one announcer
- g. Straight style—two announcers
- h. Straight with sound effect
- i. Dramatized or dialog
- j. Jingle.

Your own judgment must decide which of these types to use in meeting the problem at hand. The important thing is to consider all the possibilities before making up your mind.

II. *To create a stronger, more unforgettable impression, plan each spot campaign as a unified series.* The spot announcement should have a single planned objective, and should be built around certain basic sales ideas calculated to achieve that objective. Preferably phrase your cardinal sales point as a brief, easy-to-say theme, thus giving unity to the series. To heighten this unified effect, create a special presentation device, format or vehicle—to carry your idea to the audience in a distinctive way. One of Royal Crown Cola's most effective series of spot announcements was built around

the theme line "Best by taste-test," and each announcement was based on a fixed presentation vehicle, a comedy dialog format carrying out the best-by-test idea.

III. *If the product has only a few basic sales points, use chain breaks rather than minute spots.* Alan Kent and Ginger Johnson once explained why the Pepsi-Cola Company cast its brainchild, the Pepsi-Cola jingle, as a fifteen-second chain break: "For three reasons: the natural brevity of Pepsi's copy story, good time availabilities, and because such a short announcement doesn't give the audience time to turn off the radio before it is over." These advantages apply equally to other chain breaks. Still shorter than the usual chain break is the time signal, used with such conspicuous success by Bulova and other watch manufacturers and adapted to a wide variety of products and services.

IV. *Take advantage of the flexibility of spots by slanting your announcements for time and place.* One of the chief advantages of the spot announcement is its flexibility. Because each announcement reaches only one market area, spots can be slanted for that specific place; and because any particular spot scheduled can be changed at the last minute, announcements can tie in with local conditions. When *The Saturday Evening Post* has an article of particular interest to people in a certain area, it creates special announcements and runs them in that area. Harry S. Goodman's weather forecast jingles allow advertisers to link sales messages with weather conditions prevailing at the moment the announcement goes on the air.

V. *To give spots outstanding showmanship, consider using recorded rather than live copy.* Listen for several hours to a typical independently operated station, and notice how the transcribed spots stand out from those delivered by most in-person announcers. The recorded announcement allows complete control over the delivery of your message, permits you

to put the showmanship of a network program into your spots. Without recording, local stations across the country never could have broadcast the Calypso rhythm of a Chiquita Banana or the southern drawl of a Sen-Sen Senator. As an alternate to recording an entire spot, you can run a live announcement with a recorded lead-in or a recorded closing tag.

Make an exception to recording your spots when they can be delivered live on the local station by an unusually popular announcer or performer—a Martin Block, Fred Robbins, Mary Margaret McBride, or any well-accepted disk jockey who has a flair for ad-libbing the commercial message.

VI. *Check your lead-in for attention-attracting quality and immediate favorable impression.* Unlike the advertiser who sponsors an entire program, the advertiser who buys a spot announcement has no opportunity to build a verbal runway that arouses the listener's interest in the commercial or assures him that more entertainment will follow. The spot announcement must attract attention by itself, and attract it fast. A series of announcements that was unusually successful in selling fur storage services for the Hudson-Canadian Fur Company attracted immediate favorable attention with lead-ins featuring *Tinea pellion ella*, the Latin name for the fur moth.

VII. *When a well-known personality or musical group stars in a program for the same advertiser, consider using the same talent on spots.* This creates unusually interesting and publicizable announcements at reasonable cost, since a name performer under contract for a sponsored show is likely to cut spot announcements for the same sponsor at less than his usual rates. Also, it is a method for indirectly promoting the sponsor's program with the announcements—without weakening the sales impact of the spots themselves. The Sportsmen quartet from the Lucky Strike show recorded fifteen-second spots for Lucky Strike. Jack Benny and Eddie "Rochester" Anderson, while on the air for Grape-Nuts, cut comedy announcements for that sponsor. The King Cole Trio, sponsored

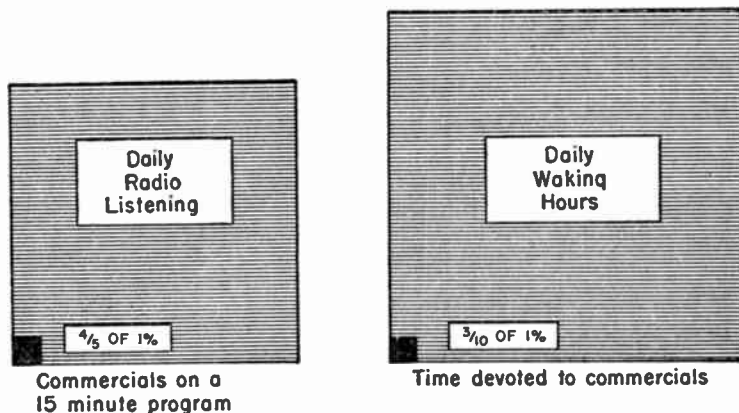


Figure 116. Commercials of a fifteen-minute program compared to average radio listening and waking hours. (Source: *The Schwerin System.*)

by Wildroot Cream-Oil in a network show, recorded a sixty-second spot version of Wildroot's jingle, the "Charlie Song."

VIII. *Don't crowd an announcement with too many diverse points.* An entire radio program may have several advertising objectives, but ordinarily a spot announcement should have a single objective. Cluttering a spot with too many ideas not only tends to confuse the listener, but also irritates him because of the announcement's unattractive insistence on sell, sell, sell. "Chiquita Banana," one of the most successful of all spots, told a very simple story, summed up in the parting reminder: "So you should never put bananas in the refrigerator." The Super Suds jingle, another hit, drives home a single, uncluttered point with undeviating insistence.

IX. *Devise a slant that will give your spot a different twist.* During one week in New York, Radio Reports, Inc., kept tabs on all the commercials broadcast over nine leading metropolitan stations. The total was 8,000 blurbs, an average of more than 900 for each outlet. One station alone broadcast

1,121 announcements, an average of 170 per day, or one every five and one-half minutes.

Further, each individual announcement occupies such an infinitesimal fraction of time, compared to the average radio listener's total listening and waking hours, that it has an uphill job to compete with the multitude of other sounds and ideas clamoring for attention. As Figure 116 illustrates, even the commercials of a fifteen-minute program (equivalent in length during the daytime to about three one-minute announcements) take up approximately only four-fifths of one percent of the average listener's total radio listening time, and only three-tenths of one percent of his daily waking hours. That gives you an idea why it is so important to give your announcements a twist or gimmick that will make them sound different—some presentation device to make them stand out from the crowd and create a lasting impression in a brief fraction of time.

This calls for imagination plus deliberate effort. The devices that can be used are endless. Kools cigarettes, which for years has featured a penguin figure in its magazine advertising, has come up with a new angle in a series of spots which ends with a professional bird-imitator working with the announcer in this fashion:

Announcer: “. . . So switch from hots to Kools, for that clean, cool taste in your mouth. As Willie the Penguin says: Smoke

Voice (imitating penquin): KOOLS

Announcer: Smoke

Voice: KOOLS

Announcer: Smoke

Voice: KOOLS

Chapter 32

Foreword by

A handwritten signature in cursive script, appearing to read "A. Wilson". The signature is written in black ink on a white background. It features a large, stylized initial "A" followed by "Wilson" in a fluid, connected script. A long, horizontal flourish extends from the bottom of the signature.

After more than two decades in radio, I naturally have some fixed beliefs in regard to radio commercials. Perhaps the most fixed is that radio commercial copy should take cognizance of the fact that the man who reads it on the air has a definite personality of his own. His delineation of the copy, then, is important to the copy itself.

The writer must therefore, I believe, keep the announcer in mind when he is writing. Instead of composing a cold, stereotyped message that anyone can read, he should write directly for the personality who is to deliver the announcement. The warmth and acceptability of the announcer will then make all the difference in the world to the quality of the message itself.

The writing and presentation of the sponsor's message can be compared to a doctor's prescription. The doctor can take an unpalatable medicine and sugar-coat it to make it more palatable. In the same way the writer of commercial copy can make his message warm and interesting, especially if he writes it to fit the personality of an announcer who is sincere and whose voice is recognized by the listener as that of a friend in the house.

The middle commercial on the Jack Benny show is a good example of an interesting and even eagerly awaited commercial. It is funny, it is integrated into the program itself, and it is palatable. Above all, it is remembered.

For many successive years, cheerful, rotund Don Wilson has won various popularity polls picking him as favorite announcer.

In 1934 Jack Benny picked Don as his announcer, and his voice has been introducing Benny ever since. Wilson has also been at the mike for most of the great stars in radio. In addition, he has appeared in motion pictures as a featured comedian. During the war years Don broadcast for O.W.I. and the Armed Forces Radio Service. He did *Command Performance* for a year and a half and *Mail Call* for a similar period.

Don is a veteran of radio, his voice first coming out of the crystal sets from a Denver radio transmitter in 1923.

How to create commercials for programs—twelve steps

THE SPONSORED PROGRAM has given United States audiences a constantly improving style of radio entertainment, and has brought advertisers not only impressive sales results, but a special type of good-will, prestige, and suggestion of leadership. The show must be handled shrewdly if it is to equal, on a per-cost basis, returns produced by the alternate radio device, the spot announcement. If the program is going to prove profitable, its commercial format must be set up with care. This involves more than merely creating two or three commercials and inserting them in a show at random.

Inevitably, certain problems arise in the creation and placement of program commercials. Illustrative is a sequence which once occurred during a mystery program payrolled by a coal dealer. After a particularly spine-tingling scene in which a murdered man's body had disappeared, the organ struck an eerie note of climax, and the announcer came in with: "Have you looked in your coal bin lately?"

Commercial programs have their own sets of taboos. On a show for Camel cigarettes, a baseball player is never said to

make a "strike"; he simply gets to first base. Nor is a circumstance ever "lucky"; it's just fortuitous. In an Armour presentation, no one is ever "swift," but it's quite all right to be speedy or fast. In a Crisco offering, a lively old man will never be called spry. A Sunoco news-cast is unlikely to build up an item about a fire chief. And these examples suggest only one phase of the many issues involved in the job of setting up commercials for sponsored radio programs.

It means dressing the nude form of a sustaining program in commercial garb, without actually covering up the features which make it interesting. It concerns such problems as sponsor identification, sequence, and position of commercials, and the general type of announcement to use for different kinds of programs. Here are twelve steps which have proved successful in setting up formats of commercial programs and in creating program commercials. Most of them apply to local as well as network shows and are just as adaptable to unpretentious \$250 programs as to lush \$25,000 productions.

1. *Style your program commercials so they are in keeping with the nature of the show.* As audience testing shows, every program sets up its own Gestalt or reaction pattern in the listener's mind. When this Gestalt is violated, listener interest drops. To get more people to listen to your advertising, and to help prevent them from tuning out your show, style your commercials in the spirit of the program. This may, or may not, call for an integrated commercial, the type of announcement which is closely tied in with the preceding entertainment. Well done, an integrated blurb is one of the cleverest, most rememberable tricks in commercial radio. Poorly done, the integrated sales talk is clumsy and offensive.

There are many ways of introducing a program commercial, and all are effective when properly handled.

A. The announcer comes in "cold," with no musical or spoken introduction; in effect he introduces himself whether

or not he says "This is Kenny Delmar with a few words about . . ."

B. The announcer is introduced by a musical "runway," a musical introduction that indicates a transition from the preceding entertainment but is not accompanied by spoken introduction.

Other methods include:

C. A musical "runway" or transition sequence accompanied by a general introduction referring only to the name of the program and sponsor. The sequence is like this: Program reaches a climax, music comes in, a voice says, "You are listening to the Whodunit Show brought to you by Crunchy-Wunchies," music fades, and the announcer reads his commercial.

D. The star of the program introduces the announcer with a comment or suggestion that his message is of interest, is about a certain important subject, or will last just "thirty seconds" or "twenty words—no more, no less."

E. The star introduces the *next element* in the program and says it will be heard "as soon as Jimmy Wallington tells us what's on his mind."

No matter which method you use, one rule holds good: Don't make it too obvious that a commercial is coming, unless the advantages in the particular case definitely offset the disadvantages. For example, if you are particularly eager to build sponsor identification, or make transition from the mood of the program, you might precede the commercial with a line like, "You are listening to Inner Sanctum, brought to you by Bromo-Seltzer"—even though such a statement virtually intimates that a commercial lies ahead.

Audience analysis also reveals that listener interest generally is greatest at the very beginning of an announcement, which points to the importance of making the first few words count,

without being so blatantly commercial that you lose listener interest altogether.

II. *Plan your commercials so they take advantage of the talent available.* Is there one announcer or two available for the program? Is there someone who can read dialog commercial lines with the announcer—a program emcee, an actor, or actress? Is a live studio orchestra available to take part in the commercial? Most important, weigh the advantages of using the star of the program in the commercials. Bob Burns no doubt sells a lot of toothpaste when he gives his personal endorsement of Kolynos. And Fanny Brice, who stars as Baby Snooks, adds a cute, rememberable touch when she sings the Jell-O jingle in her own unique style.

III. *Write your program commercials so they are tailor-made for the performers who will deliver them.* As radio announcer Don Wilson said at the beginning of this chapter, radio commercial copy should recall that the man who reads it on the air has his own personality. The writer should keep the announcer in mind. The middle commercial on the Jack Benny show has illustrated this personalized commercial-writing technique. When Red Barber broadcast for Schaefer Beer, the commercials were so well tailored to Barber's easy-going, casual personality that it sounded as if he were ad-libbing into the microphone.

IV. *Consider creating a special radio personality to announce all or part of your commercials.* Advertising on a typical fifteen-minute program occupies only .8 percent of the average listener's total radio listening time. To present a rememberable message in this infinitesimal period requires ingenuity. Using a famous-name announcer may help, but the cost is often prohibitive. Sometimes you can create your own distinctive commercial personality. The actress known as Lady Esther is an example. So is the Quaker Girl who recommends Armstrong's Quaker Rugs on the *Theatre of Today*.

Perhaps most familiar of all such radio trade characters is Johnny who urges his listeners to "Call for Philip Morris."

V. *Check network or station regulations for total amount of commercial time allowed in any particular program.* The major webs and leading outlets strictly enforce their regulations as to length of commercials. Under the heading, "Length of Commercial Copy," the National Broadcasting Company's "Working Manual" states:

In order to maintain good program balance, commercial copy shall be limited to the following total number of minutes and seconds:

<i>Length of Program (Minutes)</i>	<i>News Programs (Day and Night)</i>	<i>All Other Programs</i>	
		<i>Day</i>	<i>Night</i>
5	1:20	2:00	1:45
10	1:45	2:30	2:00
15	2:15	3:15	2:30
25	4:15	2:45
30	4:30	3:00
60	9:00	6:00

VI. *Decide how many commercials you will use and how long each will be, according to: (a) length and type of program, and (b) nature of the advertising problem.* The trend, since direct selling commercials were first aired, has been toward breaking up the advertising message into several fairly short announcements instead of packing it all into one ponderous blurb. This arrangement makes for less audience resentment and better comprehension. There are cases, though, which require a single rather long announcement, especially when radio is used to produce direct sales through letters or phone calls from the audience. To create this positive, immediate response, it may be necessary to have a comparatively long message which describes the merchandise or service in detail and makes it plain how to send for it.

VII. *Work out the positioning of the commercials on the*

basis of: (a) program format, and (b) audience curve. Program commercial format begins to take shape when you have determined the place each commercial will occupy in the program. Radio custom suggests announcements at the opening, middle, and close. This is usually effective, but don't accept it arbitrarily. Check the format of the program and see where the natural pauses or breaks come. Then consider the audience curve, minute-to-minute variation in the size of the audience tuned in to your program from beginning to end.

If your show, for example, is a comparatively low-rating program, Hooper-wise, and is preceded and followed by higher-rating programs, place a strong commercial at the beginning and another strong announcement at the close, to take advantage of the carry-over from the preceding program and the early tune-in to the following program. The Nielsen Radio Index can give a detailed picture of the minute-to-minute fluctuation in the size of the audience and so suggest further strategy in the correct placing of the commercials in order to reach a maximum audience.

VIII. *When writing program commercials, keep in mind: (a) type of audience attracted by the show, (b) day of the week it is on the air, and (c) time of day it is on.* This point should be obvious, but it is often overlooked. If your program, for example, appeals to teen-agers, sells a product that improves personal appearance, and is heard on Fridays at a late evening hour, be guided by those factors in writing your commercials. Write in the teen-agers' idiom, tell them how they can make an attractive impression over the week-end, perhaps at the Saturday-night dance.

IX. *If you are using a network program and there is a definite need for special announcements in local areas, arrange for cut-in commercials.* By prearrangement and for a moderate additional fee, any local station included in your chain hook-up can cut in with a special message delivered by the local announcer. This is desirable in giving the names of local

dealers. Each week on the Sealtest show, local station announcers cut in to give the names of regional dealers affiliated with Sealtest Milk products.

X. *Don't call for special effects or dialog in your commercials without first checking station facilities.* If your program originates from a major outlet, sound effect technicians, extra announcers and actors are always available—at a price. But in many smaller channels across the country, the entire talent available at any particular time may consist of one announcer. If you have a program on this type of station, keep your commercials straight; and that means one voice only, and no sound effects.

XI. *Set up the opening and closing of the program for maximum sponsor identification.* Your commercial format will be complete when you have worked out an opening and closing that unmistakably and distinctively link the name of the advertiser with the name of the program he sponsors. One of the more identifiable program openings is the one in which Don Wilson comes on with the words: "The Jack Benny program brought to you by Lucky Strike." This is followed immediately by the famous tobacco auctioneer chant, which in turn is followed by a reverse of the first line: "The Lucky Strike Program, starring Jack Benny." Then comes the Benny theme music, adding further to identification.

There are many twists to the commercial program opening, but in every case the basic elements are: (a) name of the sponsor and the statement that he is presenting the program; (b) sponsor's slogan or brief identifiable commercial message; and (c) a musical theme or identifiable sound effect (such as Bromo-Seltzer's talking train).

XII. *Look for further opportunities to increase sponsor identification.* In addition to the program opening and closing, and the commercial announcements themselves, you may find chances within the show to make further product refer-

ences without offending listeners. You may label performers with a semicommercial name as Chesterfield does when it calls its vocal group the "Satisfiers" and uses a reminder of the theme line, "They Satisfy"; or you may be somewhat more direct and refer to a guest star, for instance, as "Tonight's Ford Favorite." For example, Fred Allen, guest-starring on a Sanka-sponsored show, might quip, "I hear they're changing the name of Coffeyville, Kansas, to Sanka."

SENATOR FORD

The idea obtains that sponsors, like umpires, are necessary evils. Although both are extremely necessary, neither is an evil. Sponsors make radio shows, and umpires make baseball. Particularly Durocher!

Let's look at the commercial from astride the fence. The sponsor spends thousands of dollars for a half-hour radio show to peddle his wares. Out of this thirty minutes, the law allows him three minutes for his sales talk. The other twenty-seven minutes are designed to entertain the listener. And it is usually top-flight entertainment.

Some of the commercials are cleverly done and are consequently painless. Others go in for statistics—a deadly form to most listeners—and still others sing their praises in what might be termed hot-doggerel with music. But nearly all blurbs are carefully thought out and executed by specialists in salesmanship. The present-day commercial is successful, whether you think so or not. It is successful because it sells the sponsor's goods. If it didn't pay off, you wouldn't be hearing Fred Allen, Bing Crosby, Bob Hope, and the hosts of other headline performers. By the same token, where would the per-

formers be? Radio, with the exception of pictures, is the only source of real revenue left to the entertainer.

So, dear friends, bear with the sponsor and his three minutes of advertising. In return he is giving you the finest of radio talent for nothing. And Ditsy Baumwortle says: "It's for free, gratis, and nothin' could be cheaper than that!" So: Vive le sponsor!

"Senator" Ed Ford, radio comic and producer, is one of the most versatile entertainers in broadcasting. He began his career in an antique shop and went on to jobs as photographer, salesman, commercial illustrator, and cartoonist at clubs. Once, before an after-dinner talk at the Republican Club, he was humorously introduced as "Senator." The name stuck.

For five years the "Senator" played in vaudeville, then entered radio. He wrote, cast, directed, and played in a domestic comedy. In between movie jobs (he made one of the first talkie shorts for Warner Brothers) and club engagements (he played in Radio City's Rainbow Room), Ford dreamed up *Can You Top This?*, which he owns, produces, and stars in. He is author of *After Dinner Speaking and Other Forms of Insanity*, and, with Harry Hershfield and Joe Laurie, Jr., of the gag book *Can You Top This?*

How to create dramatized, dialog, and comedy commercials

DIALOG AND DRAMATIZATION, the two types of commercials that use more than one voice, are occasionally confused with each other. A dialog commercial is any announcement in which two or more persons take part, and is essentially a program rather than a spot-announcement method. A dramatized commercial is a presentation of the sales story in a distinct playlet form, and is primarily but not necessarily a spot-announcement method. Since both types can be done in comedy style, there are three categories: dramatized, dialog, and comedy. Each is important, each is different; and so techniques for creating them should be considered separately.

HOW TO CREATE DRAMATIZED COMMERCIALS

I. *Review the different kinds of dramatized commercials, and decide which style to use in any particular case.* As a comparatively new art, radio advertising still must define its terms. Many techniques have mushroomed overnight and need

to be labeled to make their definitions clear to persons who want to use them. Here are nine types of dramatized announcements:

(According to how the dramatization opens)

- a. With announcer using a phrase like "Let's listen in on a conversation," or "Early one morning, Mr. Jones said to his wife . . ."
- b. With a sound effect (such as a door closing, a cash register or telephone ringing)
- c. With mood-setting music (to indicate almost anything—the circus, the South, romance, the Army, etc.)
- d. With the first actor addressing the second actor (getting into the situation without introduction)
- e. With a monolog by a character actor (with or without an announcer introduction)

(According to special types of dramatization)

- f. A reporter interviewing someone
- g. A dramatization in which a person talks with his conscience (via a filter mike)
- h. A testimonial dramatization
- i. A product-demonstration dramatization.

All these types can be either dramatized from beginning to end or else, and this is usually the most believable form, dramatized only in the lead-in and closed by a straight announcer.

II. *To get more ideas for dramatized commercials, think of the product or service in terms of advertising devices and human conflict situations.* Your dramatizations should portray situations, within thirty to sixty seconds, which will induce the mood most favorable to your advertising objective. Remembering that moods can be static or dynamic and that dynamic moods motivate action, you are ready to consider basing your

dramatized situations on such advertising devices as the basic utility (effect of using the product or service), or the end utility (effect-of-the-effect). Thus, with a beauty soap, the effect is a lovelier skin; effect-of-the-effect is romance. This is the positive approach.

Taking the negative approach, you may portray the effect of not using the product, and the effect-of-the-effect of not using it. Again, in the case of a caffeine-free beverage the effect of not using it might be insomnia, while the effect-of-the-effect might be irritation and inefficiency. This so-called negative approach can be highly positive in results if you develop predicament situations that ring true and get your listeners to associate themselves with the "victim" of the predicaments, thus preparing your audience to accept the solution offered in the commercial. Such situations induce conflict in the listener's mind and demand a solution through the action of buying the product.

III. *Set the scene and situation of your dramatization as fast as possible.* The word "dramatization" inclines thought toward conventional dramatic presentation with its involved development of situation. But the dramatized commercial embraces only one condensed situation, and must be held to strict time limitations. If you are planning a sixty-second spot announcement, ordinarily allow a definite time period, perhaps twenty to thirty seconds, for the dramatization itself, leaving thirty to forty seconds for the straight announcer payoff. This leaves enough time to tell the sales story in detail, but obliges you to start the dramatization quickly, without elaborate build-up.

IV. *Whenever it can be done without straining, create a unified series of dramatized commercials.* Dramatized announcements adapt themselves to series treatment and gain more cumulative impact this way. A convincing series of dramatized spots was created for Bromo-Seltzer by portrayal of the interviews that took place when actual investigators

called on persons who had written unsolicited testimonials to the Emerson Drug Company. Duz has built a series of amusing dramatizations around characters known as the "Duzzem Family."

V. *In writing and production, take pains to make your dramatized commercials highly believable.* If well handled, the dramatization increases credibility but when mishandled by stiff unconversational lines, artificial situations, and phony-sounding voices, it can be ludicrous. In producing dramatized testimonials for a soap product, an advertising agency auditioned hundreds of actresses to find a few who could talk like ordinary housewives. The chosen actresses were coached to bring out this natural-sounding quality even further. Finally, commercials were written with everyday women in mind—in ungrammatical but convincing style. These announcements proved highly successful in boosting sales.

HOW TO CREATE DIALOG COMMERCIALS

I. *Consider the various types of dialog commercials and decide which type is best adapted to your particular purpose.* Here are five kinds of dialog commercials, divided according to who participates in them, and the manner of their participation:

A. Announcers who read alternate lines but *do not address each other* (with or without sound or musical effects)

B. *Several voices* (a male and a female announcer, or non-announcer performers of either sex) who do not address each other but whose lines follow in sequence

C. Two announcers who *address each other conversationally* (either in a light mood or seriously)

D. An announcer and a *member of the program cast* (or an actor hired for the part) who converse, often in a light style

E. An announcer who *introduces a name personality*, who in turn delivers part of the commercial.

II. *Style your dialog realistically, according to the personality of the individuals portrayed.* A few writers have a natural flair for dialog, others have to cultivate it. While the actual dialog writing is secondary, and should follow from the writer's concept of the commercial situation, dialog should be convincing, conversational, and to the point. Tailor dialog to the age, sex, intelligence, and occupation of persons called for in the commercials. The polished announcer, breezy comedian, slangy bobby-soxer, and ridiculous program-stooge—each has his own habitual word choice, sentence structure, and speech rhythm.

If your dialog commercials are built around fixed program personalities, make it your business to speak to them occasionally, observe their speech habits and characteristic expressions. Keep these persons in mind when writing and talk your dialog lines out loud before putting them on paper. Draw freely on the slang of the day, spice your lines with the idioms of colloquial speech, and favor short, forceful words and sentences.

III. *Be sure the idea sequence and over-all impression is relevant to your objective.* Dialog commercials, unless carefully planned and kept in check, may wander from the sales theme and distract attention from major points. Don't aim for precisely what is said in real life, but what must be said to express the action called for by a selling idea. Radio time is too expensive to allow reproduction of mere small talk. Often it is more important to know what to omit than what to include.

HOW TO CREATE COMEDY COMMERCIALS

The humorous approach, at its best, is a painless presentation that attracts keen audience attention and wins plenty of word-of-mouth publicity. However, comedy writing, whether

for a program itself or for a commercial, demands a special type of thinking. It is a difficult job and those who can do it well are highly paid. But whether or not you have a natural bent for creating humor, the following procedures will improve your ability to turn out laugh-provoking, sales-stimulating commercials.

I. *Before attempting to write comedy commercials, acquaint yourself with various humor-creation techniques.* Experts know more than we might expect about mental rib-tickling, and it is an interesting subject to investigate. As a preliminary, you can learn something by considering dictionary definitions of: humor, wit, farce, satire, comedy, amusement, fun, and laughter. As you go further, you may be intrigued by various theories of laughter, one of the most common theories being that it is produced through a sudden feeling of superiority by comparison with the inferiority of others. Another suggests that laughter often is caused by a sudden release of a socially repressed idea. More specifically, you will find that all comedy is either (a) humor of situation, or (b) humor of words (puns, paronomasia, humorous rhymes, malapropism, neologism, comedy alliteration). In its radio form, comedy is a combination of both, and in comedy commercials the stress usually is on situation rather than words.

II. *Create comedy commercials around one of the comedy commercial types.* Don't expect to construct comedy announcements simply by lifting an assortment of related gags from joke books. Build them on basic situations such as these:

A. Announcer who is a member of program cast tells a personal experience in which he unexpectedly mentions the sponsor's product, and then surprises by giving a reasonably good justification for mentioning it

B. Comedian-announcer ribs his sponsor or his sponsor's product, often in monolog

C. Singers go into a comic-jingle routine, performing a ludicrous commercialized parody of a well-known public-domain tune

D. Parody skit in which the name of the product is suddenly introduced

E. Quarrel routine in which a member of the cast constantly interrupts, trying to stop the announcer from delivering his commercial; but the announcer picks up the other person's phrases and turns them into commercial lines

F. A dialect comedian tells an exaggerated story about his favorable experience with the product.

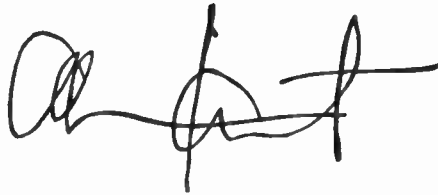
III. *Be sure your comedy scripts are slanted for the particular talent which will perform them.* If your announcer is strictly a straight man, restrain yourself and don't give him comedy lines. If he can handle just a touch of humor, feed it to him gently, or both you and he will feel embarrassed at the outcome. If the talent has a flair for dialects, take advantage of it. In any event, check with the performers to see what they want to do, how they react to what you've written, and what suits them best.

IV. *When planning comedy commercials for comedy programs, integrate them into the script.* The most famous comedy commercials have been tied into program continuities. Harlow Wilcox-Fibber McGee situations for Johnson's Wax, amusing Bill Goodwin-Gracie Allen plugs for Maxwell House Coffee, and other popular comedy commercials have been slipped into the body of the show. This requires collaboration between commercial writer and program writer and means that commercials must be created and approved in a hurry, just a few days—or even just a few hours—before broadcast. But when the result is a laugh-studded, easy-to-listen-to sales story that's remembered and repeated by thousands, the extra effort is certainly worthwhile.

Today if radio advertising were forced to operate without dialog or dramatized commercials, it would be as curtailed as printed advertising would be without strip, picture, and caption or cartoon advertisements. In radio the commercial dialog and dramatizations are the forms that do most to provide variety. And not only are these multivoice techniques a contrast to the Johnny-one-note effect that may result from one-announcer delivery, but they are also a versatile tool in the sponsor's bag of advertising tricks. They heighten interest, increase listenership to the sales message, make possible casual integration with the program, give dramatic impact, offer added believability, and the chance to present a sales story in the appealing garb of comedy.

Chapter 34

Foreword by



Austin Cross-Johnson.

We are serious about musical commercials in view of the fact that we have built a business with them. We believe that they should be a pleasing and intriguing form of sugar-coating the advertising pill. But apparently it isn't that easy.

Agencies, clients, and writers must increasingly realize that irritant jingles, badly written or produced, will end up by killing the goose that laid the golden egg. All of us who write for radio need editing on occasion. We believe that the time has come when radio stations and agencies will have to be a lot more careful of what should be considered acceptable and entertaining musical messages.

As to the future of musical commercials . . . that is up to the listening public. Whether it will rise up against the tide of bad jingles and the constant repetition of some of the least attractive messages is beyond our ability to say. But we do believe that, as in most matters, the good things will last.

Now, in developing a musical commercial, we feel that the following points should be kept in mind: (a) Is the jingle in good taste? (b) Is it properly performed by talent representa-

tive of what the audience considers good listening? (c) Is the sales message presented in such a manner as to ingratiate rather than repel the listener? (d) Will the jingle do justice to what the sponsor has to say?

If a musical commercial cannot answer these questions, it would be better not to use one at all. Let us consider Lincoln's famous quotation—it is still true: "You can fool all the people some of the time, and some of the people all the time, but you can not fool all the people all of the time." If we try to fool the public we are only going to fool ourselves.

Of course opinions vary and our opinions on what we think constitutes a good musical commercial are certainly open to question. That is why we say that all of us who write in this medium need editing on occasion, and we most sincerely believe that the time has come when some form of cogent editorial policy must be forthcoming.

Musical commercials can be attractive!

Alan Bradley Kent and Austen Croom-Johnson have since 1939 written more than forty of radio's most lucrative singing commercials. Their Pepsi-Cola musical commercial was the forerunner of a trend that resulted in their writing 90 percent of such messages heard in one year. Two of these were converted into popular songs of *Hit Parade* stature: "Just the Other Day" and "There's No One But You."

Kent and Johnson combine sound showmanship with careful analysis of sales technique, and have used all manner of musical combinations, from a string bass to a symphonic orchestra. They have sold goods for many advertisers, including Gulf oil, Ford motors, Gillette razors, Mission Bell wine, Griffin shoe polish, Corn products, Lucky Strike cigarettes, and Procter and Gamble.

How to create a hit radio jingle— fourteen steps

MORE THAN ANY OTHER STYLE of radio commercial, jingles are apt to be either brilliantly successful or unhappily mediocre. The reason isn't hard to find. The singing commercial looks absurdly simple, but the actual creative process is complex, even though it may take only a few days and sometimes only a matter of a few hours. While personal talent may be as important as technique, a top sales tune doesn't spring from sheer inspiration, but follows a basic pattern and is evolved by a definite procedure. Here are fourteen experience-tested steps, among them methods used by Kent and Johnson in constructing "Pepsi-Cola"; by Jack Wilcher in "I Like Chiclets"; by Len MacKenzie in "Chiquita Banana"; and by Lanny and Ginger Grey in the "Marlin Blade" song. Follow these steps carefully, add a little of your own imagination, and you will be on the way toward creating a hit sales tune.

1. *Check the sponsor's product and budget to be sure he ought to be using a singing commercial.* A jingle is a safe bet only when you can say yes to all of these questions:

A. Is the product an inexpensive impulse purchase? If not, is there one single idea about the product or service worthwhile saying in itself?

B. Can the product or store be associated naturally with either pleasure or romance?

C. Have I considered the alternative radio devices for presenting my story (straight announcements, dramatized, etc.) and do I still consider the jingle a better method than the others in this particular case?

D. Is the sponsor ready to spend enough money to: (1) do a good musical production job? (2) buy enough radio time to allow the jingle to catch on?

Pepsi-Cola, for example, is a low-cost product bought on impulse. It has pleasure-appeal, but calls for no involved copy story that would necessitate straight, survey, or dramatized copy. The client was willing to spend enough money to hire a top jingle-creating team, give the song good production, and keep it on the air with enough frequency in enough places for enough time to make it a national hit. A somewhat similar story can be told about many other beverage accounts, mainly wines and beers, which have won jingle success. Likewise with popular ditties for bath soap and cosmetics, except that in these cases it is romance rather than taste-appeal which is associated with the product.

II. *Choose the right type of jingle for your particular purpose.* Jingles fall into eight classifications, and each has been used successfully.

All other things being equal, if a competitor is using one type of ditty, strategy suggests using a contrasting type. The length of the jingle, however, should be determined basically by how long the advertising copy story is; a chewing gum needs only a few phrases, while a new kind of hair tonic may require twice the time to tell why it is different and better.

The following listing will help you decide which type should be most effective in your case:

Transcribed Jingles

(Best for spot announcement campaigns and for inclusion in sponsored programs on local stations)

- a. Chain break: fifteen or twenty seconds
(Pepsi-Cola, Chiclets, Dentyne)
- b. Twenty-five second and half-minute lengths
(Adam Hat, Ruppert Beer)
- c. One-minute jingle
(Chiquita Banana, Mission Bell Wine)
- d. Five-second recorded tag on live announcements
(Dubonnet Wine)

Live Jingles

(Since major network programs refuse transcribed jingles, this type, performed by "live" studio talent, is a must for network shows. It is also effective in local programs where musical talent is available)

- a. Local program themes: indefinite length
(Chesterfield *Supper Club*)
- b. Musical identifications: brief
(Cresta Blanca, Campbell Soups)
- c. Fifteen- to twenty-second jingle used after or before a straight announcer commercial
(Super Suds, Lifebuoy, Colgate Tooth Powder)
- d. Longer program jingles: fifty to seventy seconds
(Wildroot Cream-Oil)

III. *Determine the advantage in your case of either doing the creative job entirely by yourself or working with a musician.* Unless you are a composer as well as an advertising copy

writer, it is usually better to have a musically talented person work with you. Above everything else a jingle is a song, and if the melody is relegated to insignificance, the finished result will suffer. Here are the three divisions of jingle musicians, in order of usual cost of services: (a) The free-lance jingle producer who will help you, if you need it, with both music and words, as well as the finished production. (b) The composer who will write music to your own words, if you have more experience in jingle creating. (c) The singer and musician who will perform the jingle, after you have explained to them the interpretation you have in mind, if you are basing your ditty on a public-domain tune.

IV. *Create the jingle through close collaboration with the musician.* Instead of obtaining an advertiser's final approval on a single set of words, and then promising to set these words to music just as OK'd, a more flexible arrangement is needed whereby the sponsor gives approval to a tentative approach, and then if necessary suggests revisions in the finished jingle. This procedure allows close collaboration between the lyricist and musician, and permits simultaneous creation of words and music. This in turn should result in a natural, unhampered tune and a perfect matching of melody and lyrics. Close collaboration is Tin Pan Alley's most successful method of song creation, and it has also produced outstanding results in the jingle field.

V. *Get one outstanding unique idea for the presentation of your jingle.* With singing commercials crowding the air waves it becomes increasingly difficult for any one jingle to be distinctive. This highly important novelty and freshness can be achieved only by deliberately setting out to find a different over-all idea or approach. An obstacle is the inclination of many advertisers to clutter up jingle lyrics with too many copy claims. Insist on making your copy story simple, preferably founding it on a basic theme. Repeat the main point several times, and look for some twist or angle that will express it in a

different way. "Chiquita Banana" originated with the idea of personifying the banana as a Latin-American girl who sings in a characteristic Calypso rhythm. I. J. Fox's "All Girls Are Beautiful" is based on the idea of a singing commercial that would sound like a romantic ballad.

VI. *If you use a public-domain tune, choose one unknown to average listeners, or adapt it beyond easy recognition.* Under the United States Copyright Act a song automatically becomes public property fifty-six years after original publication. Basing a jingle on such a public-domain tune may save time and money. It is difficult, though, to get clear-cut sponsor identification with a hackneyed melody that has been used by several advertisers, and that also reminds the listener of the original words it had in the folk song or nursery rime version. These objections are overcome when a public-domain tune is unknown to the vast majority of the listening public and is changed melodically or given a more modern rhythm. Kent and Johnson took an English hunting song, little known in this country, sensed how well suited it was to the light mood of a cola beverage, added the "nickel, nickel" opening melody, interpreted the tune itself in swing tempo, and added the original "nickel, nickel, trickle, trickle" fade-off music at the close.

VII. *If you use original music, follow the over-all pattern as well as the current style of popular songs.* The new trend in one-minute jingles is toward the tune that follows the popular song format. This musical-lyrical pattern has three advantages: (a) The public is used to it and likes it. (b) Basic melody is given plenty of repetition which implants it in memory. (c) The release, relief, or bridge (as it is variously called by Tin Pan Alley) contrasts pleasantly with the original theme and keeps it from sounding like singsong doggerel. "Just the Other Day" for Mission Bell Wine follows this pattern exactly, and is written in the musical idiom of the day. The same is true of "Chiquita Banana," which not only was

written in the style of a popular tune, but came out when the vogue of Calypso music was sweeping the country a few years back.

VIII. *Take advantage of the "title gimmick."* A singing commercial has no need for a printed title, but it does need some identification that will impress the song sharply on the listener's mind. Tin Pan Alley deliberately repeats a title line three or four times within a number to make it unforgettable. Jingle writers are catching on to this time-tested gimmick. The title words "Just the Other Day" are repeated four times in the Mission Bell Wine song. Another Kent-Johnson tune, a chain break for Sunshine Crackers, is built around the title: "That's What the Man Said!"

IX. *As simply and naturally as you can, blend the novelty techniques of folk songs with the advertising techniques of copy writing.* Jingle lyrics are a new easy-to-sing, easy-to-remember idiom derived from these two sources which must be carefully blended to get a happy balance of entertainment and salesmanship. There are three easily adaptable folk song techniques: (a) the extended nonsense line which causes ears to perk up, illustrated in Grape Nuts Flakes' "Yum, yum, yum, yum, yum, I yim-in-y"; (b) exclamations and sound effects, shown by Chiclets' "Skee-dee whoa! Skee-dee we" and Dentyne's clap hands; (c) stretching of one sound or word into several sounds as in Mazola's "Cook-cook-cooking oil!"

Four advertising devices are especially important in jingle lyrics: (a) the "You appeal" that sings directly to the listener, as in Palmolive's "Oh, shavers, if you crave"; (b) the emotional appeal that talks to the heart rather than to the mind, as in Colgate's "Don't take a chance on your romance"; (c) the testimonial, used largely in the "I" or "we" form by the singers themselves as in "I go for a man who wears an Adam Hat"; and (d) exactness, as in "Just as Jell-O's six delicious locked-in flavors can't be beaten, so the proof of Jell-O pudding's in the eatin'."

X. *Before submitting your jingle for approval or arranging to have it produced, consider why so many ditties have struck sour notes, and check to see whether you have avoided their mistakes.* A singing commercial can go flat for any one of many reasons, seven in particular: (a) The entire jingle lacked one big idea or over-all approach that would have made it entertaining, rememberable, or persuasive. (b) The audience couldn't understand all the words (due to poor lyrics, poor matching of lyrics and music, indistinct diction, too fast tempo, too loud background music, or other production considerations). (c) The lyrics tried so hard to be cute or different that they left out basic sales points and repetition of the product name. (d) The lyrics tried so hard to sell from the word "go," and packed in so many different advertising claims, that the jingle became obnoxious. (e) The melody was so trite that it never caught on, so common that it offered no distinctive product identification, and failed to coordinate sufficiently with the selling ideas. (f) The voices lacked natural sincerity, happy exuberance, and good singing style. (g) The over-all production, musical accompaniment, and the actual mechanical recording job fell apart, due to a multitude of flaws.

XI. *Whenever possible, present your suggested jingles for approval in an actual musical demonstration.* Of all types of advertising copy, radio copy is the most difficult to imagine in finished form before it is produced. To give the prospective jingle sponsor the most vivid and persuasive preshowing, offer him an actual musical demonstration, either in-person or on a record. The obstacle here is *expense*, so cut costs to the bone. Even amateur talent can be used.

XII. *Pretest two or three different jingles.* Pretesting methods for commercials are being applied more extensively to jingles; preliminary recordings of several proposed sales tunes are played before a selected in-person audience and the audience's reactions are obtained. Singing commercials can be tested for degree of approval, clarity, memorability, etc.

XIII. *Don't let penny-pinching or overconfidence spoil your production job.* The climax to preliminary work, and the final factor that determines how the jingle will sound on the air, is production. Listeners are accustomed to the professionally recorded disks of name bands interpreting popular songs, and anything below this quality will stick out on the air waves like a sore thumb. If possible, get a conductor-arranger who has specialized in producing jingles, and be especially careful in choosing singers whose diction is crystal clear. As the jingle-recording specialist Mack Shopnick points out, this combination may run up quite a production bill but it is worth it, for the finished result will be smoothly professional, with selling lyrics unmistakably plain and the musical accompaniment accentuating without overpowering the sales idea.

XIV. *Keep the jingle on the air long enough and frequently enough to give it a fair trial.* The first lesson in all radio salesmanship, and especially in jingle advertising is this: don't expect big results overnight. The sponsor must put behind his singing commercial as much as his budget allows, an appropriation equivalent to those set aside for pushing the jingle successes of the past. Then, if you and the sponsor keep your fingers crossed, you may land up with tomorrow's top hit on the jingle parade.

The sales tune technique is still young, and new, improved styles should be evolved all the time. The best singing commercials of the past are only stepping stones to better jingles of the future. Fundamentally, the singing commercial is one of the most effective of all types of radio announcements. Hearing repeatedly the same melody-and-rhythm combination induces the listener to sing the words, and this repetition forms a series of memory traces which become a remembered fact.

Chapter 35

Foreword by

Edward C. Redding

When making formal reference to a sound effect used in a radio commercial, we who have worked with Sonovox in creating talking sound refer to such an effect as an "air trade mark." It is a good definition for an effect used on the air in a consistent manner, whether or not the sound is articulated by Sonovox.

Naturally, though quick to admit exceptions, we feel that articulated sound will prove to be more effective, combining, as it does, two operations. However it is done, a sound effect can be established in the public mind as an immediate association and reminder of a product or its manufacturer.

There would seem to be a tendency to use sound effects too frequently when there is need for a sensational approach, merely as a noisy attention-getter. However, a selected sound, used consistently in all types of broadcasting, can be a much more valuable property.

It does not eliminate other forms of commercial effects any more than the presence of a printed trade mark eliminates the printed message or pictorial appeal. On the basis of a publication advertisement, let's say that the singing jingle is the

drawing or photograph; the announcer's message, the accompanying copy; the sound, the trade mark.

With such an array of appeals, it's not likely that the listener will escape recognition of the identity of the sponsor, but in many instances the listener who is not focusing his attention on the program will hear the familiar sound effect, while losing the remaining content of the commercial.

It is obvious that a sound related in some way to the product is a preferable choice. However, it is not necessary to be too literal in this regard. If Sonovox is used, the pattern of the sound may be a determining factor, inasmuch as the copy to be used will have a certain rhythmic sequence which will immediately suggest a sound.

The main factor is to use the effect as often as possible, without annoyance, and in all broadcasting, whether network or spot. Then, don't discard it after a short period of time. It is a trade mark, not a "gimmick," and as such is of considerable value as an effective sales influence.

Edward C. Redding is a native of Louisville, Kentucky, having been born there in 1915. He attended local schools, including the University of Louisville, Liberal Arts College.

Redding played his own piano programs on various local stations, and later wrote and produced musical comedies for performance by groups in the Falls Cities on the Ohio.

He came to New York in 1941, did free-lance writing and vocal arranging, also some radio jingles, and engaged in a series of odd jobs when the going was tough. Redding joined the New York Office of Wright-Sonovox, Inc., as manager, in 1944. His previous business experience includes positions in retail merchandising and hotel management.

How to use sound and musical effects in commercials—eighteen methods

IT IS NOT SURPRISING that commercial sound effects cling tenaciously in memory, and help boost advertisers' sales. Throughout human experience, certain sounds have had a unique power to influence people, to make them act. A baby's cry in the night sends a mother hurrying to its side. A school-bell ringing for recess is the signal for a gleeful race out the classroom door. Thunder's awesome echo prompts a dash for shelter. Note how thunder, in particular, attracts attention and suggests action. It is intensely dramatic, comparatively brief, frequently repeated, interestingly varied. Thunder embodies many of the elements of an ideal commercial.

Those radio commercials that use sound and special effects are taking advantage of the characteristic that distinguishes broadcasting from other media: its appeal to the ear only. It is good strategy in creating advertising for *any* medium to accentuate the outstanding feature of that medium. Just as good newspaper advertisements often tie in with news, and good magazine advertisements often highlight information, so good radio commercials often make an adroit use of sound.

THE ABC'S OF SOUND EFFECTS

Here are three basic rules for special effect commercials.

Rule A. Always picture your listeners as living in a one-dimensional world, a world of sound. Every listener impression must be made without the slightest visual assistance. Through sound alone you must create mental pictures, arouse interest, give emphasis, and at the same time present the advertiser's product in a manner in keeping with its character.

Rule B. Bring yourself up to date on the types of sound and special effects available. They are:

Recorded. More than three thousand actual sounds, many of them adaptable in one way or another to radio commercials, have been recorded by transcription companies. Approximately seventy-five percent of the sound effects produced in radio today are recorded.

Manual. These effects are produced by studio technicians with their hands and even feet, by manipulating a variety of surprising gadgets. Manual effects are needed for custom-made sounds and for those not adapted to recording.

Electrical. Sometimes called electronic, these effects include any device operated by electrical impulse, such as keyed oscillators, telephone and bell effects, horns, chimes, buzzers.

Sonovox. The most publicized radio commercial effect, Sonovox is a patented invention owned by Wright-Sonovox, Inc. It simultaneously combines regular sound effects and spoken words, thus creating a new type of effect never before possible. Through Sonovox, radio listeners have heard a train, airplane, horses' hoofs, foghorn, violins, and other musical combinations talk and sing.

Acoustical. The quality and character of spoken sounds can be varied by acoustical devices, principally the echo chamber and filter mike.

Musical. Some of the most beautiful as well as most startling commercial effects are produced by an orchestra, organ, or a small instrumental group playing a score specially written for a radio advertising purpose.

Vocal. Such effects are created by vocal-effects specialists, mainly animal, bird, and baby imitators, and also by singers.

Rule C. Curb any inclination to make excessive use of sound effects. Some people when they first use special effects in commercials are like a boy with new Christmas toys, they want to play with them all the time. But achievement with sound and other effects is measured by quality, not quantity alone. Too many effects on the air would become annoying and pointless. It is better to find a few specially suitable devices and keep using them.

With these ABC's in mind you are ready to apply in your own commercials any of the following eighteen techniques, which include almost every sound devised for commercials.

SONOVOX

The main techniques for this patented device are:

I. *Sonovox on a straight copy theme as a radio trade mark.* This, the most familiar of Sonovox effects, is illustrated by Lifebuoy's articulate foghorn, Bromo-Seltzer's loquacious locomotive, and Cheerios' talking horses' hoofs. Such an effect requires four elements: (a) a brief, rhythmic copy theme, or else the name of the product repeated several times; (b) a recorded sound effect in keeping with the rhythm and implication of the copy theme or product name; (c) a Sonovox unit (sold essentially like talent, licensed for specific use, and never sold outright, a fee being charged for Sonovox performing rights); and (d) a trained Sonovox articulator (provided by Wright-Sonovox, and paid for at A.F.R.A. rates).

In the case of Bromo-Seltzer's talking train, the copy lines are: "Fight headaches three ways: Bromo-Seltzer . . . Bromo-

Seltzer . . . Bromo-Seltzer." The recorded sound effect consists of a train whistle followed by a series of "chugs." Words and the effect are combined by sending the sound from the recording through the two Sonovox units, which the articulator holds against his or her throat. The sound is thereby transmitted through the walls of the throat and out the mouth. The articulator, by silently forming the words simultaneously with the sound, causes the sound to speak.

II. *Sonovox to bring to life an onomatopoeic copy line.* Some copy phrases, though embracing neither an advertising theme nor the product's name, include words like "crack" or "splash" which are imitations of natural sounds. Sonovox can be employed with such phrases to create an unusually dramatic impact. A Sonovox commercial for Tender Blossom Popcorn, using the sound of an orchestral woodblock and a Hammond organ, and articulated with the words "Pop-pop . . . pop-pop-pop" seemed really to make popcorn talk.

III. *Sonovox to create a distinctive jingle.* Even an ordinary sales tune gains a certain unique quality when a musical instrument or group is itself articulated by means of Sonovox. The process is simple, and many ditties have been done this way. A familiar example in the Chicago area is a tune that urges: "Drink Edelweiss, it tastes so nice, drink good old Edelweiss."

SOUND EFFECTS—(RECORDED, MANUAL, AND ELECTRICAL)

IV. *Sound effect to carry out a dramatized lead-in.* Any commercial that contains a dramatized sequence can use a sound effect to heighten the impression of realism, whether it be a car coming to a stop, an airplane flying overhead, etc.

V. *Series of sound effects to create a campaign sequence.* For intelligent unity, such a series must be built around an idea. Royal Crown Cola ran a sequence of chain breaks in

this vein: (sound of wireless) Announcer: "S.O.S. is the quick way to call for help at sea. R.C. is the quick way to ask for Royal Crown Cola—the only cola that can say, and prove, it's best-by-taste-test."

VI. *Sound effect to give personality to a product.* This may be accomplished without direct personification, by utilization of the sound of the product in action. Duz has used an effect that simulates swishing on a washboard in some of its commercials and seltzer products have presented their fizz.

VII. *Sound effect to symbolize a process in manufacture.* Only a few products can be handled effectively in this way. The impression can be outstanding, however, if the product has a manufacturing process that is (a) claimed to be distinctive or to make the product better, and (b) easily symbolized by sound.

VIII. *Sound effect to personify a potential user, as a trade mark device.* Most impressive examples of this technique have occurred in commercials featuring merchandise for pets. Gaines dog food uses the bark of a dog to attract attention and identify the product.

IX. *Sound effect to accentuate a phrase in a jingle.* This works out in a variety of ways, according to the nature of the jingle lyrics and the effect desired. A ditty which affirms "National Shoes ring the bell" is punctuated literally at that point by the ringing of a bell.

X. *Sound effect to dramatize a sales idea.* In the popular network show, *Let's Pretend*, Cream of Wheat presents commercials that close: Announcer: "It's way UP in flavor" (slide whistle up), "It's way DOWN in cost" (slide whistle down).

XI. *Sound effect as a sheer attention-getter.* This procedure was frowned on during the war when it was feared that a siren or similar sound might be mistaken for an official warning. It can be ear-arresting, but should be restrained.

MUSICAL EFFECTS

XII. *Special musical effect to interpret and intensify the mood or sales ideas of a commercial.* Hollywood, which has employed music successfully in film scores, has adapted its music technique to promoting pictures with recorded announcements. A few bars of orchestral music can add more poignancy or suspense than many words. Non-vocal music can also accentuate sales ideas. Maxwell House Coffee has used music to dramatize the different types of coffee that go into the Maxwell House blend.

XIII. *Stabbing musical effect to play up a point and attract attention.* This musical handling, though less imaginative and subtle than the previous method, can be useful in hard-selling copy to highlight separate sales points.

VOCAL EFFECTS

XIV. *Vocal effect to personify a product.* Kools cigarettes use this effect in a commercial sequence which requires a bird imitator, introduced as "Willie the Penguin," to repeat the word "Kools" several times in succession.

XV. *Vocal effect to play up a sales feature.* Oxydol has employed straight announcements which were accentuated by a girl's voice coming in brightly with "that Oxydol sparkle." The voice was so well cast that it actually seemed to "sparkle."

XVI. *Two or more voices speaking in unison to emphasize ideas.* This method, while attention-getting in itself, and perhaps justifiable on that basis, is most convincing when pertinent, as in the commercials for City Service "Double Octane" gasoline which are read, in part, by two announcers in unison.

ACOUSTICAL EFFECTS

XVII. *Filter mike to accentuate a theme line or important*

idea. This was perhaps the first special commercial effect to become popular. It has been employed again and again and is still valuable whenever a high, piercing quality is wanted, to give a spoken line the radio equivalent of boldface type.

XVIII. *Echo chamber to make a phrase stand out from the rest.* This device, favored since radio's early days, distorts sound without giving it the brittle quality produced by the filter mike. Instead, it creates a slightly weird reverberating effect. Like the filter, the echo chamber helps achieve most successful results when used sparingly.

One valuable kind of commercial sound effect often overlooked is the type used at the opening or within the body of a singing commercial. For example, in the fifteen-second transcribed musical identification for Richfield Gasoline, based on the public-domain tune "Good Night, Ladies," the opening is a sound effect and is repeated in the body of the jingle.

Sound effect (musical horn): Ta - Ta - Ta - Ta

Quartette: When you want to roll along

Roll Along

Roll Along

Fill your tank with Richfield Gas

Richfield Gasoline!

Sound effect (musical horn): Ta - Ta - Ta - Ta

Quartette: Merrily you'll roll along

On Richfield Hi-Octane!

Whistling is another type of sound effect which can be employed to advantage in the musical commercial. A good illustration of this is the chain-break transcription which follows. It was created by Jack Wilcher for use by Dentyne Chewing Gum.

(First line whistled)
First you learn the whistle
(Short whistle)
Then you sing it
Dentyne Chewing Gum
(One phrase whistled)
Dentyne—delicious, refreshing
Dentyne!

In the era that lies ahead, sound effects seem destined to maintain their noticeable niche in the radio-advertising structure. As television competes more and more with the conventional broadcasting medium, sightless radio will have to make increasingly good application of its dominant characteristic, the use of *sound*, to attract attention and create retention. While TV advertising also employs sound, it is only in "blind" radio that the listener is appealed to through the ear alone. Hence a variety of commercial announcement sound effects will no doubt continue as long as radio itself.

Chapter 36

Foreword by

Horace S. Schwerin

As Hugh M. Beville, Jr., mentions elsewhere in this book, pretesting of commercials is even more important than testing them. By "pretesting" we mean finding out how effective commercials are before they are put on the air.

In our own work at Schwerin Research Corporation since the war (for which twelve years of testing experience and experiment were a groundwork), we have tested hundreds of commercials. We have found what people liked and didn't like about them. We have checked into believability, understandability, rememberability. We have also identified the types of people who like the various commercials, and seen whether these are the people who constitute a logical market for the product advertised.

One of the things that we have definitely learned is this: *a commercial can be well liked and can also sell the product.* The point may seem painfully simple to some readers, but it was very important that research take it out of the realm of guesswork.

Perhaps the most encouraging note we have found, in our work both on programs and commercials, is the enthusiasm of broadcasting leaders for this kind of research. There is a lot

of scholarly argument these days as to whether listeners are getting what they want to hear. Debaters on both sides reach their conclusions mostly on the basis of their own biases. Maybe a fairer method would be to learn what the public themselves actually like and dislike. Research today can do just that, and can help producers and writers to channel their creative efforts toward giving people more of what they like—and, in the process, attract more listeners.

Horace Schwerin was a pioneer in qualitative radio research before the war, testing hundreds of programs and commercials before club and studio groups. During the war he directed the Army's food conservation study which received nationwide attention when it led to savings of \$110,000,000 annually at a time when food shortages threatened the success of the war effort. Captain Schwerin also was in charge of testing "G.I. commercials" and shows beamed to troops overseas. Since his discharge early in 1946, the Schwerin System has conducted over four hundred tests of programs for leading networks, stations, sponsors, and agencies.

How to pretest

commercials

PRETESTING OF COMMERCIALS applies to any method that allows a sample cross-section audience assembled in a studio to hear a program commercial or spot announcement before it is put on the air, and that determines eventual total audience reaction on the basis of the test audience's response. This response is analyzed in terms of such factors as like and dislike, remembrance, credibility, comprehension, and sales theme impact. It is a technique that can be applied at various levels of scientific accuracy and thoroughness, but has been used most successfully by independent research organizations.

Pretesting is described here in its advanced application as a well-developed method capable of producing valid results, comparable to proved procedures for testing newspaper and magazine advertisements. The method outlined is a combination and to some extent a simplification of techniques developed by various research experts. If situations prevent pretesting on quite such an extensive scale, follow those steps which are most important in your testing problem, and adapt the basic idea in each procedure.

An advertiser who was trying to choose one radio jingle out of a half-dozen submitted to him, played the different songs on recordings over the loud speaker system of his factory's lunch room, judging by the employees' response in terms of applause. This was pretesting at its simplest, but the applause was so overwhelmingly in favor of one tune that it was probably indicative of mass response. For a more systematic procedure adapted to a wider variety of problems, follow these experience-proved steps:

I. *Map out a plan for pretesting which is adapted to the commercial problem at hand.* To avoid confusion, plan pretesting procedures on a step-by-step basis, testing commercials for one advertiser at a time, and isolating problems under consideration and factors involved. A testing plan should include the following information:

- A. Name of advertiser.
- B. General type of commercial to be tested.
 - 1. Program commercial.
 - 2. Spot announcement.
- C. Basic nature of commercial problem.
 - 1. Are you testing for best radio *copy appeals*, such as social approval *vs.* style *vs.* comfort, etc.?
 - 2. Are you testing for best radio *presentation devices*, such as straight announcement *vs.* dialog *vs.* jingle?
 - 3. Are you simply testing two or three *alternate* commercials against each other to see which is most effective?
- D. Determine whether the particular problem will be conclusively answered by testing for only one of the following factors:
 - 1. Instantaneous audience reaction—liked or disliked.
 - 2. Remembrance.
 - 3. Comprehension.

4. Credibility.

If so, base your test largely or entirely on audience response to the pertinent factor.

E. Otherwise, and in *any* case where you want a revealing over-all picture, test each commercial for several or all of the factors in D; and in addition, to get a more conclusive answer, test for sales-theme effectiveness and sales response to a "hidden offer" added to the closing of the commercial.

F. Prepare two, three, or more commercials for testing, and be sure that each commercial actually conforms to the identification or label given it in the pretesting plan.

1. When testing for *appeals*, the alternate commercials should be presented by the *identical device* (straight announcer, for instance). Further, if one commercial is labeled as featuring "good grooming" or "economy," for example, refer to "good grooming" or "economy" several times within the commercial, to make an over-all impression.
2. When testing for *presentation* devices, the copy appeals should be as identical as possible.

If program commercials are being tested, play the entire program—entertainment and commercials, just as they will be heard on the air—either through a recording, or by a live announcer from one studio to another through a closed circuit. If spot announcements are being tested, surround each spot with program material that simulates on-the-air programming, either by playing the spot before or after a program or by inserting it in a spot-participation program, according to the set-up most likely to be used in actual broadcasting.

II. *To get basic listener reaction to a commercial, test for like or dislike.* The degree of approval felt by an audience

greatly influences a commercial's selling power. It helps determine how attentively people will listen to a commercial, how well they will understand it and especially how well they will remember it. Horace Schwerin proved the relationship of liking to remembering in a series of carefully controlled experiments in the U.S. Army. As has already been mentioned, Schwerin's extensive tests showed that "G.I. commercials" urging better care of shoes were best remembered and acted upon when they were either extremely well liked *or* extremely disliked. While a much disliked commercial may be well remembered, it is often likely to be remembered together with disagreeable associations which counteract the buying impulse. Since the "like" and "dislike" reaction is indicative but not always conclusive or comprehensive, you will often want to check further audience reactions.

III. *To determine how well a commercial is remembered, test directly for memorability.* Remembrance of a commercial has two aspects: (a) memory of the sales statements made, and (b) memory of the radio device used to present those statements (comedy dialog, name announcer, sound effect, etc.) After playing or reading the commercials to be tested, divert the attention of your sample audience by playing diversion material such as a half-hour of recorded drama or music, without commercials of any kind. Then, to test how well the sales statements are retained, make perhaps five statements, either orally, on a slide, or on a typed or mimeographed sheet of paper, two of which are applicable to the commercials tested. Ask the audience to check those statements which they believe were made in the commercials.

To check how well the presentation devices are retained, ask all members of the test panel to describe briefly the announcement they heard; or if several announcements were played one after another, ask them to describe the announcement they remembered most vividly. This type of pretesting was used in an instance where four distinctly different presentation de-

vices had been created for a spot announcement series, and the advertising agency wanted to determine which one of the four treatments had the greatest memorability value.

IV. *To determine how well a commercial is understood test directly for comprehension.* Comprehension was tested in the case of the hit jingle, "Chiquita Banana." A panel of 513 housewives representing a cross-section of American women listened to a recording of the Calypso-style ditty, and were asked two questions. Answers to the first question, "How do you tell when bananas are fully ripe?" were 95.5 percent correct.

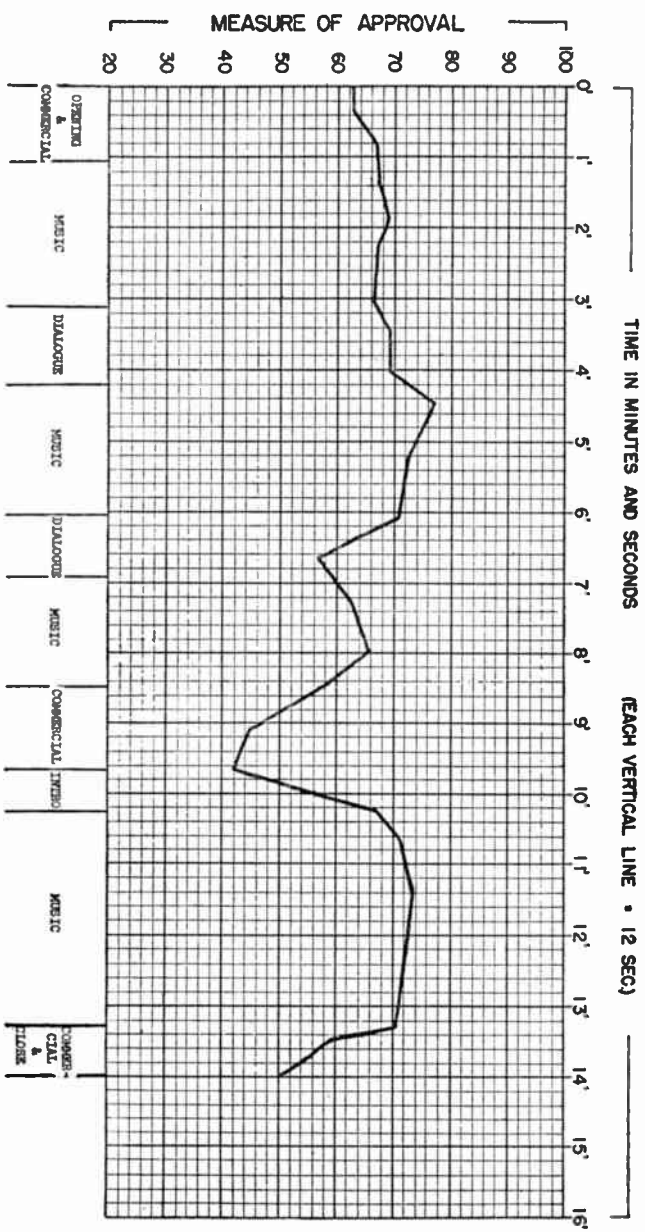
<i>Answers</i>	<i>Total</i>	<i>Percent of Total</i>
	513	100.0
When skin is golden and flecked with brown.	214	41.7
When flecked (or specked) with brown.	213	41.5
When skin begins to turn brown.	36	7.0
When brown spots appear on the skin.	27	5.3
When yellow.	14	2.7
Yellow tinged with green.	6	1.2
By the color of the skin.	3	0.6

Answers to the second question, "Where should bananas never be kept?" were 100 percent correct. All 513 women said: "In the refrigerator!"

An alternate method for testing understandability involves submitting to the test audience a series of statements concerning the product discussed in the commercial, some of the statements deliberately incorrect. Members of the panel are asked to pick the statements which come closest to what they actually heard.

V. *If there is any question whether listeners believe the message, test for credibility.* When the home radio audience thoroughly believes what your commercials say, the battle is half won. Pretesting has indicated that some much-repeated, survey-substantiated radio campaigns are viewed rather skept-

nighttime popular musical show



nighttime comedy program

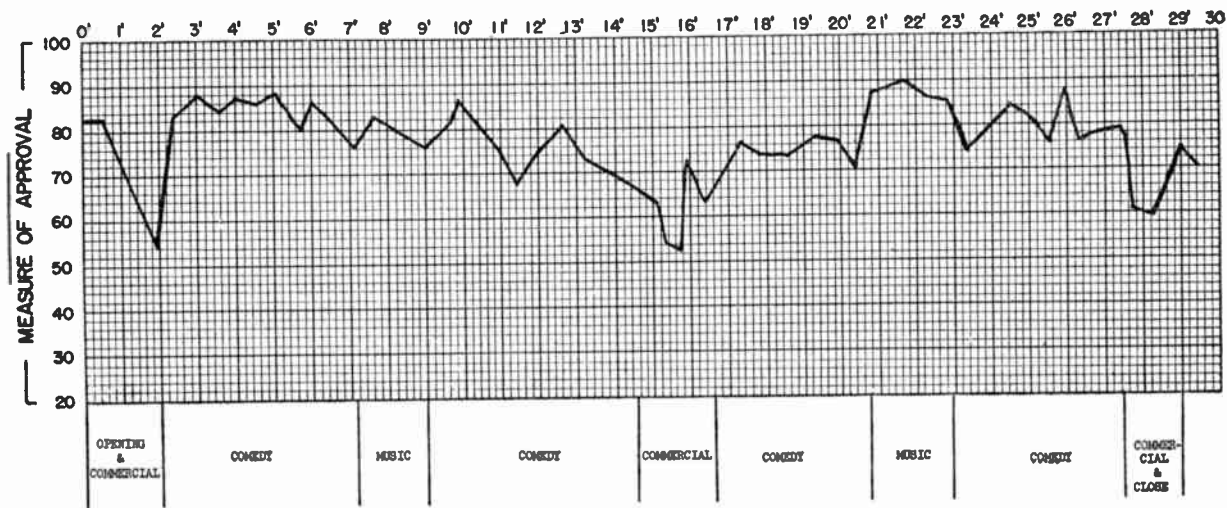


Figure 117. Program profiles of audience reactions for popular music show and for a nighttime comedy program.
 (Source: *The Schwerin System.*)

tically by typical listeners. To find out whether your commercials are credited as true, make perhaps five statements, two of which are applicable to the announcements tested, and ask the audience to check their belief or disbelief in the truth or falsity of each statement.

VI. *In pretesting program commercials, analyze the program profile to see how each commercial is liked in comparison with surrounding program material.* Figure 117 shows the profile of a nighttime popular music show and of a nighttime comedy program. An audience profile, though requiring considerable tabulation and intended primarily as an analysis of a program as a whole, will tell how commercials are liked or disliked in comparison with surrounding program material. Usually the profile dives down whenever a commercial occurs. A few highly entertaining commercials, however, have pushed the profile up, showing the announcement was enjoyed more than the preceding entertainment. This is an especially important test for integrated-type commercials. And with any style of commercial it is interesting to note the profile of the commercial itself, for audience reaction to the lead-in and subsequent elements as the commercial progresses.

VII. *To check the effectiveness of alternate sales themes, present commercials in which you mask the product, and to check pulling power, insert a product offer in the closing.* One way to check alternate sales ideas or theme lines is to create three commercials without using the product name, implying that each commercial is for a different product. For example: Beauty Soap A, Beauty Soap B, and Beauty Soap C. Present a different theme idea with each of the three commercials, and ask your test audience which one of the three products they would want to buy.

VIII. *After the regular testing period is over, elicit further response from the audience by means of discussion.* The testing techniques described necessarily limit the range of re-

sponse you will get from your audience. For testing purposes, various factors must be arbitrarily categorized. Still other phases or nuances of reaction not included in your basic tests can be useful to those who write and plan commercials. Stimulate these reactions by a discussion period following the testing session. Ask your audience what they think about the commercials they heard. Were they in good taste? Did they make sense? How do they compare with other commercials? The answers to such questions should help in evaluating responses obtained from formal testing.

IX. *Postselect your test audience by analyzing their reactions, to minimize distortion of personal bias.* To get a true picture of commercial scores, break them down in terms of audience groups, using a questionnaire that inquires into each panel member's age, sex, education, approximate income, radio listening habits, and brand preferences in relation to the products advertised in the test. Persons who use the brand advertised tend to favor the commercials; persons who use a competing brand tend to react adversely.

Postselection may also show that your commercial is well liked by the audience as a whole, but not by the particular segment of the audience most apt to buy the merchandise. A singing commercial for a men's product appealed strongly to the women in the test audience, but not to the men. While the copy story of the lyrics was geared to interest the male listener, the melody and presentation proved to be largely feminine in their appeal. A reverse instance occurred in the case of a shoe-whitener commercial, which appealed more to men than to women, though women are the natural market for such an item.

X. *With each commercial tested, deduce an evaluation for each of the specific factors and compute a total score for each commercial.* There are commercial problems which can be solved quite satisfactorily by testing for only one factor, such as remembrance, credibility, etc. In more complicated prob-

lems, however, and particularly where the final question is not "which commercial is best understood," or "which commercial is best remembered," but "which commercial will *sell* the most," it is sound procedure to test for several or all of the factors discussed. If a commercial scores high not only on the reaction factor (like *vs.* dislike) but also on comprehension, credibility, and remembrance—and if in addition it pulls well when a hidden offer tag is added—you are *sure* you have an unusually effective radio announcement.

Pretesting of commercials has this in common with other forms of advertising research: while it cannot think for you, it can place pertinent facts at your disposal which will help you to think more accurately and productively. The question every radio advertiser would *like* pretesting to answer is: "What is the best possible commercial for my product?" Pretesting cannot answer that, but it can tell which one of certain commercials that have already been created is likely to prove most effective. This in itself is a valuable contribution, and recent developments indicate that commercial pretesting is assuming a place side by side with copy-testing techniques used to evaluate newspaper and magazine advertising.

Chapter 37

Foreword by

A handwritten signature in black ink, appearing to read "H. V. Allen". The signature is written in a cursive style with a long horizontal flourish extending to the right.

I am delighted that someone in the radio industry has written a book which includes a detailed analysis of radio commercials. This particular type of advertising plays such an important part in the daily lives of many million Americans, that it is high time it received professional analysis.

There is too much general condemnation of the radio commercial and too little analysis of what is wrong with particular commercials. Most of us agree that we do not want our radio run by our government. The advertising sponsor makes it possible to minimize government control, but the advertising sponsor himself must be controlled. The more we can develop sponsor self-control, self-censorship by the advertising agency, and high standards in advertising on the part of the broadcasters through their own action, the less need there will be for outside criticism or censorship.

During the quarter century in which I have been associated with radio broadcasting, I have seen an enormous improvement in both the quantity and quality of commercials. This comprehensive discussion of radio commercials should provide further stimulus in the right direction. I herewith subscribe for a first-edition copy.

H. V. Kaltenborn is very literally the "dean of radio commentators," and one of America's best-known speakers and authorities on national and world problems. Kaltenborn's brisk diction and pungent comments were first heard over the air in 1922, the year commercial broadcasting began. He has been a network news analyst since 1929.

Listeners heard his reports on World War II directly from the British Isles, Italy, France, Germany, West Africa, Latin America, and the Southwest Pacific. Kaltenborn has received many plaques and honorable mentions, winning first place as "most popular radio commentator" in polls conducted in 1939, 1940, and 1941. The founder and first president of the Association of Radio News Analysts, he is also a member of the Twenty Year Club of Radio Pioneers, and the author of numerous books and articles on politics and current events.

Ten most frequently made criticisms of commercials

A SMALL BUT HIGHLY ARTICULATE SEGMENT of private and government opinion has singled out the radio commercial as the object of its disapproval, and tongue-lashed it into prominence. Meanwhile, the radio industry has sat back in annoyed silence, like a man waiting for a storm to blow over. The storm continues, however, and is likely to be an ill wind indefinitely unless one of two circumstances should rescue the radio commercial: either, as critics and cartoonists already have predicted, the television commercial will replace it as the public's whipping boy; or else the radio, television, and advertising industries will begin to counteract criticism with the provocative, little-known defense which both forms of air-wave advertising deserve.

HOW CRITICISM OF COMMERCIALS BEGAN

One of the most popular misconceptions is that radio advertising has been on trial only recently, or that censures appear only in sporadic waves. On the contrary, a short two months

after WEAF broadcast its first commercial program a critic asked: "Should Radio be Used for Advertising?" In the November, 1922, issue of *Radio Broadcast* he answers his own question:

. . . Concerts are seasoned here and there with a dash of advertising paprika. You can't miss it; every little classic number has a slogan all its own, if it is only the mere mention of the name *and* the street address *and* the phone number of the music house which arranged the program. More of this sort of thing can be expected. And once the avalanche gets a good start, nothing short of an Act of Congress . . . will suffice to stop it.

Especially in the early years of radio, contributors of such items were welcomed with open arms by newspaper editors, who feared that radio advertising would cut into newspaper revenue. While the publishers' reactions magnified apparent listener resentment toward early commercials, it does not account for accusations in trade papers, nor does it explain the anxiety felt by prominent government leaders such as the then Secretary of Commerce Herbert Hoover, who less than a year after the first commercial programs had gone on the air told the first annual Radio Conference in Washington:

It is inconceivable that we should allow so great a responsibility for service, for news, for entertainment, and for vital commercial purposes to be drowned in advertising chatter. . . .

Hoover's anticipations, however, as well as other objections to direct selling up to that time, were prompted not by any tidal wave of radio blurbs but mainly by the sponsored programs on the only station which regularly carried advertising during this pioneer period—WEAF in New York. Today known as WNBC, this station continued for several years as the commercial leader because of a series of agreements between WEAF's owners, the American Telephone and Telegraph Company, and other broadcasters.

WHAT PROVOKED THE FIRST ATTACKS

Not only was WEAF virtually the lone instance of radio advertising, but what advertising it did allow was limited to either dignified institutional messages or brief and unobtrusive sponsor identifications. There was no sudden nation-wide spread of commercialism to prompt these first attacks. It was the mere fact, as the objectors themselves agreed, that radio was being used for advertising. That critics resented radio advertising in and of itself, and not because it was misused, is further indicated in a 1923 issue of *Radio News* opposing WEAF's sponsored programs:

Regardless of how carefully censored messages may be, the objection to them still stands. If radio fans have to listen to an advertiser exploit his wares, they will very properly resent it, even though the talk may be delivered under the guise of public interest.

This observer admitted the business demand for WEAF's advertising facilities, praised the station for sensing that the radio audience might regard the advertising message as an imposition, and noted that WEAF required subtlety and prohibited bald statements. Still the writer counted the commercial an "insidious danger." Like many of the more recent self-appointed sentinels, he would have liked to advocate a commercial-less radio. This idea has been bobbing up in critics' minds ever since but most of them, having the common sense to know that a government-operated, tax-supported system could not present the lavish, top-caliber radio fare which they now enjoy, apparently repress their original impulse and single out the commercial announcement as a target for pent-up emotions.

THE TEN ACCUSATIONS

Despite the television industry's far-sighted efforts to forestall criticism, the tele commercial may soon be exposed to

similar accusations, and so an analysis of the charges against radio commercials has, by implication, a second significance. Careful review of hundreds of criticisms which have appeared during the last twenty-five years in many publications representing a wide range of viewpoints, as well as study of the charges against commercials in the famed Federal Communications Commission "blue book" of 1946, shows that the major attacks on commercials, by private and government critics, fall into one of these ten basic categories.

I. *Broadcasters are morally and intellectually negligent* in allowing commercials to intrude so jarringly upon the ears of the listening public.

II. *Commercials take too much time* from the entertainment part of programs, and seem to get longer every year.

III. *The vast majority of the listening public is thoroughly fed up with radio commercials*, as indicated by at least one survey and countless letters of protest.

IV. *Commercials falsify or misrepresent* in their zeal to sell their product.

V. *Radio is the black sheep among advertising media*, and is conducted on a much lower level than newspaper, magazine, and outdoor advertising.

VI. *Commercials appear to be conceived for listeners of below-average intelligence*, as indicated by tedious repetition, incredible exaggeration, silly jingles, and obnoxious references to physiological subjects.

VII. *Announcers frequently are repulsive in their delivery*, appearing either to coo, blat, or lull, or else to slap the listener with a mechanical-sounding hammer-and-tongs delivery.

VIII. *Entertainers, stars of a program, are obliged to yield their integrity* when sponsors require them to participate in commercials.

IX. *Radio sponsors and persons in the broadcasting industry are enjoying ill-earned incomes* through such questionable practices as cluttering up the air with blurbs that are spaced much too closely together.

X. *Advertisers and broadcasters are doing little if anything to improve the quality of radio advertising*, and appear thoroughly satisfied with the status quo.

No single person or government organization has ever made all ten of these charges, and no one has ever attempted to answer them all. In view of the almost complete absence of specific refutations, it might almost be assumed that there are no answers. Actually, while these arguments have some elements of validity, some may also tend to be either somewhat superficial, one-sided, or merely emotional.

Regardless of what prompts their accusations (and this must remain to some extent merely conjecture), the critics have propounded a formidable, logical-sounding indictment which serves to keep radio stations and advertising agencies on their collective toes, and which deserves a point-by-point answer.

Usually when the radio industry has broached this subject, it has either conscientiously announced further steps to improve itself or has portrayed with refreshing humor some of its past indiscretions. Fred Allen, radio's gravel-throated satirist, is a master of this art and appeared in top form with Doc Rockwell and the actors, Reed and Smart:

Doc: Some of those soap commercials drive me nuts, Fred.

Allen: You mean the ones that tell you how to improve your social standing, using their soap like this?

Doc: Folks! Have you tried Aroma—the new all-purpose scientific bath soap? Aroma has that super-lather, that hustle-bubble. Do your friends say “Wow” when you come into the room? You may have dermatitis. Try a cake of Aroma in your bath. You will be as fragrant as a tiger lily. Do what John Brown did. John Brown was a secretary to a big businessman.

John Brown had you-know-what. He had to take dictation hidden in a closet. When the boss wanted to dictate a letter, he opened the door. But one day someone told John Brown about Aroma soap. That night he tried it. The next morning when the boss wanted to dictate a letter, he opened the office door.

(Door opens)

Reed: Come in, Brown.

Smart: Yes, sir.

Reed: Gad! What is that fragrant tiger-lily odor?

Smart: It's me, sir.

Reed: You smell lovely, Brown.

Smart: Yes, sir. Shall I get in the closet, sir?

Reed: No, Brown. Come sit on my lap.

Doc: Yes, today John Brown takes dictation sitting on his boss's lap. Some day he will be a vice president. Do you want to sit on the boss's lap? Do you want to smell like a tiger lily? Try a cake of Aroma tonight!

(Chord)

Of course, Fred Allen's ribbing of soap commercials was done in a mood of mellow humor. Other critics, though, who have cast verbal harpoons at radio ads have been very much in earnest and remarkably voluble.

Chapter 38

Foreword by

Robert A. Schmid

Having spent more than a dozen years in the business end of the land of the free offer and the home of the brave client, I feel that I have more than a dilettante's interest in differing with the current favorite indoor sport of barbecuing broadcasters. And so I take real pleasure in introducing Mr. Wolfe's chapter in which "The Commercial Talks Back." Sometimes I wish more of us in the industry could—and would.

Time was when I could enjoy a dinner party as affably as the fellow across the table. But now— What could be more pleasant than to have a beautiful blonde dinner acquaintance (all she caught from the host's mumbled introduction was that you were "in radio") lean across the damask and confide in an ear-splitting whisper "a typical woman's viewpoint on your programs"? I'll tell you what could be more pleasant: a cozy fortnight on the inquisition rack, that's what.

Everyone, it seems, is an embryo radio critic. While I squirm in my freshly pressed midnight-green dinner pants and resist the impulse to rip out those beautiful blonde tresses at their beautiful brunette roots, the broadcasting industry is laid bare to the whole company's scalpels.

First of all, this typical woman is so typical that she winters in Palm Beach, summers in Bar Harbor, and has hardly a rackful of Mainbocher rags to her name. Second, her typical viewpoints consist primarily of one high-pitched wail about the terrible programs that "nobody" listens to anyway (How'd *you* hear about 'em, modom?) and the wonderful programs that "nobody" misses (funny they never get a rating, babel).

Desperation generally induces enough courage to enable you to make a basic comparison between the American way of radio, with all its horrendous commercials, and the British system, with its tax-supported, plug-free wireless fare. You grant that "and-now-a-word-from-the-sponsor" is often a cue for suddenly upset digestive tracts from coast to coast. You admit that a lot of people, present company included, would be far happier if the gentleman from Ashtray, N.C., would cut his spiel to a fast ten-second puff. But you patiently explain that private enterprise, voiced in the paid commercial, is what enables all us citizens to hear (if we want to) the finest entertainment in the world—and that our blessed British cousins actually listen to their sort of program a little less than 'alf as much as we do to ours.

I am convinced that all four networks are doing their best to keep radio at its highest, most entertaining pitch—and that pitch is set by the audience. Every web has its own staff of intelligent, sensitive people who spend their waking hours making sure that commercials and scripts and lyrics conform to prescribed standards of good taste and public service. It's your standards, as listeners, that we have to meet—and try to raise.

Many blue-sky solutions have been offered for the problem of radio commercials, but to borrow a phrase from Colonel Stoopnagle, for a "shake-at-able" approach, I turn you back to Mr. Wolfe.

advertising, research, and press information for the Mutual Broadcasting System, is one of the most versatile men in network radio—an executive, researcher, writer, promoter, and highly entertaining speaker.

He was graduated from Princeton in 1932, the youngest in his class, and joined the Lawrence Fertig agency, switching the following year to the radio department at Young & Rubicam, Inc. In 1934 he was lured to the top-notch C.B.S. promotion department. Then in 1936, M.B.S. asked him to direct its sales promotion activities. At Mutual he won a flock of awards for some of the best promotion pieces of the last decade.

By the time he was thirty-two, Schmid was made vice president in charge of advertising, promotion, and research, and when only thirty-four was appointed to his present position.

The commercial talks back— an answer to critics

EVEN RADIO'S MOST ARDENT SUPPORTERS would hesitate to claim that commercials are anywhere near perfect. Nor would they defend the commercial in a whitewashing manoeuver to prevent criticism. No commercial will please all of the people all of the time, and a certain amount of criticism is inevitable and helpful. But the critic's role will be more constructively important when he takes into consideration the often overlooked facts which contradict in a large measure the most common charges against radio ads.

1. *Are broadcasters morally and intellectually negligent in allowing commercials to intrude so jarringly on the listener?* Those who make this objection, while conceding that advertising as a technique is a recognized instrument of society, commonly overlook this basic fact: certain fundamental psychological irritants are inevitably present in radio which are absent in other advertising media, and broadcasters are not responsible for them. The first of these four unavoidable irritants is:

A. Radio's inability to give the listener the choice of what advertisement to hear and when to hear it. Publications not only permit their readers to decide what advertisements, if any, they are to read, and when they are to read them, but are unable to prevent them. By the very nature of electrical transmission to a mass audience, the commercial must be more intrusive than the printed advertisement; and it is this interference, perhaps, more than the commercial itself, which stirs up resentment. Psychologists recognize that interference with progressive activity is the fundamental cause of anger.

B. Radio listening is essentially a group activity. What if every member of the family had to go along with Sis when she daydreamed through her love-story magazine? And if Dad had to read the fashion reviews with Mom, and Mom had to read the sports columns with Dad? The exact equivalent of these situations is created by the common habit of group listening; and not only are listeners exposed to programs which do not interest them, but to advertising which does not interest them, because (as in publications) the type of advertising is geared to the type of audience.

C. The better the program becomes, the more the commercial will be resented. This unfortunate paradox stems from the obvious fact that the more the listener enjoys the entertainment and the closer it holds his interest, the more he will be irritated by any interference, no matter how subtle or informative.

D. The psychological reaction to the human voice. No one can listen to a voice with quite the same detachment with which he reads the printed word. This emotional response produces extreme reactions in radio listeners, causes some to fall in love with announcers, sight unseen, and helps make others commercial-haters. Why put all the blame on broadcasters or advertisers? Critics should consider how largely these four inevitable irritants are responsible, and then either ad-

just themselves to them or tune out commercials altogether.

II. *Do commercials take away too much time from the entertainment part of programs, and are they getting longer every year?* The fallacy lies in comparing the length of commercials in the 1920's with the length of commercials today. In the twenties, radio was still an experiment, and as late as 1931 the broadcasting industry suffered a net loss of a million dollars. Why compare the indirect selling announcements of this period with the direct selling of the new era, which not only supplies better, more costly programs, but maintains radio on a sound, self-sufficient basis? The comparison is false because it is made between two incomparable periods. Actually, commercials today occupy only 6 to 10 or 12 percent of total radio time, while publication advertisements usually occupy 50 percent or more of the total magazine or newspaper space.

III. *Is the vast majority of the listening public fed up with radio commercials?* If there ever was any doubt about the answer to this accusation, it is thoroughly dispelled by the nation-wide survey conducted by the non-partisan National Opinion Research Center. This study shows that 62 percent of the listening public prefers programs with, rather than without, advertising; that two-thirds are satisfied with radio advertising as it is; that one-quarter is willing to "put up with it"; and that only 7 percent would prefer a commercial-less radio. Other queries reveal that the American people not only like and trust radio, but believe it does a better all-around job than the newspapers or movies.

ALLEGED MISREPRESENTATION

IV. *In their zeal to sell their products, do commercials frequently falsify or misrepresent?* From the Federal Trade Commission come these surprising facts: In 1942, of the total of 362,827 printed advertisements examined, 18,221 or 5.02 per-

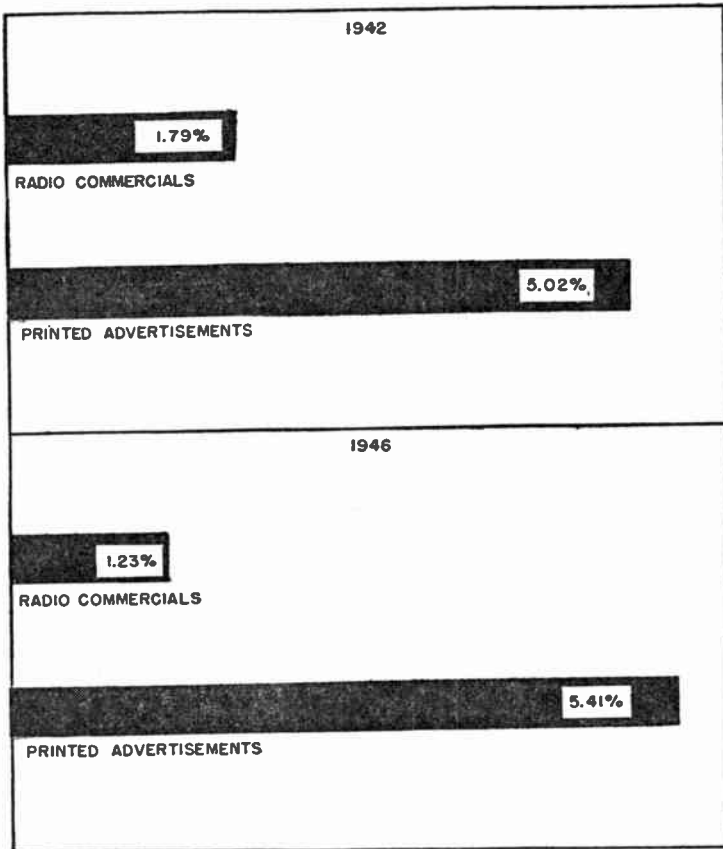


Figure 118. Percentage of printed advertisements and radio commercials set aside by the F.T.C. in 1942 and 1946 as possibly false or misleading. (Source: *Federal Trade Commission.*)

cent were marked and set aside as being possibly false or misleading. Of all the 1,001,450 radio commercials reviewed, only 17,925 or 1.79 percent were set aside as possibly false or misleading. According to the F.T.C. report covering 1946, 5.41 percent of printed advertisements were set aside as possibly false, and only 1.23 percent of the commercials were placed

in this category. These statistics are shown graphically in Figure 118.

V. *Is radio the black sheep among advertising media?* It would be easy enough to answer this accusation in detail, but simply put the first four answers together, and you get a refutation of this charge.

VI. *Are commercials conceived for listeners of below-average intelligence, as indicated by repetition, exaggeration, and jingles?* Though it is true about 56 percent of the American people have not gone beyond the eighth grade, few radio advertisers work on the outdated observation that most adult Americans have the mentality of only a twelve-year-old. But they do work on this premise—that a large part of the radio audience is only half listening, is either talking or doing something else while the radio is on, and that the audience at any particular program or spot announcement time is constantly changing. To make an impression on this half-listening, ever-moving parade, radio advertisers find it necessary to make their statements plain, simple, and unmistakable, especially because the listener, unlike the reader, cannot reread radio copy. And since the radio advertiser has no bold type or flashy lay-outs at his disposal, he must use either repetition or a sound or musical effect to create a comparable impression. The National Opinion Research Center's study shows that many listeners actually enjoy jingles and other special devices; and as far as exaggeration is concerned, the process is exactly equivalent to many advertising approaches used in printed media.

VII. *Do announcers either coo or lull, or else slap the listener with a mechanical, hammer-and-tongs delivery?* Do critics ever remember that announcers are human, that they have their ups and downs? Or that they are frequently harassed, nervous, and tired? On the other hand, listeners sometimes are voluntarily surfeited by too much listening and become hyper-

critical of all radio voices. The general high level of what comes out of the loudspeaker, and the broadcaster's care in choosing staff announcers, should make one hesitate before ripping into announcers. Dan Ehrenlich of WOR, New York, wrote:

I audition approximately one thousand men a year, and only about one percent of the auditionees are ever considered for staff employment; the rest must be discarded because of inexperience or incompetence.

Not only are broadcasters showing discrimination, but announcers themselves are making a more conscientious, intelligent effort to avoid the extremes, and to read their commercials as naturally and inoffensively as possible.

VIII. *Do stars of a program yield integrity when they participate in commercials?* Those who make this charge would appear reluctant to accept the basic formula of advertising-supported radio. Ignoring the fact that radio is a new medium unlike anything that preceded it, they compare it with the theatre where the performer never takes the role of a salesman. In the theatre, however, you pay for your entertainment and get pretty much what you pay for. In radio you don't pay for your entertainment, but you must expose yourself to advertising messages whether they come from an announcer, the star of a program, or anyone else, so that another man—the sponsor—will be willing to pay for it. Radio performers usually understand how true this is and find that they are maintaining their integrity despite the sideline moralizers.

FREQUENCY OF COMMERCIALS

IX. *Are broadcasters enjoying ill-earned incomes by cluttering up the air with too-closely-spaced commercials?* The simple truth about this accusation is this—broadcasters often responsible for advertising abuses are the ones who are making the least money. These are the newer, smaller, or less financially

secure stations urgently in need of business. With spot announcements sold at relatively low rates as their chief source of income, they must run their spots pretty closely together if they want to stay out of the red, and it is this practice as much as any other that makes listeners *see* red. Most of these stations are going ahead with the difficult job of building their audiences and in turn increasing their advertising rates and the strictness of their regulations.

X. *Are advertisers and broadcasters doing little if anything to improve the quality of radio advertising, and do they appear thoroughly satisfied with the status quo?* On the contrary—and the public should be educated on this score—the American Association of Advertising Agencies and the National Association of Broadcasters are acutely aware of public criticism, and are making concrete efforts to improve the quality of radio advertising and the public service rendered by sponsored programs. More progress is needed and will be made. Meanwhile, commercial broadcasting continues to make a substantial contribution to the American way of life. In the postwar era, as we face the problems of rebuilding markets, introducing new products and lifting public demand for goods to new levels, radio advertising will continue to do a job and do it well. Like other effective advertising devices, the radio commercial will play a part in helping small payrolls become large payrolls; it will continue to be a factor in mass distribution, which in turn is indispensable to mass production, to give America better products at lower prices.

Now it is up to the broadcasting industry to start a movement that will carry this ten-point public relations message to the American people.

Part Six

Past, Present, and Future



Chapter 39

Foreword by

William D. Askew

We are so often reminded of radio's relative newness as a means of communication that we may not realize how timeless are its essential appeals. Broadcasting *is* young and new, still finding and forming its patterns of development. But its essential ingredient for success, the power of the *spoken word*, has been known to man through unnumbered ages. Down through the centuries enterprising men and women have gone about the business of persuasion by using the human voice. The chapter which follows tells this story with a great array of little-known and entertaining detail. We see the hawkers and the pitchmen of ancient and medieval times, and their more familiar descendants in times and places many of us can remember: boyhood visits to county fairs, for example, where we watched the power of a human voice to hold and sell a crowd.

This chapter will be read and enjoyed for its entertaining touch in turning the pages of history. But it will be better remembered, I think, because of the new dimension it will add to radio advertising in the minds of many people. It will help many readers to realize that radio has reached its great place in our life today because it is solidly based on a funda-

mental human factor, the power of the human voice and of other audible sounds to move men to agreement and to action.

Somewhere back through the centuries a man was struck for the first time by a great thought: that he would rather try to persuade another man by talking to him than by writing him a letter. This thought has struck so many people so many times since, and been acted upon so many times, that it has become part of the common experience of mankind. It is the essence of radio's great appeal.

In radio broadcasting man has a new means of making his voice heard by many people at one time. The audience can be multiplied into the millions. But it is still the voice, with all the warm, rich, and varied overtones of a human personality, that is really radio.

Through a brief look at the little-known subject of "Oral Advertising in the Preradio Era," Mr. Wolfe has contributed new perspective on the essential nature of the present-day radio medium. This approach provides an appropriate prelude to the history of radio advertising in the following chapters.

William C. Ackerman organized the reference department at the Columbia Broadcasting System in 1940, and has been its director since that time. His work of providing facts about broadcasting, both for C.B.S. and in answer to requests from outside, has given him an unusual knowledge of radio and its development. The C.B.S. reference department under Mr. Ackerman's direction has helped both students and professionals in radio and radio advertising.

Before joining C.B.S., Mr. Ackerman was a member of the editorial staff of the *Cleveland Plain Dealer* and later of the administrative staff of Princeton University, where he was graduated with honors in 1931. He has contributed articles to encyclopedias and to such varied periodicals as *The Public Opinion Quarterly* and *Variety*.

Oral advertising in the preradio era

TODAY'S COLUMNS AND CONVERSATIONS often refer to radio advertising as a modern upstart when, like so many other apparently unprecedented developments, it has had its counterpart in every period of time, proving once again that there is nothing new under the sun, and that history does indeed repeat itself.

THE FIRST COMMERCIAL

A half-million years ago the world stood at the dawn of the age of man; so there was an audience. Even before this ancient colithic era, primitive sounds hurtled through the air, and apparently some motivating force equivalent to a sponsor was trying to get ideas across to an audience. This sponsor, the first advertiser, was nature, and from the beginning she ran a double-barreled campaign. The public service phrase, in the form of helpful warning to man and beast, used the thunder's rumble and the whistling of the wind. In her other promotion, nature sold her own grandeur and friendliness, with a waterfall's roar or a trickling stream.

Man's first attempts to use sound in persuading a mass audience were less majestic but still effective. In the haze of prehistory, a savage beat out tom-tom signals along a jungle-lined river and caused the magic of sound to rouse a distant audience of tribesmen. In ancient Babylon a merchant was the first man to employ sounds not merely to sell ideas or messages, but to sell physical merchandise. In advance of his time, this enterprising Babylonian hired stentorian-voiced barkers to stand in the doorways of his establishment and shout his wares to passers-by.

JINGLES IN EGYPT

In the next era of civilization, the early Egyptian crier, sponsored by ship-owners, paraded the streets announcing new arrivals of spices, wines, and metals. One such hireling invented the singing commercial, which became a rage. For generations all announcements were made in song. As Greece supplanted Egypt as the ancient world's cultural leader, it adapted and improved Egyptian methods. The Greeks, perfectionists in all things, also demanded perfection from their town criers who were chosen for the quality of their voices, exquisite use of the mother tongue, and Demosthenes-like oratory. The Greeks never selected announcers at random, but according to check list, very much as United States networks choose staff announcers. These criers made few if any announcements of new shipments of goods, and instead publicized local auction sales of slaves and animals.

A COMMERCIAL IN GREEK

According to Greek mythology, lovely Psyche had escaped from the home of the gods. To bring her back, Venus resorted to advertising and commissioned Mercury to announce Psyche's disappearance to the people of the earth. A clever sponsor, Venus knew what she wanted, and told Mercury to

"clearly describe the marks by which Psyche may be recognized." Mercury in turn broadcast through the ether of that golden age a reward announcement that makes today's free offers strangely uninviting by comparison:

If any one can seize her in flight, he will receive by way of reward for the discovery seven sweet kisses from Venus herself!

WHILE ROME BURNED

After the spread of literacy in ancient Rome, written advertising on walls, signs, and doors became so popular that oral advertising was eclipsed until the decline of Rome and approach of the Dark Ages. Men traded more often in private than in public for fear of vandalism, and the ruling classes restricted town-wide crying to official purposes. Then the ancient Babylonian custom, advertising through the doorway barker, was revived. Though the barker became the chief advertising medium of the first tradesmen of Southern Europe and of England, his coverage was limited in contrast to the official crier who roamed the whole town with news; and as the Middle Ages approached, tradesmen won permission to use the official crier to announce for auctioneers, tavernkeepers, and other merchants.

PROTOTYPES OF F.C.C. AND A.F.R.A.

In a manner similar to the way radio stations are licensed by the Federal Communications Commission, these criers had to obtain charters from the government, and the number of criers in any one area was restricted. Louis VII in the year 1141 gave a charter to twelve of these vociferous promoters in the province of Berry, allowing them exclusive rights of town-crying in that district. The company allotted five of its men to publicizing the wine shops, each assigned to a particular tavern. Later, Parisian tavernkeepers were legally obliged to

hire public criers, who had organized themselves into a crude forerunner of the American Federation of Radio Artists. Privileges of these early "union" members were specified in 1258 by Philip Augustus:

Whosoever is a crier in Paris may go to any tavern he likes and cry its wine, provided they sell wine from the wood, and that there is no other crier employed for that tavern; and the tavernkeeper cannot prohibit him.

MEDIEVAL ADVERTISING TECHNIQUE

The four hundred criers then operating in Paris conducted a remarkably efficient business. With such a force of men covering the small French capital of the time, each part of the market was reached thoroughly and appealed to specifically. Having singled out the audience he wanted to reach, the crier first attracted attention by tooting his horn, playing an instrument, or ringing a bell. To build interest and a responsive attitude he shouted the latest news. His audience properly warmed up, the crier delivered his sales message and capped it off by passing out free samples of his sponsor's product from a bucket of wine. This rather modern technique illustrates the art of commercial crying at its zenith.

END OF THE PARISIAN CRIERS

Through their crude form of organization, which made advertising somewhat compulsory, the criers had abused their power. Too short-sighted to see that a dictatorial position would bring reaction from the merchants, they were likewise unaware that their position in Parisian retailing was due more to general illiteracy than to any merchandising skill of their own. With the invention of the printing press in the fifteenth century, and the knowledge of reading becoming more common by the seventeenth century, newspapers, handbills, and posters proved to be more efficient advertising media, and the

Parisian hawkers were members of a disappearing profession.

Unfortunately for those who made a living in vocal advertising, a device for multiplying the audience of the written word was invented before a means for multiplying the audience of the spoken word. These stalwarts, who from ancient times till the end of the Middle Ages had shouted themselves hoarse in behalf of Babylonian traders, Egyptian shipowners, Greek slave holders, English merchants, and French tavern-keepers, fell victims to an unintended mechanical conspiracy which was not to be overthrown until years later, when a succession of electrical inventions culminated in radio broadcasting.

THE HAWKERS CARRY ON

Commercial criers belong to a hardy species, and some started their own businesses, hawking wares which they either had made themselves, obtained by barter, or bought wholesale.

Centuries later, when the earliest secrets of modern radio were first coming to light, legions of these independent "criers" were swarming over the United States as hawkers of dry-goods, hats, boots, clocks, firearms, furniture—and, of course, patent medicines. As one after another of the discoveries leading to modern radio were made, the commercial crier little imagined he would soon hear an electronic magic that could send a man's voice winging through the skies. Though hard pressed by public opinion, the patent-medicine man could be expected to arrive in town on a balmy spring evening, a couple of sorrel horses pulling his lovely birch wagon. From inside, two Negro entertainers might appear, one to strum the banjo while the other sang. When the crowd grew big enough, the salesman-showman would motion the musicians back into the wagon and commence to sell bottles of a magical liquid guaranteed to restore the blush of health to every cheek.

MODERN RADIO APPEARS

While these colorful and often fraudulent performances were drawing crowds at county fairs, far off in the seclusion of his electronic laboratories Dr. Lee De Forest was perfecting the invention, originally conceived by Marconi and others, which led to modern broadcasting. By 1906 De Forest had created what he termed "the most unusual wireless set in the world," because "it could send a human voice through the air."

At that date, when modern radio was coming into being, it was the pitchman's profession which had established the only existing traditions for advertising by sound. Few realize what strong precedents these hawkers had set. The methods of the medicine man were the only known approaches to oral advertising. Responsible broadcasters, repulsed by this crude salesmanship, pioneered in an opposite direction, while less scrupulous men transplanted Old Blue Eagle's lure-'em-and-hit-'em-hard technique intact, bringing with them everything but the birch wagon and the sorrel horses.

Chapter 40

Foreword by

Edward V. J. Shurtle

Listening back to the twenties, those difficult days (mostly nights) when broadcasting in its infancy toddled around the airways, there were plenty of blocks to fall over, and a pick-me-up now and then after push-downs by the older kids in the neighborhood. But the progress of sound was not to be denied. Out of predictions that "radio isn't here to stay" emerged a force for public service which surpassed even the fondest expectations of its most optimistic disciples.

At the beginning few took broadcasting seriously, so, like Topsy, it *just grewed*. Informality was its character, and the layman as well as the professional could take a stint before the "crystal"—microphone and receiver alike. Without the shackles of supervision from government or industry, broadcasting belonged to the listener. Certainly the squawks and squeals of those early days can remain out of hearing. No one wants to return either to the production standards of a grade-school play. But there was a certain spontaneity and down-to-earthiness which glued the listener's ear to the receiver.

There is no question that broadcasting in the twenties was sadly in need of order and know-how. Even the most popular

program cannot be enjoyed with static and interference by other stations. Good taste had to guarantee broadcasting's lasting acceptance in the American home. There was a place for the radio network if for no other reason than letting a whole nation of people enjoy that which in the past was confined to a chosen few. And certainly a businesslike approach to the problems of financing had to be worked out so that the broadcaster could plan ahead by knowing from where the next dollar would be coming.

But for all this progress can there be too much perfection, too much regimentation? The pioneer spirit of pushing back horizons must continue. Talent off the beaten track of proved standards must be given an opportunity to show its wares. The listener must feel himself a part of the show. Or else, instead of a "difficult decade," it is quite conceivable that listeners and broadcasters alike may some day think back to the twenties as "those grand old days."

When broadcasting marked its twenty-fifth anniversary, E. P. J. Shurick was commissioned to write its historical chronicle. As advertising and promotion director of KMBC, Kansas City, he engaged the entire industry in the project, out of which came the book *The First Quarter Century of American Broadcasting*.

In college, "E.P.J." was a sports announcer. When only twenty-two, he became radio director of a Minneapolis advertising agency. Subsequently he was made sales manager of a regional network. His national honors for promotion brought him to New York in 1947 to become director of promotion and research for Free & Peters, Inc., later to be appointed Manager of Sales Development for C.B.S. Shurick has written magazine articles on many subjects.

Broadcasting's difficult decade—

1920 to 1929

AS EARLY AS 1916, David Sarnoff, then the ambitious young general manager of the American Marconi Company, had written in an almost clairvoyant memo: "I have in mind a plan of development which would make radio a household utility in the same sense as the piano or phonograph. The idea is to bring music into the home by wireless." Four years later his prophecy was rapidly becoming a reality.

Much of the credit for the conversion of radio wireless into a mass medium must go to the radio amateurs. While their audiences were small, these self-styled "hams" were nearer the idea of mass broadcasting than their commercial point-to-point contemporaries. The transformation finally occurred when the necessary resources were placed at the disposal of a few men who up to that time had been just so many more amateur operators.

DR. CONRAD'S 8XK

Even Dr. Frank Conrad, Westinghouse's radio expert, seemed to be conducting his station 8XK like any of a dozen

experimenters around the country. But Conrad was an ingenious, trained engineer and began to attract attention. A prophetic Westinghouse executive, Harry P. Davis, gave Conrad an increased budget and ordered the erection of a more powerful 100-watt station. Renamed KDKA, the new station went on the air in time to broadcast results of the Harding-Cox presidential election, November 2, 1920.

KDKA is generally considered to be the nation's pioneer station, but WWJ in Detroit has claimed that it commenced operations eleven weeks earlier.

WHO WILL PAY FOR BROADCASTING?

Amateur stations in widely separated areas went commercial, one after the other. At first these organizations were commercial in only the vaguest sense, for their ledger books showed all debit and no credit. They were, for private operators, merely expensive hobbies, although electrical firms like Westinghouse and General Electric found that the operation of radio stations had a partial financial justification, since these companies were manufacturers of receiving equipment and could increase sales by providing more radio entertainment.

ARTHUR CHURCH AND THE FIRST MODERN COMMERCIAL

At this period few persons had anticipated that radio programs would be used for advertising. An exception was Arthur B. Church who, in 1915, as an amateur operator experimenting with station 9WU in Lamoni, Iowa, had advertised radio parts and supplies over his own facilities and thus created, as far as records reveal, the first commercial announcement broadcast. Church told the other amateurs tuned in to his station about the various lines of equipment for which he was agent and offered to take orders by mail. Church was flooded with responses, and as a result developed a direct-mail business and in turn a wholesale and retail firm.

THE SECOND RADIO ADVERTISING PRECEDENT

In the fall of 1919, Dr. Frank Conrad set a second radio advertising precedent over his experimental station 8XK. On October 17, for the first time on one of his broadcasts, Conrad had played records into the microphone. His concert proving popular and his record library being small, he tried to borrow records from the Hamilton Music Store in Wilkinsburg. The canny merchant offered to supply the disks if Conrad would announce that they came from his shop. Conrad agreed and set up the first sponsor-broadcaster relationship. The arrangement proved effective, for the music store found that the records Conrad played for his listeners became the shop's best sellers.

PIONEER COMMERCIAL STATION

In February, 1922, the American Telephone and Telegraph Company announced it had received a permit to erect "a wireless telephone broadcasting station" in New York City and explained that it would "provide no program of its own but provide the channels through which anyone with whom it makes a contract can send out his own programs." A.T.&T. said it had received many requests for such a service from newspapers, entertainment agencies, department stores, and other potential sponsors. Originally called WBNY, the new "toll" station was in operation for only one hectic month atop a twenty-one-story New York skyscraper. Static produced by the steel buildings made commercial broadcasting impossible. The toll idea had to be used first on another station, WEAJ, owned by Western Electric, a subsidiary of A.T.&T. On August 16, 1922, WEAJ went into operation.

FIRST SPONSORED PROGRAM

Twelve days later, its first sponsored program went on the air. Queensboro Corporation, a progressive realty business,

bought the period from 5:00 to 5:10 P.M. to publicize Hawthorne Court, one of the first buildings ever advertised as a "Garden Apartment," a phrase coined by the Queensboro group.

Having just introduced the cooperative plan of apartment house ownership to America, and being at that time in the midst of promoting the new idea of garden apartments, the Queensboro Corporation was in a mood to try new things, and expected the young medium to produce impressive returns. The time period was sold for one hundred dollars by H. Clinton Smith of A.T.&T.'s commercial department. WEAf's first announcer, Vischer Randall, introduced a Mr. Blakewell of the real estate firm who proceeded to deliver his ten-minute institutional type of sales talk. Queensboro Corporation sponsored the same time for five consecutive days, and after a short hiatus again went on the air for a brief period.

MORE SPONSORS FOLLOW

WEAF did not hold its sponsors as long as it would have liked to, but new advertisers came to the station one after the other. In January, 1923, the Bedford Branch of the Y.M.C.A. began a series of sponsored talks by Dr. S. Parkes Cadman. The same month, "The Story of the Haynes" was told by the man who knew it best, Elwood Haynes, the automobile inventor. At this time, Mineralava established the precedent for radio box-top promotion. Twice a week, in behalf of her sponsor's mud clay product, Marion Davies read talks written by the author, Hector Fuller. Miss Davies' promise of an autographed photo to those writing in for it brought fifteen thousand requests.

FIRST SPONSORED MUSICAL PROGRAM

Gimbel Brothers inaugurated a sponsored musical program with a half-hour show on March 1, 1923, and followed it with

an hour-long musical broadcast on March 15. On April 25, Browning King presented the initial broadcast of its well-known *Wednesday Night Dance* series, which offered pleasant entertainment accompanied by brief sponsor identification without attempt to sell specific merchandise. An exponent of short, indirect selling, Browning King introduced its program with the words: "You will now have an hour of dance music by the Browning King Orchestra," and occasionally punctuated selections by reference to the "Browning King Orchestra." In this show two radio advertising techniques were originated which have continued through the years: the sponsor identification line at the opening, and the credit line that ties the sponsor to the entertainment, achieved in this case by giving the orchestra the advertiser's name.

OVERLAPPING FREQUENCIES

Despite the spectacular multiplication of stations across the country, and the succession of sponsors represented over WEAf's microphone, radio advertising and even broadcasting itself was regarded as a gaudy bubble ready to burst. Then broadcasting came close to taking the nosedive which skeptics predicted. Until midsummer of 1923, broadcasting channels had been regulated largely by "gentlemen's agreements"; but these began to wear thin as the number of outlets rapidly reached the one-thousand mark, with many operating on the same frequencies and listeners protesting against the bedlam of static.

Herbert Hoover, as Secretary of Commerce, reassigned frequencies, clearing up confused reception under what he conceived to be authority derived from laws passed in the 1900's, which gave the government certain regulatory powers over radio communications. With reception improved and the quality of programs on the upgrade, radio's chances for survival looked brighter to critics outside the industry. But observers inside still wondered: Who is going to pay for this business?

ROSY PREDICTIONS TURN PALE

Owen D. Young, chairman of the board of Radio Corporation of America, suggested, apparently with WEAf in mind: "Perhaps the solution is indicated in the fact that a company has recently been formed to broadcast, at a good price, announcements and publicity from various sources. Think of the number of people who will be glad to reach such a public as the radiophone will command." Despite Young's rosy prediction, radio advertising was on an uphill road.

KDKA, after experimenting with the indirect sales of phonograph records and radio sets, turned to direct plugs for radio devices. Finding public and government response unfavorable, KDKA temporarily gave up direct selling. Among the station's sponsor's employing the indirect approach, however, were a few who made advertising history. In 1921 one of the first department stores ever to use radio, the Joseph Horne Company of Pittsburgh, went on KDKA with an adroitly-veiled commercialism, in the form of Tuesday evening fashion talks.

SCHEMES TO PAY FOR BROADCASTING

Not sure that such diluted advertising could be counted on for bread and butter, KDKA looked to other sources for revenue, and during 1921 sold advertising space in booklets which contained copies of speeches and which were sent to KDKA listeners. Still other devices were dreamed up in an effort to make broadcasting pay. On January 1, 1922, WAAT sold one hour, from midnight to 1 A.M., to the *Jersey Journal* for the sole purpose of transmitting New Year's Greetings.

Station KHJ in Los Angeles arranged in 1924 to give its facilities each night between 8:00 and 10:00 to some advertiser who was currently buying space in the *Los Angeles Times*. In return, the advertiser had to contribute \$150 or more, to be paid to the talent used on the program. Also that year, station WHB in Kansas City originated an *Invisible Theatre*, which

sold listeners imaginary tickets for real dollar bills, with season ticket prices ranging from one dollar in the balcony to ten dollars for a box seat. This bit of make-believe was neither a dramatic program nor an invitation to attend a studio, but merely a more subtle version of the early radio fan clubs which bluntly asked for donations. It netted station WHB only three thousand dollars.

The most grandiose of all early financing schemes was advocated by those who agreed with David Sarnoff that philanthropists should reach into their safe deposit vaults and come out with enough coin to put radio on easy street. Broadcasting, it was argued, was an educational force and the great tycoons should contribute as they did to universities and colleges.

Another plan advocated specially modulated waves requiring specially built sets obtainable only from broadcasting companies. Another, pushed by Martin A. Rice of the General Electric Company, held that broadcasting in the long run would be financed by voluntary contributions or by licensing of radio sets.

THE CREATIVE TEAM GOES AHEAD

Broadcast advertising, especially on WEAF, went slowly ahead under strict regulation. The right of discrimination in advertising was exercised in 1924, by KQV in Pittsburgh, in canceling the account of the Pittsburgh Theronoid Company. In April, 1923, the year before, WEAF had laid down the following policy concerning commercial sponsorship:

1. The program of entertainment suggested by the advertiser must be in every way up to the standard set by the broadcasting station for its own sustaining programs.
2. The advertising message of the sponsor should be confined as far as possible within reason to the mention of his name and the product that he is advertising.
3. No direct selling or quotation of prices is to be allowed under any circumstances.

4. Failure to observe these conditions or strenuous objection of the listening audience to this type of program would give the opportunity for the broadcasting station to terminate the arrangement.

In response to public and government sentiment, WEAF was self-restricted to an indirect style of announcement, mildly persuasive at best. If such a commercial were to bring back in the form of increased sales a sum equal to or greater than the cost of putting a show on the air, the program which carried this commercial would have to be heard by more listeners than had ever tuned in to a single station.

HOW THE N.B.C. NETWORK BEGAN

Seeking to build larger audiences, A.T.&T. engineers experimented with special long-distance wires and on January 4, 1923, connected WEAF and WNAC in Boston for a five-minute evening broadcast. Inspired by the WEAF-WNAC success, engineers worked over the problem of special lines for chain broadcasting, and on June 7 originated a broadcast from WEAF and broadcast simultaneously over WGY, Schenectady; KDKA, Pittsburgh; and KWKY, Chicago.

The first big commercial show, *The Eveready Hour*, was launched the next winter, at first over WEAF only, when the Eveready Battery Company offered an elaborate production complete with concert orchestra, jazz band, and a one-act play. This series, which appeared lavish in 1923, was handled by the J. M. Mathes agency and initiated techniques and features now common in commercial broadcasting—drama, involved sound effects, man-in-the-street interviews, and paid guest stars. Its intention was to sell the Eveready dry-cell "B" battery then needed in radio sets, and the selling job had to be done by inference rather than assertion, with the use of brief copy and the slogan "The air is full of things you should not miss."

On February 12, 1924, a few months after the original airing of the show, WEAF hooked up with WJAR, and radio listeners heard the first network commercial program. Within a

few months twelve stations were affiliated. More persons were hearing Eveready commercials than had ever before listened to radio advertising. Not until December 23, 1928, however, when N.B.C. opened its coast-to-coast line, was the first permanent transcontinental network established. Despite difficulties, network radio prospered. Between November, 1926, and December, 1927, N.B.C. time sales totaled \$3,384,519.

THEORIES ABOUT INDIRECT SELLING

Restrictions against direct selling still thwarted radio's development in the twenties, however, and to sell their facilities to advertisers radio stations were forced into rationalizations about the advertising value of audience good-will and the selling power of the program itself through the closeness of the mood of the entertainment to the mood of the product. The argument was backed by the contention that one of the chief jobs of all advertising was to establish brand names in the public consciousness, and that this could be done without direct selling. Accordingly, most radio advertisers then used indirect methods of association, personification, and identification. Examples:

Association. Clicquot Club Ginger Ale sponsored a musical program which was "effervescent, sparkling." Bristol-Myers' "Ipana Troubadours" were garbed in bright red and yellow costumes, as was its tooth paste box, and the similarity frequently was brought to dealers' attention. Maxwell House Coffee exploited its slogan, "Good to the last drop," with a musical program "Good to the last number."

Personification. The Coca-Cola girl brought "pleasure and refreshment" wherever she appeared.

Identification. Collier's Radio Hour dramatized leading features of its magazine. There was also the more sophisticated method of presenting high-grade entertainment, the quality of which was supposed to suggest the quality of the product. This was the object of such firms as Cities Service Company.

LOCAL STATIONS START DIRECT SELLING

Persuasive as the merit of indirect selling may have been to the well-to-do national advertiser, it fell on deaf ears when proposed to thousands of middle-class retailers. If radio were to compete with local newspapers, it would have to offer retailers a more powerful sales device. Obligated to present either a more persuasive method or go out of business, some stations shut their eyes to censures against direct selling and revived the approach of the enthusiastic salesman.

Many of the new locally sponsored programs (like the *Farmer's Noon Hour*, an early commercial participating program heard in the twenties on KFBB, Great Falls, Montana) were conducted on a high level of honesty and good taste.

THE "GREAT" DR. BRINKLEY

Others, like "Doctor" John Romulus Brinkley's ad-libbed discussion of sex, health, and rejuvenation, were a disgrace to local radio. Not long after the creation of KDKA, WEA, and other pioneer stations, Dr. Brinkley erected station KFKB (signifying "Kansas First, Kansas Best") in Milford, presumably to amuse and enlighten his patients. While A.T.&T. executives had doubts about the success of broadcasting, Brinkley was convinced he had found a powerful advertising medium. On the air he was a commanding personality who spoke to the rural Kansas audience in its own colloquialisms, sometimes spiced with what many considered to be off-color expletives. An appealing microphone salesman, he read from no stereotyped script, but vehemently plunged into his subject and succeeded in selling thousands of his operations at an average fee of \$750 apiece. The "doctor" was placed on trial, accused of practicing medicine without an authentic license, and of operating a radio station in a manner contrary to public interest. In September, 1930, he lost the two licenses: those of doctor and broadcaster.

Brinkley was undaunted and erected XER, the world's most powerful station, in Villa Acuna, a Mexican border town. He was ultimately put out of radio, but not until March, 1941, when his 100,000-watt raider channel was outlawed under the international Treaty of Havana.

TWO LESSONS FOR BROADCASTERS

The Brinkley experience, together with others somewhat similar, taught broadcasters two lessons: fraudulency and poor taste are out; and warmly human, conversational-sounding announcements delivered by a forceful personality can be a potent sales device. Brinkley and a few others who had employed the flamboyantly fraudulent tactics of the smooth-tongued medicine-man had gone to one extreme. The staid management of WEAF and other A.T.&T. stations had long stood at the other. In due course the Brinkley type of broadcaster was evicted, while responsible organizations began to steer a practical middle course. There was no radical reversal of the WEAF prohibition against direct selling, but a gradual change was unmistakable.

WEAF MOVES TOWARD DIRECT SELLING

A half-hour program sponsored over WEAF in the fall of 1926 by the La France Company had a commercial format very much like those which became standard a few years later. After martial theme music the announcer read a hard-hitting message for La France Bluing and Cleansing Flakes and Saturna Starch Tablets. At mid-point came a sixty-second selling announcement, and at the end a short commercial offering to send listeners postcards of the La France display at the Philadelphia Sesqui-Centennial Exposition.

On July 3, 1926, United States Judge Wilkerson ruled in a Chicago broadcaster's dispute that the Department of Commerce had no authority under the 1912 Radio Law to allocate

frequencies, withhold radio licenses, or regulate power or hours of transmission. A chaotic growth of new stations resulted, along with an increasing trend toward direct selling.

FEDERAL RADIO COMMISSION IS CREATED

Subsequent public and editorial protest reached a climax when it was proposed in Congress to pass legislation not only regulating the broadcasting industry in general but specifically prohibiting radio advertising, or at least preventing direct advertising. Increased regulation of commercials from within the industry succeeded in removing Congressional pressure; and when the Radio Act of 1927 was passed, appointing a Federal Radio Commission, the only article on advertising was an insistence that sponsored programs be announced as such.

FEDERAL TRADE COMMISSION LOOKS AT RADIO

In August, 1927, the Federal Trade Commission took its first action against a radio advertiser when it tanned the hide of the Omaha Tanning Company, charging that the company was misrepresenting by saying over the air that it tanned its own harnesses. By the end of 1927, both the F.R.C. and F.T.C. were regulating broadcasting. Radio fans continued to rebel, however, and in the spring of 1928 the country's largest and most reputable stations curtailed the use of direct advertising. Still, irate dialers were sending enough letters to the F.R.C. to create quite a stir.

The newly-formed F.R.C. asserted its power by increasing regulation of broadcast advertising as far as law would permit, and assigned less desirable frequencies to channels which prominently employed direct-selling commercials. Penalized stations protested, hearings were held, and some outlets submitted thousands of fan letters as proof that audiences enjoyed their programs despite the advertising and appreciated hearing news of merchandise and specific prices.

Apparently impressed, the F.R.C. partially retracted, observing that it "must proceed cautiously since it could not censor programs," and adding that "conditions differed from one section of the country to another so radically as to make universal rules about advertising unwise."

HOW C.B.S. WAS FORMED

In January, 1927, United Independent Broadcasters was incorporated as a broadcasting "time broker" and program agency, but before business got under way, Columbia Phonograph Company bought in and transformed the fledgling firm into the Columbia Phonograph Broadcasting System. Shortly after initiating its first broadcasts on the United network in September, 1927, the company ran into financial difficulties. United promptly acquired the stock of Columbia Phonograph Company, and in September, 1928, William S. Paley, then only 27, bought, together with members of his family, a 50.3 percent stock interest in the network, and took the initiative in developing the Columbia Broadcasting System, as it was renamed, into the country's second major broadcasting chain.

ORIGIN OF MUTUAL NETWORK

Six years after the formation of C.B.S., a third national network made its appearance. In September, 1934, the owners of WGN in Chicago, WOR in Newark, WXYZ in Detroit, and WLW in Cincinnati, contracted for wire-line facilities from the American Telephone Company, and agreed among themselves to seek contracts from advertisers for network broadcasts. The Mutual Broadcasting System was organized in October, 1934, under a supplementary contract, which authorized the new corporation to carry on the business of selling time for the web. Instead of owning stations (as did N.B.C. and C.B.S.), Mutual was set up as a network by a group of stations; and rather than originate programs itself, Mutual

arranged to have individual stations or its advertisers produce all Mutual programs except news-casts from abroad.

FORMATION OF AMERICAN BROADCASTING COMPANY

The country's fourth national web, A.B.C., had its inception in the early days of chain broadcasting, when R.C.A. formed the Blue network as the "little brother" of its more powerful and lucrative Red network. Blue had been given only a minimum of big evening commercial shows, and no daytime serials. In January, 1942, under pressure from the Federal Communications Commission, R.C.A. took steps to separate the Red and Blue chains, and temporarily established the Blue as a wholly owned R.C.A. subsidiary, with the former N.B.C. executives Mark Woods and Edgar Kobak as president and executive vice president. The final step in divorcing Blue from the parent company came in July, 1943, when Edward J. Noble, founder and chairman of Life Savers Corporation, former Under Secretary of Commerce, and previous owner of WMCA in New York, bought the network outright for \$8,000,000. In 1945 the web was rechristened the American Broadcasting Company.

AGENCIES START WRITING COMMERCIALS

As the growth of the networks convinced advertising agencies that radio was a worthwhile medium, and as stations realized that agencies could bring them increased business, more commercials were written from within the agencies. By 1930, radio outlets, including small local channels, were pouring three million dollars annually into the coffers of advertising agencies. Commercials became increasingly effective in sales-producing ability, for they were being created by men with an assortment of copy-writing techniques gained through experience in writing for printed media. While such radio advertisements, penned by the left hand of right-handed space

writers, sometimes were stiff and unconversational-sounding, they included more persuasive copy ideas, and by the sales results they delivered helped further to establish radio as an advertising medium.

HILL BLACKETT' ON COMMERCIALS

Recognition of the importance of commercials helped to bring the Blackett-Sample-Hummert agency to a point where, during the earlier years of network broadcasting, it had more radio billing than any other agency. At this period, Hill Blackett, president of the agency, said that he tried to have the same men who wrote printed advertising write radio advertising. He pointed out that although they were two entirely different techniques, the language of the spoken word and the language of the printed word, and that the method of approach and way of handling were decidedly unlike, the agencies that tried to separate printed and radio copy entirely would lose the experience, research, and proved ideas which went into their space copy writing.

Subsequently, the tendency in the larger advertising agencies has been to form separate departments entrusted with the job of turning out radio commercials exclusively. Usually, though, these departments work closely with the agency's space copy writers, and often under the direction of a man who at one time served as a writer of black-and-white publication copy. Ordinarily, in the big, well-organized agency, basic copy strategy will be outlined by the copy chief for space media, working with the agency account executive and the advertiser involved in any particular campaign. The basic strategy, once set for all media, is then interpreted radio-wise by the radio copy chief and his writers.

Reviewing this early period in the growth of radio advertising may serve to shed light on the present development of television as an advertising medium. Like conventional

broadcasting, TV early faced the problem of where its financial revenue would come from, rapidly began to develop its own specialized advertising techniques, and had to tangle with the issue of station wave-frequency assignments and learn how to keep the public's good-will despite the inevitability of commercial announcements.

Chapter 41

Foreword by

Deeter Lewis Jr.

The history and development of radio advertising in the United States from 1929 to the present is of importance not only to broadcasters, sponsors, and advertising men, but also to the American people. This is true for three reasons:

1. Advertising, as the exclusive source of income of the broadcasting industry in the United States, makes possible all the radio news, commentary, music, and other forms of radio information and entertainment enjoyed today by America's vast radio audiences.

2. Radio advertising, since it may give sponsors a degree of control over which shows go on the air and what these presentations should be like, is important to the people as a whole because of its influence over the radio programs they hear.

3. Radio advertising, in the form of the commercial announcement, further influences the American people, either providing useful, pleasantly presented, factual information, or half-true and semimisleading claims in unnecessarily irritating garb—according to whether commercials are employed properly or improperly.

Fundamentally, I believe—and so do many well-informed persons—that advertising performs a highly useful function in

our society. This is especially true of radio advertising, which not only informs consumers and aids in distribution, but makes many worthwhile radio programs possible. Still, if commercial announcements become too long, too frequent, offensive, or exaggerated, and if advertisers should attempt for personal reasons to influence program content which ought to be impartially conceived and presented, then radio advertising will operate contrary to the public interest. For the most part, however, it is only fair to point out that advertisers and broadcasters have proved themselves reasonably socially conscious and willing to accept a needed measure of self-discipline.

The chapter that follows describes two decades of radio advertising, its development during the 1930's and 1940's, and reveals both how modern advertising techniques emerged and the problems in public and government relations which broadcasters and advertisers have faced and tried to solve.

Fulton Lewis, Jr., is one of the highest-rated news reporters in the business. His incisive political comments and news stories, reported over the Mutual Broadcasting System, directly from Capitol Hill or wherever news is breaking, bring him an average of five thousand letters a week and stir up response in all parts of the country. His news commentary is one of the most widely sold of cooperative programs on all networks.

After graduation from the University of Virginia, Lewis took a cub reporter's job on the Washington Herald, and four years later joined the Washington Bureau of International News Service, covering national affairs for ten years. During that time he wrote the widely syndicated column "Washington Sideshow."

Radio advertising grows up—

1929 to the present

AS THE AMERICAN ROLLER COASTER PLUNGED from dizzy heights to a crash landing in October, 1929, the nation's shoppers suddenly grew reluctant about opening their pocketbooks. Not so radio's advertising clients. Faced with the necessity of charming people into parting with their money, they paid networks alone in that year almost nineteen million dollars. By the end of 1930, radio's gross billing was reported to be \$40,500,000, and a year later revenue had leaped to ninety million dollars.

These extraordinary gains did not, however, engender the confidence which might have been forthcoming in more settled times. Advertising plans were no longer laid five or ten years ahead, as they had been in the twenties. Advertising budgets were no longer approved for a year in advance, but for a few months or less. Radio advertising men, adjusting to the situation, evolved two new, harder-selling techniques which revolutionized commercial-writing style and broadcast advertising procedure. The first was the dramatized commercial; the second, the electrical transcription.

THE DRAMATIZED COMMERCIAL

For six years the straight, one-voice announcement was the only style in commercials. Then in 1929 came the idea of presenting a radio advertisement in playlet form. The idea caught on, and opened up new possibilities. One of the earliest dramatized commercials was created for Fels-Naphtha soap. Whimsical and long drawn out, it portrayed a benevolent uncle who gave his niece a cottage where she was to master the art of housekeeping before receiving his estate. The young lady used Fels-Naphtha and lived happily ever after—in the uncle's mansion.

THE ELECTRICAL TRANSCRIPTION

The second innovation, the electrical transcription or commercial recording, gave the advertiser complete control over the delivery of his message, even when presented on small stations many miles distant. Through careful production, executed under controlled conditions, with experienced announcers, actors, and musicians rehearsing a commercial before recording the final spot, the advertiser could put showmanship into transcribed announcements. Like a "sleeper" among hit tunes, the recorded commercial at first was ignored by the advertising trade and drew only hesitant applause from the broadcasting industry.

One of the earliest recorded spot series used the voice of the comedian George Givot, popularly known as The Greek Ambassador. The waxed commercial came into its own, in fifteen- and twenty-second chain-break lengths; in half-minute and minute versions; and in a variety of styles, straight, dramatic, and musical. While transcriptions were impractical for most retail advertisers who changed their radio messages almost daily, the national client often could advantageously run one message for months or years, and found the added cost of recording more than offset by a recorded commercial's greater effectiveness.

RADIO STATION REPRESENTATIVES

Almost simultaneously another development occurred which helped boost spot billing to surprising heights: the station representative appeared on the scene. Between 1928 (when national spot radio began) and 1933 (when the method of exclusive representation was initiated) stations had no representatives to present their interests directly, and so had difficulty in controlling their rates and business methods on national spot advertising. As the *Printers' Ink* "Fifty Years, 1888-1938" chronicle pointed out,

The best available information came from radio brokers who did not have the interests of any particular station in a market at heart, but who listed most or all of the stations in that area for the advertiser's choice. Often three or four stations in a single market accepted business sent them from several brokers and the commission paid these brokers varied. One station favored one broker with higher commissions than others, while another station might favor a different broker. Thus a broker might receive half again as much from one station in a market as from another. Usually a recommendation was made for one station but the temptation was to recommend the station which most benefited the broker regardless of its suitability for the advertiser.

"Price per inquiry" deals and so-called "group rates" added to the confusion. Finally, in 1932, a former N.B.C. executive who had become an advertising agency account man and time-buyer, Edward Petry, became so convinced of the evils of the radio broker situation that he set out on a cross-country trip to sell station owners on the idea of exclusive representation. He returned from his trip with exclusive contracts signed by fourteen top stations who believed in the idea of exclusive representation so strongly that they were willing to forego revenue from radio brokers, who were barred from placing contracts with these stations after January 1, 1933. By August of that year, twenty-four outlets had selected the Petry company as their sole representatives. Soon other exclusive representative firms followed the Petry example, with the result that

radio brokers began to disappear, and station rate structures were made firm.

With the resultant simplification of rates and standardization of spot broadcasting methods, local radio advertising, together with spot sales, began to edge out network advertising as the leader in gross sales. While figures for the period before 1934 are not available, spot advertising grossed thirteen million dollars in that year and had more than doubled by 1937, when it attained an impressive thirty-three million dollars.

The set-up of spot advertisements, accompanied by dramatizations and transcriptions inevitably added fuel to the critics' fire which already burned brightly in an attempt to consume the trend toward longer announcements and more direct selling.

N.A.B. CODE OF ETHICS

While not yielding at this point to the objections against direct advertising, the National Association of Broadcasters laid down certain principles which the radio industry proposed to follow. Published in 1929, N.A.B.'s code of ethics set a precedent for later trade pronouncements and, among others, included these advertising provisions:

Matter which is barred from the mails as fraudulent, deceptive, or obscene shall not be broadcast.

Every broadcaster shall exercise great caution in accepting any advertising matter regarding products or services which may be injurious to health.

No broadcaster shall permit the broadcasting of advertising statements or claims which he knows or believes to be false, deceptive, or grossly exaggerated.

Every broadcaster shall strictly follow the provisions of the Radio Act of 1927 regarding the clear identification of sponsored or paid-for material.

Care should be taken to prevent the broadcasting of statements which are derogatory to other stations, to individuals, or to competing products or services, except where the law specifically provides that the station has no right of censorship.

SOAP OPERAS, CULTURE, AND RADIO OFFERS

These voluntary regulations were largely adhered to, but commercials became increasingly direct and geared to producing specific sales results. Despite the critics and the depression, sales increased, primarily because sponsors were searching for newer and more attractive ways to entertain their listeners. In 1929, two blackface comedians, Freeman Gosden and Charlie Correll, secured a sponsor and, on WMAQ, N.B.C.-owned Chicago station, began the vogue of radio serials in which the plot continued from day to day. Within two months, Pepsodent bought the show and sent it over one of the earliest coast-to-coast hook-ups. *Amos 'n' Andy* set new standards for radio dramatization and the partner comedians became the rage of the day. The five-a-week schedule of this program immediately invaded daytime dramas. The year 1930 witnessed the launching of the effective daytime commercial vehicle, the soap opera, with original airings of *Ma Perkins* and *Little Orphan Annie* from Chicago.

Sponsors soon learned that different types of programs are most effective advertising at different times of the day. General family entertainment such as a comedy, quiz program, dramatic show, or music became accepted evening programs, while sales and audience surveys showed that the serial dramas were effective for housewives. By 1939, and to 1941, about forty million dollars were spent each year in staging and broadcasting daytime serials—almost 50 percent of all network expenditure and one-third of all radio expenditure in the U.S. during those years.

Other programs were perfected—radio dramatics, audience participation shows, forums, discussions, and in 1932 the variety show, when Rudy Vallee aided the move toward diversity by introducing on his program an ever-changing parade of stage and screen stars.

In 1931, the radio "offer," which had been used occasionally since early days of radio, was temporarily overshadowed by the contest, when the networks allowed advertisers to em-

ploy the contest device for the first time. Previous to 1931, however, indirect announcements of contests had been used, urging listeners to get details at the dealer's or in newspaper columns. To observers anxious for radio's future, the contest technique climaxed a raucous crescendo of commercialism.

THE GOVERNMENT STEPS IN

Simultaneously, the government cracked down on those radio advertisers who were flagrantly ignoring the bounds of honesty and good taste. In 1931, the F.T.C., which had acted against few sponsors at first, proceeded against the Pepsodent Company, denying the truth of their claim that Pepsodent mouth-wash was "three to eleven times more powerful in killing germs than any other leading dentrifice." Next on the F.T.C.'s list was the Cremo Cigar company which, the government agency charged, misrepresented when it implied that no other brand of cigars was made by machinery.

The F.R.C. on May 13 of the same year, notified all broadcasters that fortune-telling, lotteries, and games of chance were "not in the public interest" and added that "complaint from a substantial number of listeners will result in the station's application for renewal of license being set for hearing."

THE SHOWDOWN ON DIRECT SELLING

Radio advertising had reached a crucial stage, and network officials knew it. In 1931, faced on one hand by advertisers spending increasing sums and on the other by a vociferous public and a hawk-eyed F.R.C., the chains stood more than ever between the devil and the deep blue sea, confronted most of all by the question: Should we allow direct selling? Finally, N.B.C. announced that direct selling would be prohibited on its programs, and urged sponsors to keep commercial references to a minimum. Almost simultaneously, C.B.S. inserted in its contracts with clients regulations governing commercials

and became more strict in rejecting obnoxious announcements and in turning down potential sponsors when products they wished to advertise seemed in poor taste.

Before the year had passed, there were obvious indications, even if no printed announcements, that the networks had at least partially reversed their prohibition of direct selling. Toward the close of 1931 direct, hard-hitting commercials, with their "you" appeal, and contests came across the ether more frequently. The chains had made their decision and then sat back and waited, with a finger on the public pulse and an eye toward Washington.

Early in 1932 the long-simmering pot began to boil. Letters of protest were topped off by a Senate resolution ordering the F.R.C. to investigate broadcasting.

THE F.R.C. REPORTS

The F.R.C. discovered that one-fifth of all stations then operating in the United States, 124 out of 615, had received occasional complaints regarding lotteries, fortune-telling, medical advice, improper language, and misleading advertising. However, there were only formal hearings and no revocation of licenses. Broadcasters argued that despite flurries of protests more listeners continued to enjoy their programs; that every listener was his own censor and could tune out anything he did not like; and that the percentage of program time spent on advertising had no apparent relationship to the number of persons who would tune in a show.

A NEW TREND IN COMMERCIALS

Still, the spring of 1932 brought a new trend in commercials. Whether the chief influence was government protest or the evolution of more effective advertising methods, three new techniques appeared which became a permanent part of commercial style: (a) informality in handling; (b) the conversa-

tional approach; and (c) integration with the entertainment part of the program.

That year the Young & Rubicam agency began to doubt that a writer of printed advertisements could create commercials as well as a specialist in theatrical and radio writing. Reversing the policy advocated by Hill Blackett, Young & Rubicam hired men with theatrical and radio background and taught them advertising. Joseph A. Moran, a former actor and writer, formed the first radio commercial writing group for the agency. Young & Rubicam subsequently advanced to top place in network billing, and its idea for a separate commercial-writing department since has been adopted by most larger agencies.

NETWORKS ALLOW PRICE MENTIONS

About this time, during the summer of 1932, N.B.C. reversed its former policy forbidding the mention of prices and announced it would allow price mentions within the limits of good taste on daytime week-day programs. In the early fall, C.B.S. announced a similar ruling but at the same time limited the length of advertising talks; allowing, as *Business Week* reported:

1. Not more than two price mentions on a fifteen-minute program, provided the total length of sales talk does not exceed one and one-half minutes.
2. Not more than three price mentions on a thirty-minute program, provided the total sales talk does not exceed three minutes.
3. Not more than five price mentions on a sixty-minute program, provided the total sales talk does not exceed six minutes.

While the announcement brought protest, it proved to be a skyrocket that soon fizzed out. In December, 1932, only twenty-five percent of web advertisers had taken advantage of the permission to quote prices; and listeners accepted price mentions as useful information, despite one critic who called it "another body blow to the radio."

With the direct-selling issue settled, advertising agencies went ahead to develop new techniques for presenting commercials. 1933 saw an increase in dramatized announcements in such programs as the *Sherlock Holmes* half-hour and the Canada Dry Ginger Ale show. Dialog between the announcer and other members of the cast became more popular, and ribbing the sponsor was introduced in defiance of tradition by Ed Wynn and Ben Bernie.

NEW POLICIES ON LIQUOR ADVERTISING

This was the year prohibition was repealed, and soon after C.B.S. announced it would not accept hard liquor advertising. N.B.C. said it would withhold decision until individual states determined their action on the subject. Most independent stations, however, made it plain that their welcome mats were waiting for any liquor advertiser who wanted to use local station facilities. For the most part, the watch over commercials became increasingly vigilant, and in the fall of 1934, N.B.C. established a department of continuity acceptance to enforce its statements on commercial policy. At the close of its first year, the department announced it had prevented 560 violations of N.B.C. commercial policy, including 164 superlative or exaggerated claims, 88 improper statements, 87 derogatory references to competitors, and 42 unfairly competitive references. Subsequently the other networks formed similar departments until independent operations and net-affiliated local stations all over the country had at least one person, usually a continuity editor or program director, who scrutinized commercial copy before accepting it for broadcast.

THE MEDICINE-MEN

Crisis loomed again over radio in 1935, spun this time by the "medicine-men" of the ether. In that year the revenue from the accounts of drug and toilet goods manufacturers rose

to a high of \$13,900,000, a 75 percent increase over the 1933 total of \$7,900,000. This figure stood in contrast to the comparatively insignificant 6 percent increase made by those products in national magazine advertising.

Some critics surmised that the sharp swing to the air-borne commercial was explicable if regarded as a switch on the old torchlight shows which drew a crowd around the medicine-man's wagon. Others charged that curative, therapeutic claims could be expressed with less risk over the air than in print, since censors had more difficulty checking claims beforehand and proving cases against sponsors afterward. Drug and toilet goods concerns, critics warned, were simply keeping one jump ahead of the Food and Drug Law which was then expanding to embrace supervision of advertising.

GOVERNMENTAL CRACK-DOWN ON CURE-ALLS

Guided by its crusading chairman, Anning S. Prall, the F.C.C. went to work on the medicine-men. Empowered with jurisdiction over the semiannual renewal of radio stations' broadcasting licenses, the F.C.C. ordered twenty-one stations—all of which advertised Marmola, a thyroid-fat-reducing drug, high on the blacklist of the Food and Drug Administration and the F.T.C.—to appear before Prall. Threatened with revocation of their licenses, all twenty-one dropped Marmola within one month. Six hundred other stations had fair warning. Then the F.T.C. determined to crack down on questionable advertising on its own hook. It instituted a new ruling requiring all stations to furnish a complete six-months file of broadcasts and warned that "transcripts of all future broadcasts must be kept on hand ready for inspection at any time."

Hardly was its tussle with the government and advertisers over questionable products a part of the past, when radio found new innovations to improve its services and furnish harder-hitting sales techniques. These were (a) methods of audience measurement, by which popularity of programs

could be checked; (b) cooperative spot radio advertising; and (c) the advertising jingle.

WHO LISTENS TO WHAT?

A problem faced by radio advertising since its inception, measurement of the radio audience, came to the fore in the thirties. Since the early twenties, when radio was first used as an advertising vehicle, fan mail had been used as a tentative gage of audience size. But some performers had professional letter services send in fan mail, and even when such distortions were not present, research-minded broadcasters questioned whether fan mail was representative of a cross-section of listeners. Sensing the need for more revealing audience studies, Archibald Crossley began to make sampling measurements by telephone in 1929, asking respondents what programs they heard the previous day.

The A.A.A.A. and the A.N.A., recognizing the usefulness of Crossley's methods, formed the Cooperative Analysis of Broadcasting, and retained Crossley to supervise it. The C.A.B.'s "next day" unaided recall was followed by "day-part" recall in which homes were called at intervals of four hours and asked what programs had been heard during the preceding four hours. Many thoughtful persons questioned the accuracy of any audience measurement based on human memory, and experiments were made with coincidental telephone surveys. In 1934 Clark-Hooper, Inc., entered the radio audience measurement field with the coincidental method in which respondents were not asked what they had listened to earlier in the day but what they were listening to at the moment of the interview. In 1938 Clark-Hooper divided into two firms, and C. E. Hooper, Inc., went on with audience measurement.

The C.A.B. folded in 1946. Industry leaders felt it was simply duplicating Hooper's services, and funds in the C.A.B. co-op exchequer dwindled to the point where the C.A.B. was

forced to pass into the limbo of forgotten things. Previously, in 1943, the A. C. Nielsen Company had entered audience measurement with an automatic recorder method, and though its growth was gradual, the organization made a distinct contribution to precise, unbiased radio knowledge, and has expanded year after year.

COOPERATIVE SPOT RADIO

In mid-October of 1937, a new kind of advertising technique came into existence when the first "syndicate" or "cooperative" program was aired over the Mutual network. The Redfield-Johnstone agency signed George Jessel and Norma Talmadge for its show and sent out salesmen to offer the program to various local sponsors, allowing a half-minute commercial in the opening, another half-minute in the closing, and one and one-half minutes in the middle, to be delivered by the local station announcer.

THE JINGLE RAGE

In the spring of 1939, when commercial copy technique had begun to settle into definite patterns and the controversial issue showed signs of quieting down, a new kind of transcribed announcement hit the air waves with startling effect. The jingle-manufacturing combination of Alan Kent, idea man extraordinary, and Ginger Johnson, a British songwriter, turned out a swing version of the English hunting song "John Peel" and sold the Pepsi-Cola Company on first hearing. Those fifteen transcribed seconds of musical salesmanship incited a sponsor stampede to the recording studios. Jingles became the rage, spot advertising increased, and the critics, of course, rebelled. When the launching of a new jingle dwindled into a commonplace on the often-cluttered local station schedules, many advertisers deliberately shied away from praising their products in song.

MISS CHIQUITA BANANA

Jingles were on the verge of giving the broadcasting industry a black eye when in 1944, Batten, Barton, Durstine & Osborn, Inc., unveiled Miss Chiquita Banana, a musical personality created for the United Fruit Company.

Chiquita won rave notices even from critics, and received about as much free publicity as perhaps any other creative job in advertising history. Appreciated from the start for its helpful reminder about how to ripen bananas, Chiquita won more serious approval when it appeared with new lyrics in the midst of postwar famine. The United Fruit Company's revised message, urging listeners to eat less wheat and fats, more fresh fruits and vegetables, received enthusiastic response from the chairman of the Famine Emergency Committee, from the radio head of the United States Department of Agriculture, the director of the food relief organization, U.N.R.R.A., and other important officials, for the job it was doing in fighting world-wide starvation.

THE PAN AMERICAN WAY

While Chiquita watched over North-Americanized bananas, the American advertiser began to watch her mythical, south-of-the-border homeland for marketing possibilities. By the end of the forties, more than 150 United States companies were using radio advertising extensively in South America, and at least four were spending more than \$150,000 annually.

Advertising agencies with export departments pioneered in attempting to improve the quality of commercial broadcasts south of the border and have been instrumental in introducing a new development to South American radio—having the advertiser select his own talent and put together his own show. Before 1940, stations generally had provided both talent and programming when a sponsor bought time, leaving the merchandiser little to say about the quality of his program.

Network advertising rates in South America are quoted to include talent and are extremely low-priced, when considered by American standards.

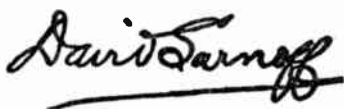
RADIO PUBLIC SERVICE IN WAR AND PEACE

At the outset of war, the Advertising Council of American business organized a radio allocation plan which utilized the established program structure of radio to reach the largest audience possible with war information messages. The plan was placed in the hands of the Office of War Information and, during the week of April 27 to May 3, 1942, programs broadcast their first war allocation messages. Listeners were urged to buy war bonds, salvage scrap metal, and pool their automobiles. The next week programs sent out information announcing and explaining sugar rationing. Later in May, these programs took on the job of raising thirty-two million dollars for the newly-formed United Service Organizations.

Since 1942, radio conducted more than 175 different major information campaigns through the allocation plan in behalf of more than forty public and private agencies. Approximately thirty of these campaigns, conducted since the war ended, brought to public attention such vital information as that dealing with atomic energy, combatting group prejudices, selling savings bonds, finding homes for veterans, making highways safe, recruiting student nurses, and conserving natural resources.

Chapter 42

Foreword by

A handwritten signature in cursive script, reading "David Sarnoff", with a horizontal line underneath.

Radio by its very nature is in the vanguard of science. The possibilities that lie ahead in television and electronics present problems that are challenging and real. As long as our industry continues to foster research and create new products and services for the public, we need not fear for its future. We began as pioneers in a wilderness of economics. We have moved up and down with changing business cycles, weathered world-wide political storms, and not only survived, but emerged stronger than before. And we are still pioneering.

The broadcasting industry is on the threshold of two great new developments, FM and television. The measure of the success of FM broadcasting will be determined largely by the quality and variety of the programs transmitted over FM stations. Television is a service designed not only for the home, but is also destined to have great implications for the theater, the motion picture studio, and the entertainment film.

The belief that a local television station cannot be erected and operated without a large investment is wrong. Television programming can be started by local stations in a small way, with a minimum of facilities, and expanded as receiving sets and commercial sponsors increase.

The argument that television must offer a continuous flow of Hollywood extravaganzas is also not valid. The great attraction of television is timeliness. Many of its programs are seen as they happen; they are both entertainment and news.

It is natural for the radio manufacturer as well as the broadcaster to wonder what effect the ever-increasing interest in television will have upon his established business. What the ultimate effect will be upon the balance sheet and income statement of the established broadcaster or manufacturer will depend on his courage, wisdom, and action. The blacksmith who remained at the anvil found that his forge went out, but the blacksmith who turned his shop into a garage prospered.

While I foresee the ultimate fusion of sound broadcasting with television, this it is evident will take years to achieve. Nevertheless, it is destined to come to radio just as the combination of sight and sound came in motion pictures.

As AM, FM, television, and other electronic communication methods (such as facsimile) continue to progress, the advertiser who wishes to use them to best advantage must keep abreast of ever-changing media developments. If alert and adaptable, the advertiser will find that broadcasting and allied communications media will become increasingly effective in helping him to reach America's vast and continually growing radio and video audiences.

Entering the communications field as a messenger boy at 15, Brigadier General David Sarnoff succeeded at the age of thirty-nine in working his way up to the presidency of the Radio Corporation of America—a position in which he has achieved international prominence in radio communications and broadcasting, and recognition as a pioneer in the development of virtually every phase of radio, television, and electronics. He is now Chairman of the Board of R.C.A.

A reserve officer of the United States Army since 1924,

Sarnoff served in the Office of the Chief Signal Officer in Washington following the declaration of war in 1941, and in England, France, and Italy, in 1944, as special consultant on communications at Supreme Headquarters. During active military duty he was promoted from colonel to brigadier general. He received the War Department's Legion of Merit Medal and the President's Medal for Merit.

The future—AM, FM, facsimile, and television

AS RADIO AND NEWER ALLIED RADIO-WAVE MEDIA wing into the second half of the twentieth century, new developments will occur so rapidly that only Jack-be-nimble advertisers will be quick enough to keep up with changes. Of most immediate and practical importance to a majority of advertisers will be new refinements of conventional radio techniques, but these will not win the biggest headlines.

Broadcasting by the conventional method, amplitude modulation, or AM, is only one of several ways in which radio waves can transmit entertainment and advertising. Three other air-borne media increasingly are stealing the limelight: frequency modulation, abbreviated FM (a staticless method of radio broadcasting); facsimile, shortened to fax (by which the equivalent of a newspaper can be transmitted from a central source); and television, termed TV, video, or tele (in which radio waves transmit both the audio or sound and the video or picture signals).

Each of these media has possibilities of becoming an important advertising vehicle. Each will influence the future of

regular AM broadcasting. Television is most revolutionary and far-reaching. FM is not only a medium in itself but is used for the transmission of facsimile pictures and of sound for television. Facsimile seems most problematical as a major means of advertising.

SEVEN PREDICTIONS FOR 1970

By 1970 FM, Fax, and video will have had enough time to revolutionize air-wave salesmanship. What will happen by then is anybody's guess, but a study of radio-video growth and trends, and a check of opinions of prominent industry leaders supplies a foundation for these seven predictions which the author believes will be fulfilled by or before 1970:

1. Television will be the greatest instrument for entertainment, advertising, and education in the world.

2. Television transmitters, at least five hundred of them, will be serving most of the country, and most of these TV stations will be linked in national video networks. International television may also be in operation.

3. Color television will be as common as technicolor movies were in 1949; and three-dimensional television may also be available.

4. Radio facsimile will give many American families, particularly those in somewhat inaccessible areas, newspapers in color delivered while they sleep; and these facsimile papers will carry advertising.

5. The consumer demand for straight sound will still exist, and sightless radio will continue to be an effective advertising medium even though television will cut into radio listening, especially during choice tele-viewing periods.

6. Radio stations will still be linked in chains, but they will consist of FM outlets for intense urban and suburban coverage, supplemented by strategically located, high-powered AM transmitters to serve vast rural areas.

7. The advertising end of TV and radio will be con-

ducted on a scientific, tested basis that will make 1949 methods look like the guesswork of amateurs.

WHY "BLIND" RADIO WILL CONTINUE

If it is in the cards for television to become the most powerful air-wave medium, why expect "blind" radio advertising to continue indefinitely? For many reasons: (a) Radio continues to improve, with better programs, more effective commercials, clearer reception (through FM), and the possibility of sound-plus-sight without television (through facsimile). (b) Television still must run an obstacle race before it is thoroughly established as a "national" medium. (c) Radio first became a major factor in advertising as a low-cost medium, will continue to win favor in the present cost-conscious period for its economy, and should prove superior to TV on a cost-per-listener basis until many more television sets are in homes. (d) Even though tele will take advertising revenue from radio on a percentage basis (by cutting itself a slice of the nation's advertising expenditures) this does not necessarily mean that radio will lose drastically in actual billing since total advertising expenditures in the United States continue to grow. (e) Sound alone is almost completely adequate for two basic types of radio programming: news and music. (f) Radio by its very nature is an all-day and even all-night medium, while TV (currently, at least) is primarily an evening entertainment device, secondarily an afternoon medium. (g) Many sponsors feel that their products do not particularly need visual display. (h) Finally, there will always be some tradition-minded radio advertisers who will prefer radio to TV simply because they have had successful experience in radio.

There is room for more than one star in the air-wave advertising skies of the future. TV will glitter, but AM and FM can shine too; and fax, though modest enough to be a satellite, also has a reserved orbit. As a guide to specific possibilities and problems posed by these new media, the rest of the chap-

ter traces, separately and in detail, their development and use by advertisers.

FREQUENCY MODULATION BROADCASTING

FM, the comparatively new staticless, noiseless, high-fidelity method of broadcasting, is of potential importance to advertisers for many reasons:

1. Eventually, FM seems destined to become a major type of radio broadcasting in the United States, which means that it will carry a big part of all radio advertising and will largely supplant AM (amplitude modulation) transmission.

2. Already hundreds of FM stations are operating, an FM network has been established, and FM radio is a limited-scale advertising medium in itself, of some value in reaching upper- and upper-middle-income groups.

3. By providing a better quality of reception, FM has inherent ability to increase interest in radio listening. It presents the advertiser's programs and commercials with sharper definition, delivering an audience day in and day out because it offers reception without static even during storms.

4. FM is used in transmitting sound for television, and for radio facsimile transmission.

HOW FREQUENCY MODULATION WAS INVENTED

Soon after broadcasting began, electrical engineers sought ways to eliminate static in broadcast reception. In 1923 Major Edwin H. Armstrong, inventive genius of the first rank, noticed that lightning, street cars, and electric motors create waves of the same electrical type as AM radio, and hit upon the idea of a transmission technique that would work on an opposite principle from AM broadcasting. A new method of frequency modulation resulted. Conventional broadcasting, or amplitude modulation, sends out a wave pattern that varies in amplitude. The height of the wave varies according to the

nature of the sound transmitted. FM, instead of varying the amplitude or height of the wave, varies the frequency.

TECHNICAL ADVANTAGES OF FM

Frequency modulation has these technical advantages:

A. Blanks out man-made and natural static if the circuit is properly designed and built. Works through thunder storms or next to electrical generators.

B. Reduces inter-station interference. This not only aids in reception but allows greater allotment of stations on the same frequencies. (Only one in every four available AM channels can be used in a single area, but every other FM channel can be employed in the same locality.)

C. Provides day reception equal to night reception.

D. Delivers an audible range of thirty to fifteen thousand cycles without distortion, which means new crispness in reproducing sounds.

E. Reception does not fade as signal strength is constant.

PROGRESS IN BUILDING THE FM INDUSTRY

FM has advanced steadily—from 84 licensed stations in 1947 to more than six hundred FM stations on the air at the end of 1952. Many of these FM facilities at first did not accept advertising, made little bid for mass audiences, and were operated as economically as possible. They were maintained by the prosperous AM stations which owned them or (if independents) were supported by organizations as diverse as educational and religious institutions, farm cooperatives and department stores, newspapers and labor groups. But as early as 1947 at least sixty FM outlets were relying on their own advertising revenue for bread and butter.

The mushrooming of FM facilities is aided by several factors: (a) An FM transmitter costs less than an AM transmitter. (b) FM's freedom from inter-station interference allows a greater allotment of outlets on the same frequencies. (c) Many former applicants for AM licenses, turned down by the F.C.C. because of crowded frequencies, are entering FM. (d) Wherever FM stations and sets have been available, the new method has been given a reasonably warm reception by listeners, considering that few top-rating programs were offered. (e) In certain communities, especially where local terrain makes AM reception poor, and the broadcaster wants to reach only a single compact area, FM is the ideal broadcasting method from the technical viewpoint.

THE FIRST FM NETWORK

Everett L. Dillard of WASH-FM, Washington, D.C., made radio news in March, 1947, when his newly organized Continental Network went on the air for the first time with twenty-two FM stations in its hook-up. The following September, Continental aired its first commercial program, a half-hour Friday night show called *Treasury of Music*, sponsored by the Stromberg-Carlson Company in six states and the District of Columbia. Lack of revenue was only one problem faced by the young network. Its main trouble was station-to-station transmission, which it accomplished by eight-kilocycle telephone cables supplemented by direct radio pick-up. The direct pick-up posed operational difficulties, while the cable system took out most of the tonal frequencies above eight kilocycles.

GROWTH IN NUMBER OF FM RECEIVERS

It has been estimated that some 500,000 AM-FM sets were made and sold before the war. Then production stopped, and in 1946 all FM sets in use were made obsolete by the F.C.C.-dictated change in FM frequency allocation. Manufacturers

promptly swung into production of the new frequency sets, thus creating the foundation of the present number of FM sets in operation. Of the total of 15,000,000 radio sets sold in 1946, about 181,000 or 1.4 percent were AM-FM. In 1951, the Radio-Television Manufacturers Association reported that 942,927 radio sets—more than 7% of total radio set production of 12,299,146—contained FM facilities. The production of FM receivers continues to increase.

A further increase in the FM audience occurred in 1947 when some firms put out FM tuners which allowed FM reception on an AM receiver. At first most were priced over \$50, but then one company launched a mass-produced model at \$29.95, and shortly afterward another manufacturer introduced an FM tuner at \$19.95. Although these devices added new thousands to the FM audience, they were considered only a stopgap until FM would be in full swing.

FACSIMILE BROADCASTING

Broadcast facsimile is of potential importance to two types of advertisers: (a) radio sponsors who want to add pictorial advertisements to supplement their radio commercials; (b) non-radio advertisers who believe this system which transmits printed words and pictures with amazing speed can serve them as an advertising medium in and of itself.

Facsimile broadcasting is the electronic process by which the content of the equivalent of a newspaper can be transmitted from a central source by radio waves and reproduced in a receiving unit in the form of an endless roll of news sheet which may be torn off at will. Type, illustrations, handwriting, news, or advertising can be almost instantly reproduced on the home recorder. The first "printed commercial" was sent in 1946 as part of a facsimile newspaper containing four small pages of advertising and pictures.

In facsimile the microphone is replaced by an electric eye which scans copy to be transmitted and converts gradations of

black-and-white—with accuracy—into electric impulses which are carried through the air just as is a radio signal. The receiver passes these impulses through paper chemically treated to make it electro-sensitive and thereby turns the paper into an exact reproduction of the original. Facsimile receivers are called printers. Some printers look like an ordinary home radio. Others, more businesslike in construction, resemble automatic printers in telegraph offices. Facsimile printers are noiseless and deliver copy through slots at the top.

Fax has been brought to public attention repeatedly, temporarily forgotten, and then publicized once more. It has been "just around the corner" as a device for turning out daily newspapers in the American home since 1926, when Austin Cooley developed a system called "ray photo" using a corona discharge to expose a negative at the receiving end. But the wide-spread use of facsimile has been stymied by a series of technical problems, the high cost of facsimile printers and of the special paper for these printers, as well as by difficulties in standardizing equipment. Now, from the technical viewpoint, facsimile has arrived. Electronic printers are faster, more compact and reliable. Photographs and drawings are reproduced with good quality, actually one hundred and five lines to the inch. Postwar printers can reproduce four tabloid newspaper sheets, four columns wide and up to twelve inches deep in fifteen minutes—more than 550 words per minute.

FM is now used to carry the electronic printing impulses, which aids the development of fax, since FM has many high-frequency wave bands and opens up more channels than were available on shorter frequencies. With FM, fax reception is uniformly good. Static, which sometimes accompanies AM transmission, can turn a page of fax into gibberish.

The future of facsimile depends largely on the development of low-cost home recorders. Its present and planned commercial and industrial uses in transmitting information accurately may well underwrite their mass production.

Costs of facsimile receiving equipment gradually have been

coming within range of the public's purse. It has been predicted that fax receivers may drop to the price of radio-phonographs, about one hundred to four hundred dollars. The price of facsimile paper (which the consumer must also supply) has been reduced. Eventually, experts believe, it may cost only a penny for enough to produce a facsimile newspaper.

The Federal Communications Commission has stepped into the facsimile picture to help bring about a standardization of equipment, so every fax receiver will be able to pick up broadcasts from any transmitter in its area. As this is accomplished, more people will become interested in owning sets and more advertisers will consider using the medium.

Within a few years of the end of the war, experimental fax broadcasts had been made in several dozen American cities, using new postwar equipment.

In 1951, the F.C.C. approved multiplex facsimile, allowing for simultaneous transmission of aural programs and facsimile on the same FM channel. This meant that FM stations were no longer limited in transmitting facsimile during the day and that homes properly equipped could receive both FM programs and facsimile on the same channel simultaneously. Multiplex facsimile has been transmitted on a network basis (New York to Ithaca, on an experimental basis) in cooperation with the Rural Radio Network.

When sufficient numbers of fax printers are purchased by consumers, advertisers can consider facsimile a new advertising medium—a method which adds a semipermanent sales impression, including pictures, to radio's fleeting commercials.

TELEVISION ADVERTISING

The effectiveness of an advertising medium is determined by three factors: (a) the *impact* with which it reaches its audience; (b) the *size and composition* of the audience it attracts; and (c) the *cost* in relation to sales results obtained. On this

realistic premise it is safe to say that television is potentially one of the world's greatest advertising mediums.

It is television's impact, more than anything else, which gives it advertising power. Experiences of TV advertisers, psychological studies, and obvious logic combine to support the contention that television, as it exists today, has greater sales-producing impact per person reached than almost any other method of advertising. Television is so versatile and complete as a selling medium that it allows the advertiser to employ almost every sales-creating effect devised: the oral persuasion and person-to-person immediacy of radio, the visual impact of newspapers and magazines, and the sales-clinching power of product demonstration and sampling. It is sight plus sound plus the new third dimension of advertising—motion, which makes product-demonstration possible.

Some psychologists have estimated that people remember a fact or idea ten times better when it is presented by sight and sound rather than by sound alone. Large numbers of pioneer TV sponsors, asked to compare the impact of video versus radio, gave estimates of anywhere from four to five times as great to forty times as great, with an average estimate that video has nine to ten times the selling impact of radio.

EVIDENCE OF TELE'S IMPACT

The new traveling salesman, the television electron, already has chalked up impressive proof of advertising performance, measured in such definite terms as: (a) sales results produced; (b) audience identification of the TV sponsor; (c) remembrance of the video commercial; (d) believability of the video commercial; (e) degree of like or dislike of the TV sales message; (f) power of tele's *visual* impact, as distinguished from its audio impact; and (g) comprehension of sales points in the video commercial. How television stands up when judged by these revealing advertising criteria is shown by the following video case histories.

Over-all impact. After a television commercial in which the Easy Washer was demonstrated over WRGB, Schenectady, a telephone survey was made of a sample of approximately 15 percent of the total television set owners in the WRGB area. A total of twenty-four, or 47 percent, saw the Easy Washer commercial; twenty-two, or 91.7 percent, were able to name the washing machine demonstrated; and 62 percent thought the demonstration was convincing. More than half the home audience, made up largely of women between twenty and thirty-five, said they enjoyed the demonstration, and fifteen women said they would buy an Easy Washer.

Sales increase. Esso Marketers interviewed a representative sample of the TV audience before and after a series of eight telecasts which employed carefully prepared film commercials demonstrating the "controlled volatility" of Esso Gasoline. The second study revealed, among other things, that televiewer purchases of the advertised product had increased by 10.5 percent since the first survey was taken.

Visual impact. An indication of TV's power of visual impact, apart from oral impact, came from a mistake made on one of WABD-DuMont's programs of guessing games. In announcing the address to which answers should be sent the announcer said "New York" but allowed the audience to see a card which read "New York₁₇," the wrong address since the DuMont station was located in Postal Zone 22. Although the card was held up only once and only for a few seconds, thirty-two percent of the 1,119 replies were addressed to New York 17. In addition to its proof of visual impact, this case history demonstrates TV's remarkable pulling power. The 1,119 replies were received at a time when New York had, it was estimated, less than three thousand television sets.

Response to premium offer. When the audience is asked to send money, as in a premium offer, response is naturally reduced, though still impressive. In 1946, when New York's working video sets were estimated at the total of three thousand already mentioned, Bab-O made a one-time offer over

WABD-DuMont through its agency, Duane Jones. The offer of a scarab pin in return for a Bab-O label and a quarter brought in 120 letters on A.B.C.'s *Ladies Be Seated* video show with Johnny Olsen. The 4 percent return, if applied to the vast radio audiences of 1946, would have produced astronomical response.

Sponsor identification. A telephone coincidental survey of six top shows sponsored by the General Foods Corporation on three New York video stations in 1947 revealed these sponsor identification figures, which are proof that a high percentage of viewers remember the video advertiser:

<i>.Program</i>	<i>How Often Aired</i>	<i>Identification</i>
A	One time event	84 percent
B	In sixth month	80 percent
C	One year intermittently	77 percent
D	Second month after hiatus	76 percent
E	Six weeks	71 percent
F	One time event	68 percent

Average correct sponsor identification for all seven General Foods video programs checked by the coincidental method was 68 percent.

Remembrance and comprehension. Recall checks made four to seven days after broadcast of the General Foods programs just listed showed that the sponsor identification for Program A was 35 percent; for Program B, 67 percent; C, 41 percent; D, 26 percent; and E, 25 percent.

For all seven General Foods programs, of those who could correctly identify the sponsor, an average of 41 percent could name one or more things actually seen during the commercial, and an average of 36 percent could state one or more of the sales points made in the commercials.

Reactions of like or dislike. The General Foods survey asked: "What commercials do you remember having particularly disliked?" 52 percent of the women, 20 percent of the men, and 28 percent of the children said "none." Studies made by WRGB, Schenectady, also revealed generally favorable re-

actions to video commercials. Many respondents said they definitely enjoyed TV advertising and felt it was "a new kind of window shopping." Video sales messages were best liked when they were brief, fairly simple, educational, humorous. Audience reaction indicated that tele commercials were least liked when they incorporated lengthy spoken plugs by a radio-style announcer, repeated over-obvious pictures and verbal product praises, or became too elaborate or too long.

SIZE AND COMPOSITION OF VIDEO AUDIENCES

While the most impressive thing about television as a vehicle for advertising is its sales impact, its effectiveness measured in terms of the size and composition of its audience has increased dramatically. By late 1952, television sets were in 65% of the homes located in TV reception areas. In actual set circulation, when video set production first got under way in 1947 on a large scale, it was estimated that only sixty thousand sets were in use in the U.S. distributed, according to a rough estimate released by N.B.C., as follows:

New York City	43,000	Detroit	2,500
Philadelphia	6,000	Washington, D. C.	1,400
Chicago	3,000	Schenectady	600
Los Angeles	3,000	St. Louis	600

In the fall of 1952, total number of sets in the U.S. had grown to 19,000,000. Transcontinental "live" TV was a reality. TV was in another boom in circulation growth. In the eight TV areas mentioned above, circulation was estimated thus:

New York	3,100,000	Detroit	700,000
Philadelphia	1,100,000	Washington, D. C.	400,000
Chicago	1,200,000	Schenectady	200,000
Los Angeles	1,200,000	St. Louis	400,000

Comparisons between 1947 and 1952 are an indication of how fast the number of TV sets is growing. It is also important

to note that in the spring of 1952 the F.C.C. lifted its "freeze" order which had stopped new TV station construction. By the end of that year, about 100 station construction permits had been granted, opening the way for TV in many new markets. The number of stations and sets is expanding so rapidly that the figures change almost weekly and can be followed only by keeping up with the radio and television trade press.

Though pessimists have argued that the quality of video programs was too low, and the price of video sets too high to attract expanding audiences, TV sets have been selling fast, and set-owners report favorably on what they see. After five years of regular telecasting, WRGB, Schenectady, studied its audience and found a generally favorable reaction to programs, significant, since WRGB is located in a middle-size city and did not have access to the talent available in great entertainment centers. Proof that video was still well received after its novelty had worn off was seen in statistics for percentage of sets-in-use for an average evening telecast: 60.6 percent of all sets were reported turned on.

During 1951, the National Broadcasting Co., in a survey of the New York metropolitan area, also showed that owners were making good use of their TV sets. Findings released in this study showed that the adult TV owner watched television an average of two and one quarter hours a day, that four out of five adult owners watched television in the average day, and that all but two out of 1000 watched in the course of a week.

The National Broadcasting Co. study also indicated that, on the average, adult owners spent more time, every day, viewing television than they spent with other major media combined.

Taking the average New York family head (TV owner and non-owner), the survey showed that on the average day he devoted his time to major media in this way:

Radio	90 minutes	Newspapers	49 minutes
Television	73 minutes	Magazines	13 minutes

To further clarify the picture of what set-owners thought of television, the National Broadcasting Co. questioned them directly. In answer to the question, "What is your opinion of television?" more than four out of five adult family heads had a definitely favorable opinion of television.

When estimating the costs of TV advertising coverage in relation to radio, it is a mistake to accept as the basic comparison the number of sets in use in any area, without qualifying these figures by applying other known facts:

1. A television set is more likely to be in use than a radio set, as indicated by the sets-in-use study conducted by station WRGB, Schenectady.

2. There are more TV viewers per set than radio listeners per set. An 8-to-9 P.M., seven-day average analysis showed that television had 3.54 viewers and radio had 2.37 listeners, giving video 49.5 percent more listener-watchers per set. (As set circulation in a market increases, however, viewers-per-set drop because of less guest-viewing. Nationally, average number of viewers-per-set in 1951 ranged from about 1.5 in the morning to a nighttime peak of about 3.0.) When special on-the-spot news or sports events are scheduled, viewers per video set increase. A telephone survey of five hundred set-owners made by C. E. Hooper, Inc., for C.B.S. during a baseball telecast showed that the average audience watching each set in New York was slightly more than six persons. More than half the home sets were tuned to the game, and of those watching the telecast three out of four could identify the sponsor of the program.

3. Television delivers a family audience, and each TV family has better-than-average buying power. In 1947 an average New York TV family consisted of 3.3 persons, had a telephone, paid more than \$75 a month for rent, and the head of the household was an executive, professional man, or businessman who had been graduated from high school and attended some college. In 1951, the National Broadcasting Co.'s study found that 28.7% of TV owners had total family income over \$5,000, and 21.4% for non-owners. In Schenectady, after

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five continuous years of operation, WRGB found that its audience was composed of 73.6 percent adults and 26.4 percent children.

4. Television's advertising impact is estimated as four to ten times greater than radio's sales-producing impression.

All of these factors should be considered in comparisons between television and radio circulation costs. Some television proponents have said, with apparently reasonable justification, that 100,000 TV sets equal 1,000,000 radio sets in advertising power.

COSTS OF TELEVISION PROGRAMS

Data on current costs of video time, talent, and production—like figures on total numbers of stations and sets—change constantly, and can be accurately obtained only from the television trade press or by direct contact with the video industry. Those figures that are available for the pioneer years indicate that the TV industry was attempting to keep costs as low as possible, to justify its use even while circulation was small.

WRGB revealed that during its first five years of operation, the cost of producing its more "expensive" types of programs ran up to five hundred dollars for light opera, to four hundred dollars for full-length plays and revues, and up to three hundred dollars for sports or for audience participation. These figures included only the cost to the station of presenting individual programs, and did not embrace a charge for station equipment or advertising time.

In the spring of 1946, when TV time first became a salable commodity, the highest price tag on any unit of video time was the \$750 rate quoted by N.B.C.'s New York outlet for one hour's use of its large studio facilities, with five hours' studio rehearsal time allotted without additional cost.

Between the spring of 1946 and January, 1948, the TV audience mushroomed, and time rates went up accordingly. At the start of 1948, one hour of television time ranged in

SIMILARITIES OF RADIO AND TELEVISION ADVERTISING WHICH DISTINGUISH THEM FROM PRINTED MEDIA

Basic Nature of the Media

Unlike printed advertising, which is sharply divided into separate and distinct media—newspapers, magazines, car cards, billboards, etc.—both radio and television are three media in one: network, national spot, local spot.

Unlike printed media, in which the advertiser supplies only the advertisement and not editorial matter, in radio and video the sponsor presents both editorial content and advertisement.

Unlike a newspaper or magazine, which persons can read only if it is physically present, radio and television allow listeners and viewers to tune in a program wherever radio waves can carry it.

In printed media the responsibility for building circulation rests entirely with the publication, but in both radio and tele the sponsor is at least partially responsible for maintaining and building audience.

Newspaper and magazine advertising take place primarily in *space*, while radio and video advertising take place largely in *time*.

Media Selection

Circulation of newspapers and magazines can be measured in total, precise terms by actual circulation figures, based on subscription and news-stand sales, but circulation of both radio and tele must be measured in relative terms by sampling methods—interviews, ballots, mechanical recorders, etc.

While the position of an advertisement in a publication influences readership, the time when a radio commercial or a video commercial goes on the air can have even greater effect on listenership than publication position has on readership.

Production

Supervision of printed advertising production is important but largely well-defined, while supervision of both radio and television production requires dramatic and musical talent, and a fine sense of showmanship, with specialized application in each instance.

Advertising Copy

Copy in newspapers and magazines is written for the eye alone, but both radio and video copy are written for the ear—to sound like natural conversation. Both television and radio commercials are more intimate and personal forms of salesmanship than printed advertisements.

cost from \$60 (in a small community where TV had just arrived), to \$2,500 (for the use of the most expensive facilities of N.B.C.'s New York channel). Video outlets were selling a half hour at prices from \$30 to \$1,900, twenty minutes at \$30 to \$1,750, fifteen minutes at \$30 to \$1,600, ten minutes at \$30 to \$1,475, five minutes at \$25 to \$815, and station breaks at \$16 to \$80. Cost of talent and studio production varied immensely, according to type, length, and casting of programs.

Since this pioneering period, program and time charges have mounted to keep pace with television's growing circulation and more elaborate production requirements. It is evident, based on this brief review of television's characteristics of impact, potentialities of circulation, and economy-minded approach to rates, that it is laying a firm foundation for future development as an advertising medium.

BASIC APPROACH TO VIDEO ADVERTISING

Although there has been a drawn-out and heated controversy as to the nature of television from the program producer's point of view (whether it most resembled motion pictures, theater, or radio), there is little room for dispute as to the nature of television from the advertiser's over-all point of view (to him, for many specific and valid reasons, it is an offshoot of radio). Programwise, TV is far closer to motion pictures and the theater than it is to radio, but advertising-wise it is undoubtedly a child of radio broadcasting. Figure 119 tabulates similarities between radio and TV advertising which distinguish both from printed media.

It would be unfortunate, though, to overestimate similarities between radio and TV advertising and to assume that they are both peas out of the same pod. Video is a distinct medium in and of itself, and is separate from radio just as radio is separate from printed media. Some of the many differences between radio and television advertising are tabulated in Figure 120.

DIFFERENCES BETWEEN RADIO AND TELEVISION ADVERTISING

RADIO ADVERTISING

TELEVISION ADVERTISING

Basic Nature of the Media

Sound alone must carry the entire burden of entertaining and selling the audience.

Radio is unexcelled as an advertising medium for penetrating a cross-section of income groups, with very deep penetration of lower-income groups.

Sound, sight, and motion are combined for the first time in a single medium.

Television, at present and for some time to come, will penetrate the upper- and upper-middle-income brackets better than the lower economic groups.

Production

Electrical transcriptions are used as a permanent record of programs and commercials, so performance can be controlled and repeated at will.

Physical appearance of radio actors and announcers is relatively unimportant, and their appearance does not need to conform to the role assigned them by radio scripts.

Talent may read their parts entirely from prepared script, and no stage movement is required.

Films are used for these purposes.

Physical appearance is exceedingly important, and appearance must match the roles suggested by tele scripts.

Actors, announcers, and emcees must memorize their entire parts, and stage movement and behavior is extremely important.

Personal insincerity of the announcer or actor may be masked by smooth professionalism.

The only physical equipment required in radio production in addition to the regular microphones and control panel is sound effects equipment.

Insincerity on the part of the tele announcer or actor is easily detected by the video audience.

Settings, props, costume, make-up, and lighting are immensely important; and in addition, tele has all of radio's problems relating to the production of sound.

Circulation

Between two and 2½ listeners per set is typical, according to radio audience studies.

Between four and five listeners per set is typical, according to an audience survey by telestation WRGB, Schenectady.

Commercials

Oral communication of ideas, according to psychological studies, has certain advantages regarding memorability, understandability, and suggestibility over printed communication of ideas. On the other hand, vocal explanation falls short in visualizing or demonstrating objects or products.

Television's communication of ideas has the advantages of oral communication plus the merits of printed communication, with the addition of movement, to give television an estimated four to ten times greater selling impact than radio, per person reached. Psychologists have shown that some persons learn best by hearing, some by seeing, but that all learn best by a combination of hearing and seeing.

Figure 120.

HOW RADIO RESEARCH TECHNIQUES CAN BE APPLIED TO TELEVISION

Video Audience Measurement

1. Telephone coincidental surveys of television homes, such as taken by C. E. Hooper, Inc., of radio homes.
2. Installation of mechanical recorders in video sets, such as A. C. Nielsen Company has installed in radio sets.
3. Recall studies, with in-person or telephone interviewers of television watcher-listeners.
4. Television-viewing diary studies, such as C.B.S. has conducted of radio listeners.

Television Programs

1. Determining by television stations of which type of programs to telecast, which to have more or less of, according to popularity of program types as revealed by audience measurement methods.
2. Selection by advertisers of certain television programs to appeal to specific segment of the video audience constituting sponsor's primary market, based on qualitative studies of tele audiences.
3. Pretesting of video shows by any reliable method.
4. Posttesting by means of minute-to-minute television audience curve, program size ratings, and by checks of program sales effectiveness.

Television Results and Costs

1. Surveys of product usage in television homes according to homes which do, and do not, tune in the sponsor's video program. Also product usage of television owners compared with non-owners.
2. Opinion surveys of television owners to determine whether programs with strictly institutional objectives are accomplishing their purposes.
3. Measurement of sponsor identification and sales impact.
4. Analysis of number of video homes reached per dollar spent.

Television Commercials

1. Studio pretesting of television spot announcements and program commercials by any reliable method.
2. Posttesting of television commercials by minute-to-minute recording devices, coincidental phone calls, on-the-spot visits, etc.
3. Application of tested radio copy ideas and appeals to television commercial situations.
4. Application of radio's conversational writing technique to script for video announcers.

Figure 121.

THE FUTURE: AM, FM, FACSIMILE, TELEVISION

<i>Type of Show</i>	<i>Average Rating</i>	<i>Number of Shows</i>
Sports	2.36	12
Quiz	2.35	4
Games	2.29	6
Light opera	2.28	6
Variety	2.26	13
Puppets	2.25	7
Science	2.24	7
Plays (full length)	2.23	3
Personalities	2.19	13
Commercials	2.16	23
News	2.11	13
Revue	2.08	12
Plays (one act)	2.07	38
Monologs	2.05	6

Figure 122. Types of television programs in order of popularity (based on audience studies made by telestation WRGB, Schenectady, after five years of regular operation).

<i>Program</i>	<i>Percentage</i>
<i>Women</i>	
Live drama	31
Feature films	15
Baseball	11
Boxing	9
<i>Men</i>	
Baseball	27
Boxing	27
Live drama	21
<i>Children</i> (11 through 16)	
Western films	20
Feature films	17
Kid shows	14

Figure 123. Types of most-liked television programs according to preferences by men, women, and children (based on a survey by The General Foods Corporation of the New York television audience in 1947).

Distinctions between TV and radio are most pronounced as they relate to program and commercial production, least pronounced as they relate to strategy and advertising research. In fact, many of radio advertising's research techniques can be applied to television. The possibilities for adapting radio research methods to such varied aspects of TV advertising as audience measurement, tele program evaluation, analysis of video results and costs, and creation of sight-and-sound commercials are tabulated in Figure 121.

POPULARITY OF VIDEO PROGRAM TYPES

Broadcasters and advertisers have employed various radio research methods to television, notably audience measurement, as a guide to the relative popularity of various types of video programs. Fourteen kinds of TV shows presented by WRGB are analyzed according to average ratings in Figure 122. Of the thirty-three types of programs which had been telecast, the three most popular were sports, quizzes, and games—program types which have not only immediacy but spontaneity, where the outcome is not predetermined as in the case of motion pictures or plays, and where the audience figures "anything can happen."

A further analysis of program preferences was made by General Foods in its 1947 survey of television. Summarizing its study of video program popularity, in ratings and rankings by diary and questionnaire, it listed these as the four preferred types of tele programs: (a) sports; (b) live drama; (c) feature films; and (d) children's programs. Programs were also reviewed according to popularity with women, with men, and with children. One of the first qualitative analyses of the video audience, this investigation provided a tentative guide to the type of program to use in appealing to a specific audience. Results of the study are tabulated in Figure 123.

An additional inquiry as to the types of programs not then available which set-owners wanted to see in 1947, revealed

these desires in order of preference: (a) new good movies; (b) good radio shows; (c) Broadway shows; (d) more and new types of sports; (e) stars (movie and radio); and (f) operas and operettas.

The creation and production of video programs, while immensely important to the advertiser, is such a highly specialized, complex, and controversial art that it cannot be properly dealt with here. There are numerous books on television, however, which provide background information on writing and directing television shows, with details about studio procedure, camera angles, lighting, scenic design, use of motion picture film, titles and video effects, and other aspects of TV production.

CREATION OF EFFECTIVE VIDEO COMMERCIALS

A pioneer in television advertising, Chester W. Kulesza of Dancer-Fitzgerald-Sample's radio and television department, summed up the problems of visual selling in a talk given at the 1947 Television Institute, and later reprinted in *The Televiser*.

A knowledge of basic advertising appeals to which the public responds, together with a working knowledge of the vehicles used to carry these appeals, can be of great aid in preparing good commercials for television. . . . The problems facing us today are:

1. To find and supply the types of programs that the television audience likes best, as the vehicle for the sponsor's commercial.
2. To force the producers, directors, and writers of our television programs to become picture-minded.
3. To place and time the commercial carefully, guided by the program type and visual effects possible. And finally,
4. To continue to research the audience response to television commercials and to prove and improve their effectiveness.

Explaining tested techniques for evolving TV commercials, Kulesza pointed to the vast differences between a radio script, which depends entirely on words, sounds, and timing, and television, which relies largely on a flow of visual impressions

and demands visual thinking. Reviewing creative methods, he said:

In our experience at WRGB (two years) and at WABD, we found that television commercials should follow the same basic advertising concepts used in other media. We discovered that the audience tends to respond more favorably to the commercial when:

1. The information supplied is interesting.
2. The action provides the "sell" for the product.
3. The action demonstrates every important visual aspect about the product.

TYPES OF TELEVISION COMMERCIALS

Video sales messages have been classified under many categories: (a) program commercial or spot announcement (serve the same function in television as the equivalents in radio); (b) live or film commercial (live commercials provide more spontaneity and room for last-minute changes, but also leave room for all kinds of last-minute slip-ups); (c) direct or indirect (direct commercials do not disguise the fact that they are advertising; indirect plugs are more subtle, and may simply include, for example, a casual camera shot of the heroine's boudoir, showing a jar of the sponsor's cold cream); (d) billboard or poster type (the name of the sponsor is presented without detailed development of sales ideas); (e) entertainment commercial (comedy or musical interpretation of selling ideas); (f) demonstration commercial (informs or demonstrates, may be incorporated in a how-to type of program, or into any program type); (g) dramatized commercial (depicts characters in a brief dramatization or playlet ending in a sales situation); (h) visual commercial (a simpler presentation which requires only the announcer talking about and showing the product); and (i) gadget commercial (using puppets, for example).

This list suggests that television can avoid some criticisms of triteness leveled at today's radio commercials. Possibly, but caution and taste must be constantly exercised.

EXAMPLE OF A VIDEO COMMERCIAL

One of the many examples of how much pictorial salesmanship can be incorporated into a brief interval of TV time were the twenty-second time signals presented over WCBS-TV by Waltham Watch. To make sure that his copy would synchronize with picture actions, the advertiser recorded the picture and sound on film. A sample commercial:

Vision

Young man waiting on corner; girl enters scene

Cut to: young man and woman enter shop

Cut to: live time (ballopticon projector showing watch with sweep second hand)

Voice

Is this guy burned up! His gal friend is late again . . . thirteen minutes this time. Sure, she didn't *know* it was so late. Well, here's goodbye . . .

. . . to time troubles. He's buying her a Waltham. When it comes to precision timing, style, and durability—it's a Waltham every time.

And here for your convenience is the correct time to the second —(pause) by Waltham.

WHY EARLY SPONSORS PIONEERED IN TELEVISION

Most advertisers who employed television during the 1940's did not expect the infant medium to produce sizable sales results. This was true of major advertisers using video as late as 1947, firms like Esso, Kraft, Kelvinator, General Foods, Gulf, Swift, U.S. Rubber, R.C.A-Victor, Bristol-Myers, Ford, General Mills, Gillette, Philco, Chevrolet, and John Wanamaker's, to mention a few of the trail-blazers. These and other pioneer TV sponsors did, however, have specific reasons for experimenting with the medium: (a) to obtain and keep time

franchises and first rights to programs; (b) to gain first-hand knowledge of the medium while rates were still low; and (c) to gain valuable free publicity as a result of pioneering in television.

THE FUTURE OF TELEVISION ADVERTISING

This chapter has accentuated the bright side of the television picture, having been based on the assumption that video will eventually surmount its still-ominous problems and finally emerge as a triumphant symbol of the new electronic age. There is no denying that tremendous obstacles still stand in video's way, but problems are nothing new to TV, and it has solved so many in the past that it seems reasonable to assume that it will clear away those that loom up in the future. The engineering achievement in itself—what Captain William C. Eddy has described as “the split-second integration of hundreds of circuits, the inter-functioning of optics, photoelectricity, and mechanics”—is something to marvel at, and an indication of the genius, patience, and enthusiasm behind this industry which cost its backers more than fifty million dollars in research and experimentation before they saw a penny of financial return.

Part Seven

Opportunities in Radio

Chapter 43

Foreword by

Walter A. Lowen

Some years ago a successful young dentist accompanied a friend of mine (then a creative executive with Newell-Emmett) to a radio program rehearsal. The dentist was fascinated by what he observed and on the way out told our friend he would like to try his hand at writing some scripts. A few days later he submitted six, and three of them were purchased immediately. In time, the dentist forgot his profession and became one of the most successful and highly paid radio producers in this country. His name: William A. Bacher. For further particulars see *Who's Who in America*.

I cite this case history because no matter what career you are now pursuing, if you've got what it takes—a career in radio advertising is open to you.

If you were to investigate the background and careers of a dozen of the best known names in radio you would doubtless find that each man or woman came up the hard way—the only way I know to climb to the top. Some of them were teachers like Frank Stanton, president of C.B.S.; Erna Philips, famed script writer; and Bill Slater, who currently master-minds two shows on WOR.

Others came out of the theatre like the Young & Rubicam agency executive, Joseph A. Moran, or Carlo De Angelo, the noted producer. From all walks of life they came, bringing to their jobs a freshness of imagination, an unending vigor, and a healthy discontent translated into an ever-active desire to improve over their past performances.

Your career in radio advertising, as outlined so comprehensively and soundly by the author in the chapter ahead, is beckoning to you. Study this chapter carefully and try to determine to which phase of radio you have the most to contribute. Then plan your career accordingly.

A few years ago—Lillian Eichler Watson—one of today's most distinguished radio advertising writers in the country, who began her career as a cub copywriter with a large mail-order house, and I jointly wrote a book called, *How To Get a Job and Win Success in Advertising*. I should like to quote briefly from our chapter "How Can I Get a Start in Advertising?"

Young people are often prone to make excuses for themselves when they find it difficult to get started. There are no opportunities in the town in which they are living, they say. Or it is the wrong season of the year. Or nobody wants a beginner.

It's the easiest thing in the world to make excuses. Anyone can do that. It takes courage, intelligence, initiative, and determination to *make your own opportunities* wherever you happen to be.

Remember this: everyone in radio advertising was once a beginner and had to start in some job—and you can, too.

Walter A. Lowen is one of the country's outstanding authorities on advertising personnel. As an employment specialist par excellence, an expert on the psychology and technique of employment, Lowen is a unique figure in this important field.

A million people have walked through the doors of his office. He has interviewed 200,000 job seekers. He and his assistants have placed more than sixty thousand people in

jobs paying from twelve dollars a week to sixty thousand dollars a year.

Lowen has made radio appearances over national hook-ups and, with Lillian Eichler Watson, has co-authored the inspiring book *How To Get a Job and Win Success in Advertising*.

Your career in radio advertising

THOSE WHO ARE KNOCKING AT THE DOOR of the noisy, glamor-coated radio advertising business want to know how to *get* a job; those who are fairly well established want to know how to get a *better* job. Except for this difference, everyone in the industry seems to share the same interest: to get ahead and make more money.

This chapter will briefly outline opportunities in the field and explain the functions of each position. Self-analysis (comparing your own interests, inclinations, and experience with the duties of each job) will help determine which position you are best fitted for; and nothing less than personal, interested contact with the industry itself can tell you the salaries of certain job categories at any given time or the best way to interview for them.

Advertising in general, and radio advertising in particular, is subjected to glaring misrepresentation that deceives newcomers and even snares some experienced persons who should know better. It is a business crowded with talented people. Talent is so common that it fails to attract attention in and

of itself. Only when talent is combined with shrewd self-analysis; with hard work that frequently extends into nights and week-ends; and with a flair for making one's self well-known, is recognition sure to come to an individual in radio advertising.

It isn't enough to do a job and do it well. It isn't even enough to do a particular job better than anyone else. After you've done that, you still have to let other people know you're doing it. You must attract attention to yourself, and do it with a tact and discretion that not only makes you well known but makes you *favorably* well-known. This may call for collecting samples of your best work, making reports on what you have done, giving talks before your own organization and before trade gatherings, writing for the trade press. It may also call for doing the unusual, becoming an expert, being willing and able to participate intelligently in trade conflicts.

These steps ordinarily work out one at a time for those sufficiently capable and ambitious. They are the explosive fuel that gives drive to a career. But unless that career also has direction, unless it knows definitely where it wants to go, it is liable to fizzle in hectic circles like a Fourth of July pinwheel. The following outline at least provides a certain *direction* by describing the many job opportunities in radio advertising, telling what people in each job do, and the background each requires.

RADIO JOBS IN ADVERTISING AGENCIES

The advertising agency is a key organization, the liaison between advertiser and broadcaster. Within the leading radio agencies are men and women who have considerable skill and experience in planning and executing radio programs.

1. *Director of the Radio Department.* In the large agency he is a supervising executive in charge of over-all radio opera-

tions, and has under him persons who are specialists in various phases of radio advertising. In the small agency he is a jack-of-all trades who may perform many of the specialized jobs himself.

The radio director is responsible for all details in the advertiser's air campaign: type of show, stations that will carry it, time to be used, and so on. At one time or another he may have been an agency account executive, a time-buyer, program producer, or even a writer of commercials. The ideal radio director has an intimate, first-hand knowledge of broadcasting and advertising. He should be familiar with everything from advertising strategy to buying radio time; creating commercials; writing scripts; auditioning actors; producing, publicizing, and merchandising programs; and testing the effectiveness of radio advertising.

II. *Radio Account Executive.* He makes all the contacts between the agency and the advertiser who is using radio. While he may not have quite as great a radio background as the radio director, he is familiar with broadcasting procedures; has a working knowledge of the industry; and, most important, knows his client and the product that is being advertised.

It is his job to present the prepared program, commercials, station schedule, and program promotion plans to the advertiser; get his approval and make any necessary changes so that the program and other details will be agreeable to the client and still appear professional and acceptable to the agency's radio department and the network or station.

III. *Radio Producer.* Working under the radio director, the producer supervises the preparation of the entire program for the sponsor to audition. He brings the program plan to the performance stage, and integrates the work of the script writer, actors, announcers, musicians, and sound men. He must be versatile enough to supervise the production of any type program, be an able dramatic director, and have a work-

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ing knowledge of the technicalities of production, including studio engineering and labor union regulations which control working conditions of radio talent.

IV. *Script Editor.* It is his function to interview people with script ideas; recognize the occasional outstanding, usable suggestion; and be tactful in refusing the rest. He may also have a part in hiring script writers for the agency's programs. Once the writer is hired, he reviews and edits his scripts, corrects and makes changes when he thinks it will benefit the program, and sees to it that nothing contrary to network or station policy goes on the air.

Usually the script editor is an able writer himself and may at one time have held a full-time radio writing job. He must have more creative talent than either the radio director or the account man, but often has less executive ability and a less extensive background.

V. *Radio Time-Buyer.* He takes the part in the radio operation of the space-buyer in newspaper or magazine advertising. It is his job to decide which network or station and which time or times will be most resultful for any particular advertiser under any given situation. He negotiates the purchase of time from the station and handles the contract; negotiating until it is satisfactory to both station and client.

Time-buying is a highly technical profession, calling for keen, impartial judgment and an ability to take many factors into consideration simultaneously and to come out with a logical decision. A time-buyer may begin as an assistant in the time-buying department, aiding experienced buyers in making out schedules, filling in contracts, and in arithmetical routine. His work lacks glamor but is indispensable, and the veteran time-buyer with all-round radio and advertising know-how sometimes becomes a radio account executive or radio director.

VI. *Radio Commercial Writer.* Almost all commercial an-

nouncements for national and regional advertisers are created by the agency. The larger agency has a special commercial-writing department. The smaller agency asks its space copy writers to turn out commercials.

Commercial writing is an art in itself and requires special abilities besides the ability to write—imagination, originality, showmanship, knowledge of the technicalities of radio broadcasting, an acquaintance with music as an aid in handling singing commercials, and, most vital, a practical understanding of what makes a successful advertisement in any medium. The commercial writer is above all a builder of advertisements, but he is a specialist and recognizes that radio copy presents problems and opportunities all its own. Commercial writers begin either as junior writers in the agency's commercial department, as space copy writers or as continuity writers in small- or middle-sized radio stations.

VII. *Radio Research Worker.* Research constantly assumes a more significant place in radio advertising, and the larger, more alert agencies have separate radio research departments. These groups generally serve two functions: they supply technical details about radio, such as definitions of audience measurement techniques, statistics on radio set ownership, sets-in-use, etc., for members of the radio department and for agency executives who want this information; and secondly, they undertake radio research projects in behalf of the agency's radio clients, when problems arise which might be solved by research methods.

The research worker must have a systematic, orderly turn of mind and sufficient patience to track down hundreds or even thousands of facts and figures in order to produce a single research-founded conclusion. A quick grasp of figures and mathematical concepts is valuable, and so is training in psychology and statistics. If the radio researcher combines technical ability with common sense, imagination, and ambition he can become a key figure in the advertising agency.

ADVERTISING JOBS IN RADIO STATIONS

Since most stations in the United States are supported by advertising revenue, outlets have become in a sense an extension of the advertising business. A large percentage of station personnel is concerned in one way or another with advertising, and some radio employees have duties similar to certain agency personnel.

I. *Sales Manager*. He must be an able administrator, is usually a former time salesman. His main concern is the station's profit through sales, and he directs the commercial activities of the station through supervising the sales and merchandising departments.

The sales manager must know what advertisers and their agencies look for when selecting stations, and how to play up the strong points of the channel he works for in a way that will make it stand out from competing outlets and appeal to the advertiser as an effective medium. He must also be familiar with advertising agencies, with problems of their clients, and with individual time-buyers.

The station sales manager may call on agency time-buyers personally but his chief function is to employ, supervise, and guide a staff of sales personnel. He is one of the most highly paid and respected of station employees.

II. *Time Salesman*. The station salesman sells a highly intangible commodity, and must have enough analytical and linguistic ability to make it appear thoroughly tangible to agency time-buyers and prospective radio sponsors. He must study listener habits and the program structure of his station and its competitors. If he can be studious, factual, charming, and persuasive all at the same time, he will find his job more profitable than most in broadcasting. He is paid either by salary or commission, which amounts to ten to fifteen percent in larger stations, and often as much as forty percent in smaller stations.

III. *Sales Promotion Manager*. This is the man who is in charge of promotional activity calculated to interest advertisers and their agencies in the station. He has the approach of the station salesman but carries it out in terms of words and pictures. He must know what makes the station click, what makes it outstanding in the eyes of advertisers, and must have the imagination and originality to translate that knowledge into intriguing promotional pamphlets and presentations.

IV. *Merchandising Director*. After the sponsor has bought time on the station it is up to the merchandising director to aid his campaign by providing special merchandising services. He supplies statistics and information about the market for the sponsor's product in the area covered by the outlet; prepares mailing pieces for the sponsor; may design and distribute window and store displays to be used by retailers; and should be able to conduct surveys and reach accurate conclusions.

The merchandising director usually is trained by college courses or by experience in other media. While only the networks and the large stations ordinarily have such a position, it is a job that affords broad and intimate contact with fundamental problems of distribution and retailing.

V. *Commercial Announcer*. The announcer delivers the commercial after it has been written, edited, and approved, and frequently he contributes as much as the copy itself to the influence the message has on listeners. The announcer is both an actor and a salesman. He can either develop specialties such as handling sports or women's programs or he can become known as a man who does all types of announcing well. Announcing is a poor field for women. Radio traditions, plus some research that indicates most listeners dislike the average feminine voice on the air, have established announcing largely as a man's job.

Salaries start low, and can go very high. Small stations, where most announcers break in, offer small remuneration.

If an announcer subsequently establishes himself with a larger station, he's on the way up financially. If he can get a network job, and begin to win auditions to announce sponsored chain shows, he's likely to make a handsome living.

VI. *Producer.* The station producer comes in direct contact with advertising whenever one of the shows he produces is sponsored. It is his job to take the program plan and policy as it was formed in the program department and carry it through to actual performance. He works on sustaining and sponsored programs and in sponsored shows may work closely with the agency producer. Though often not as highly paid as the agency man, he ordinarily has a greater variety of shows to work on and gains valuable experience. In smaller stations, announcers may double in brass to produce their own shows.

VII. *Continuity Editor.* The small and even the middle-size station hires one scripter for a multitude of writing jobs. In the smallest station the continuity editor is occupied chiefly with commercial announcements (since low-wattage outlets in many towns must rely almost entirely on local retailers for advertising revenue and few of these firms have agencies to write commercials for them). In the middle-size and larger stations the continuity editor writes commercials only occasionally. He checks on the acceptability of commercials submitted by agencies, prepares continuities for sustaining programs (and sometimes for sponsored shows, too), interviews people regarding program ideas, investigates literary and musical copyrights, checks program material on matters of policy, and routes scripts to the proper persons.

RADIO ADVERTISING JOBS WITH NATIONAL NETWORKS

Many local station jobs have their equivalents in network positions. Ordinarily in the network, the scope of the job is larger, experience required is greater, and salary offered is higher.

I. *Sales Manager and Salesman.* Network sales departments have two sales forces: (a) national sales force, to call on network accounts; and (b) local sales force, to sell time for key stations. The local station set-up is repeated at the network, with certain inevitable exceptions. The time sold is higher-priced; the companies which are buying time are bigger; and their advertising staffs are more sophisticated. The agencies contacted are largest in the country and their time-buyers are more experienced, consequently more cautious and skeptical of exaggerated, poorly substantiated sales stories. The network time salesman frequently has had previous experience in advertising or radio, often as salesman for local outlets. If successful, he is one of the higher-paid men in broadcasting.

II. *Advertising and Promotion Director.* His dual role is to supervise planning and creation of advertisements for the network and to supervise promotion of its programs. He tabulates results obtained by the web's sponsors, and sometimes is in charge of audience mail analysis and traffic work—routing programs to desired stations, informing the phone company of the schedule of transfer, and keeping the records of distribution. The advertising and promotion director is a top network executive, and well paid. He should be an able research and advertising man. Under him are several assistants.

III. *Sales Promotion Director.* Somewhat like the sales promotion head of the local outlet, he is in charge of promotional activity that will help sell the network as a whole and its individual programs in particular to agencies and advertisers.

IV. *Publicity Worker.* The publicity department aims to keep the chain in the limelight by releasing a constant stream of newsworthy stories to the press. The main objective of network publicity is to attract favorable public attention to the network's programs and thereby increase listening.

A web publicity man or woman must have the flair for developing and carrying through a newsy, attention-attracting

idea. He may specialize in news items to the trade press, or may devote his time to general newspapers or magazines. The web publicist devises situations, plans photographs, and writes stories about programs and personalities. He also carries out tie-ups between the sponsor's product and his program; and devises station promotions such as talent contests, safety awards, popularity polls, etc. Often he is a former newspaperman.

V. *Program Department Worker.* While network program planners have bigger budgets than local station programmers and have the chance to create programs which will be heard across the country, they do not enjoy the local prerogative of creating most of the programs originating over their facilities.

Web programmers, however, are responsible for what goes out over the network; can select or reject programs; can suggest changes in shows; create sustaining shows; and either produce or aid in producing every program (sustaining or commercial) broadcast over the network's facilities. Chief workers in the program department, under the executive program supervisor, are program directors. Closely associated with program directors are producers who work either alone or with agency men. They cast programs, set rehearsals, assign announcers, order sound men, plan microphone set-ups, give cues, and supervise programs on the air.

VI. *Research Worker.* Research activities assume considerable significance on the network level. Web researchers maintain constant, up-to-date statistics on listener habits and preferences and on station and network coverage. Research workers are responsible for giving reasonably accurate pictures of listener conditions to sponsors who are contemplating buying radio time. Network researchers must be systematic, efficient, experienced in conducting and tabulating surveys. Training in mass psychology, mass communication, research, and statistics is desirable.

VII. *Continuity Acceptance Director*. Unlike the local station continuity editor, his job is more supervisory than creative. He helps determine network commercial policy, checks on acceptability of commercials, and enforces web regulations regarding maximum time for commercial announcements and what may and may not be said in commercial copy.

VIII. *Legal Department Employee*. He is a college-trained legal man, often an experienced lawyer. Legal department workers check the legality of contracts and the accuracy of commercial claims. They see that nothing contrary to regulations of the F.C.C. and the F.T.C. goes on the air.

JOBS WITH RADIO STATION REPRESENTATIVE

Increasing use of local stations for spot advertising by national and regional firms has led to the expansion of station representative businesses, which are exclusive representatives for a limited number of non-competing stations and aid them in selling time to advertisers. These companies, located in leading cities where advertising activity is most intense, have three main types of personnel:

I. *Station Rep Manager*. The manager and/or assistant manager of a station representative company acts as a consultant to local stations, advertisers, and agencies. He hires and supervises a staff of salesmen. Usually he is a former station rep, or a former salesman for a local station.

II. *Station Rep Salesman*. He is, essentially, a super station salesman who must have a complete and accurate picture of several markets and a corresponding number of stations. Successful station reps are well paid.

III. *Sales Promotion-Publicity Director*. It is this man's business to put out promotion and publicity material about the stations represented by the company, about the company itself, and occasionally about non-network radio advertising as a whole.

JOB WITH PACKAGE PROGRAM COMPANIES

Separate organizations known as package program outfits aid the networks, stations, and agencies in creating programs for sponsorship. These independent program producers are either (a) creators of transcribed shows for spot advertising; (b) creators of package shows for presentation on the networks; or (c) creators of both transcribed and network programs.

There are four major types of personnel in a package program company:

I. *Idea Man*. His job is to create ideas for programs to be transcribed or otherwise set up as a package. He also considers ideas from other sources, and accepts or rejects. He must be familiar with current trends in programs (network or transcribed), and be flexible enough to turn out types of shows adaptable to a variety of sponsors.

II. *Program Writer*. He may be a free-lance writer who also does scripts for advertising agencies and networks, or he may specialize in writing for package outfits. The writer does the actual planning and scripting of the program after receiving the basic format from the executive idea man. Writers may work under various arrangements: (a) under contract (scripters work where and when they please, supplying a set number of scripts per week at a fixed price or salary, before a stipulated deadline according to an advance agreement); (b) on staff (writers report to the office regularly and turn out the scripts assigned, working for a regular paycheck); (c) open market (free-lance scripters work at home on individual scripts without contract for a series, and often get air mention of their names).

III. *Program Producer*. The transcription producer has a job similar to producers for agencies, stations, and networks. He takes the script and carries it through to completion.

IV. *Package Company Salesman*. This man has to sell the

firm's packaged programs to the sponsor, the station, or the agency. He must be able to explain why a program is worth sponsoring, and use persuasiveness and finesse to get contracts signed.

MISCELLANEOUS JOBS IN RADIO ADVERTISING

The previously-described categories represent the main divisions of the radio advertising industry employing the greatest number of persons working directly with broadcast advertising. Other jobs associated with the industry include:

I. *Advertising Manager.* He may be employed by any manufacturing, distributing, or retailing firm which uses advertising, and is involved in radio to the extent that broadcasting is part of his company's promotional plans. Some larger advertisers have radio managers in their advertising departments, who deal with radio exclusively. The advertising manager supervises his firm's advertising, is in constant touch with the sales manager and other executives of his company, and expresses his and their combined opinions on advertising strategy to the personnel of the firm's advertising agency. Under him are several assistants. Ordinarily the advertising manager has had broad experience in advertising and selling.

II. *Independent Research Organization Employee.* Firms such as C. E. Hooper, Inc., A. C. Nielsen, The Pulse, Inc., Conlan Surveys, and other independent audience measurement companies often have openings for research executives, statistical clerks, and survey-takers.

III. *Radio Actor and Musician.* Few stations can afford to hire special talent for sustaining programs. Actors and musicians who are paid for their radio efforts usually are paid by sponsors, through the sponsors' agencies. Radio acting and music are fields in themselves, are discussed fully in other

books, and are mentioned here only because radio talent is such a vital part of radio advertising. Actors often find the way easier when they start in a middle-size station, build experience and technique, supplement it with theatrical performances outside of radio, and then bring persistence, charm, and energy to bear in auditioning, contacting, and recontacting the casting directors of the large stations, national networks, and major radio agencies. Figure 124 summarizes these thirty-two employment opportunities.

Figure 124. Thirty-two career opportunities in radio advertising today.

RADIO JOBS IN ADVERTISING AGENCIES

1. Director of the radio department
2. Radio account executive
3. Radio producer
4. Script writer
5. Radio time-buyer
6. Radio commercial writer
7. Radio research worker

ADVERTISING JOBS IN RADIO STATIONS

8. Sales manager
9. Time salesman
10. Sales promotion manager
11. Merchandising director
12. Commercial announcer
13. Producer
14. Continuity editor

RADIO ADVERTISING JOBS WITH NATIONAL NETWORKS

15. Salesman and sales manager
 - a. National, for network accounts
 - b. Local, for key stations
16. Advertising and promotion director
17. Sales promotion director
18. Publicity worker
19. Program department worker

MODERN RADIO ADVERTISING

20. Research worker
21. Continuity acceptance director
22. Legal department employee

JOB WITH RADIO STATION REPRESENTATIVES

23. Station rep manager
24. Station rep salesman
25. Sales promotion—publicity director

JOB WITH PACKAGE PROGRAM COMPANIES

26. Idea man
27. Program writer
28. Program producer
29. Package company salesman

MISCELLANEOUS JOBS IN RADIO ADVERTISING

30. Advertising manager
31. Independent research organization employee
32. Radio actor or musician

Appendix

COMMENTS ON SPECIALIZED ASPECTS OF RADIO
ADVERTISING BY SELECTED AUTHORITIES

Appendix

NETWORK TIME-BUYING

Frank Silvernail, Head of Time-Buying Department, Batten, Barton, Durstine & Osborn, Inc.

Remember John G. Saxe's poem about the six blind men of Indostan who went to study an elephant? The first, touching its side, said, "It's like a wall!" The second, grasping a tusk, said, "It's like a spear!" The third, holding its trunk, said, "It's like a snake!" The fourth, feeling its knee, said, "It's like a tree!" The fifth, reaching for its ear, said, "It's like a fan!" The sixth, seizing its tail, said, "It's like a rope!" Each one had a mistaken concept because each had touched only a small part of the whole. The story is old stuff, but it fits network time-buying like a glove.

The advertiser who looks at only one aspect of a specific network also has a misleading picture. If he judges a network by any single factor, such as the power of the affiliated stations, the number of outlets, or some one of a number of other factors, he has an appallingly inadequate evaluation of the network as an advertising medium for his particular product or purpose. Only when the advertiser has considered all the varied characteristics that go to make any network an effective sales vehicle and has measured their relative importance to his sales problem will he have a sound basis for buying network time.

The selection of a given network and the time segment on

that network should depend, among other factors, upon a careful analysis of rating histories of time periods, a study of adjacent programs both rating-wise and for specific types of audience appeal, an analysis of the ratings and characteristics of programs on competitive networks, coverage, audience flow, and listening trends, all in terms of the particular advertiser. Elementary as these steps are, their effectiveness depends on the ability of the individual time-buyer and others concerned to give proper weight to every factor under consideration before arriving at a solution that fits the particular aim of the specific account.

PROMOTION OF PROGRAMS

Ivor Kenway, Former Vice President in Charge of Advertising and Promotion, American Broadcasting Company

I try to think about promoting a radio program very much as I would about selling a can of paint. For if I let the so-called glamour of radio get in my eyes, I'm lost.

By this I mean that the job is not very different from advertising a line of merchandise. The quality of the goods must live up to the copy—or your sales graph heads southeast.

For this reason, at the very start let us accept the fact that rating-wise (which means size of audience) a program will ultimately find its proper level. It's true that an intense hypo can make a temporary difference—produce a higher rating—but when the promotion relaxes, so does the rating.

What elements then does the program possess that will do something for millions of people? Will it make them laugh? Or move them emotionally? Is it stirring or inspirational, or will its smooth performance soothe and relax the listener? And to make it tougher, this listener must not be you or me, for the programs we go for are not necessarily those that delight the mass millions who constitute the radio audience.

Having decided on our selling points, the copy job then becomes a matter of playing up these desirable elements in

such a manner that people will be eager to sample the program. Once sampled, the show is on its own; it *does* do things to people—or it *doesn't*.

The rest of our operation also resembles closely enough the procedure of, let us say, some St. Louis manufacturer of a line of shoes. He employs national advertising, probably radio or mass publications, to create an umbrella of advertisers across the country, and then punches away at his retail outlets to persuade them to do a local promotional job under the cover of this national umbrella.

At A.B.C. we follow this same procedure. We use our network facilities plus mass magazines, such as *Life* and *The Saturday Evening Post*, to persuade people to listen to specific A.B.C. programs. Simultaneously we go to our affiliated stations with kits of promotional material which enable them to tell people locally that *theirs* is the station on which to hear these A.B.C. programs.

The material in these kits is practical because we spend time in the field finding out what stations need and want. And it's comprehensive, including, as it does, everything from newspaper ad-mats to car cards.

Independent research (Hooper) proves this method of audience promotion is paying off, for A.B.C. has scored impressive increases in the popularity of its programs.

SELECTING COMMERCIAL ANNOUNCERS

Cabell Greet, Speech Consultant, Columbia Broadcasting System

During the last five years our committee for auditioning announcers has listened to approximately one thousand men. Our aim is to find out what a man can do with fair and representative copy. Of the one thousand announcers auditioned, seventy seemed to us qualified for a staff job here. In addition there were men able to do various specialties. We ask a great

deal of our staff announcers; they must be able to handle a wide variety of programs. We expect them to have the light, familiar, easy but intelligent style that is the fundamental style that we look for on the radio today—neither pompous nor formal, nor yet unduly familiar—the agreeable, intelligent guide to the occasion.

The rejected men who did not measure up to our standards fell into two groups—the pseudo-elegant and the pounders. The pseudo-elegant, the patronizers of God, speak what I call “Broadway British.” Their diction has a sort of eloquence which like the mule has neither pride of ancestry nor hope of progeny. The job of making every syllable audible and yet idiomatic English, of not obscuring or slurring half of the syllables, yet not overenunciating, is a complex problem. However, a pseudo-British accent is not the answer. It is not good British speech and it is not the speech of America today. The solution to our speech problem is to improve our American speech on its own terms. The only speech that will find nationwide acceptance today is speech that conforms to the present growth and development of American English.

The other half of our rejected candidates were the commercial-minded men who pounded everything they read. They “sold” the news, they “sold” the *Church of the Air*, they “sold” the Philharmonic. They remind me of the ditty, “He sold his horse and buggy, every stick of wood, he would have sold his mother too, if he a-thought it done any good.” That is the commercial spirit of the spot announcer. He may be God’s gift to an agency, but here in New York we don’t want that style as the fundamental style of the staff men for the network. But at least this group of men with excessive energy and desire to please are not as hard to change as the elegantes who listen to their dulcet tones, hand cupped to ear. For one thing, these men who pound are the servants of Mammon and there’s always hope they will change for gold. The others are the servants of their ideals and they are rather difficult to manage.

TRANSCRIBED AND CO-OP PROGRAMS

Charles Michaelson, Producer and Distributor of Transcribed Programs

The word "transcription" in radio parlance, to those who have followed this recently come-of-age phase of the broadcasting industry, brings to mind the early thirties—truly pioneer days to those of us who believed in the future of recorded programs of network quality for spot and local advertisers.

Much credit is due to the engineers and electronic geniuses who have developed true-speed turntables, vinylite noiseless records, and many other improvements to a point where we cannot tell whether a program is live or transcribed.

Since this mechanical marvel has been perfected, program producers have taken off on a dizzy spiral of bigger and more elaborate shows one after another. Today, Mr. Henry Dick, who operates a local retail furniture store in Danbury, Conn., can sponsor on transcriptions a half-hour network program—recognized and nationally popular—on his local station at a cost of between \$10 and \$25 per show, plus station time charge, and not only compete with the network features on the air at that time, but more important, stand a better-than-even chance of capturing a fair share of the audience.

Yes, transcription programs have come of age. They have slowly plodded their way along and are now on the threshold of a golden era.

Co-op programs, the most recent "answer to the local or spot advertiser's dream," combine the good features of low-cost per city and top-flight talent per program, plus the even more desirable feature of presenting a live broadcast.

Spontaneity and timeliness are two important features not to be overlooked when comparing relative values in program content with transcribed shows. An item of timely interest cannot be included into the body of the transcription program other than the commercial portion, whereas it may be utilized in the co-op program and capitalized upon by the advertiser

in his commercial time allowance. While still in its infancy, the co-op business is already a husky advertising weapon; and with the gradual overcoming of various present-day limitations, this youngster in the local spot family can be looked upon as a major factor in developing new radio advertisers.

FOREIGN RADIO ADVERTISING

Dario de la Garza, Advertising Manager, Sterling Products International

Radio advertising is effective everywhere. That people live in different countries and speak different languages doesn't make much difference fundamentally. But that customs and traditions vary from country to country and from language to language *does* make a difference.

Let's consider the Latin-American ear, a mighty important ear as far as present and future export trade is concerned. It likes to listen to basically the same types of radio programs as the American ear does. It likes soap operas, comedy, music, drama, mystery, audience participation, disk-jockey shows. It is even as willing to submit to singing commercials.

But because of a difference in customs and traditions, the Latin-American ear sometimes doesn't like or understand certain things that the American ear likes. Therefore, literal translation from English into Spanish is a great mistake. If it's going to be broadcast *in* Latin America, it must be *created* for Latin-American audiences.

Let's take one of a thousand examples: A perfume commercial, *translated* into Spanish after a successful run over American radios, flows out of loudspeakers into Latin-American ears thus:

"... attract him . . . entice him . . . make him surrender in your arms . . . use UNFORGETTABLE PERFUME!"

That's great—for American ears. But it so happens that a boy doesn't get close to a girl in Latin America. He doesn't

have a chance of “utterly surrendering in her arms.” He’s down on the sidewalk, while she’s up in the balcony!

You must know your Latin-American customs and traditions. They do things differently down there.

Sterling Products International (and its affiliates) is one of the most skilful radio advertisers in Latin America. Their success is mainly due to intelligent catering to the Latin-American ear. And their approach is based on personal knowledge of the Latin-American ear—what it likes and what it doesn’t like.

In each Latin-American country, Sterling has its own radio department made up of local personnel. They swap their own ideas around from country to country and carefully sift American techniques. In larger countries, these radio departments write or buy their own scripts locally. They also use United States domestic scripts, when these lend themselves to adaptation. These scripts are *never* translated literally, but are rewritten *freely* to suit Latin tastes.

In smaller countries, radio departments get scripts from Sterling headquarters in Newark, which buys original scripts from Spanish-speaking writers here and abroad. This office also buys United States domestic scripts that can be adapted for below the Border. All scripts are carefully edited by Latin-American experts here and then sent to Latin America to be re-edited and “nationalized” by inserting local colloquialisms and sayings. All the countries, large and small, hire their own talent, conduct their own rehearsals, and produce programs in conjunction with stations.

Maybe the finished program isn’t quite up to American standards, and maybe it doesn’t have that American punch. But it *does* have the Latin-American punch to please Latin-American ears. Furthermore, it sells the product faster and better than any other methods. And that’s what counts. There’s no question about the excellence of American radio techniques. But in every case, it’s *adaptation*—not translation—that spells success.

PRODUCTION OF SPONSORED PROGRAMS

Himan Brown, Independent Producer-Director

Radio listeners who have heard that I prepare my C.B.S. *Inner Sanctum* show in three hours, from the first reading at 5 P.M. (Eastern time) to the on-the-air performance at 8 P.M., ask, "Is this speed necessary?" To these I answer, "I do not use speed for economy, but to achieve unity of mood."

To my mind, radio mystery shows such as *Inner Sanctum* are almost entirely mood. I find the best way to turn out a sincere, emotionally moving program is to get into the atmosphere of the story at the very beginning and move swiftly through the show, holding it to the very end.

Of course, to work with this intensity, you must have a seasoned, intelligent company and the director must know his people well. I've known most of my actors, all people of fine talent, for ten to fifteen years. I can therefore cast with sureness, and be positive that these experts will characterize well.

For greater spontaneity I don't let my players read *Inner Sanctum* scripts beforehand. I don't even tell them what their roles will be until they arrive at the studio. This way they carry their first impressions through to the end, which is very important in doing a mood show. I, of course, have had to read the script over and over, ten or a dozen times, but I keep my own viewpoint from getting jaded by remembering my first reactions, my first impressions, and working from those.

After I pass out scripts at 5 P.M., we have a reading around the studio table. At the end of this, we cut, edit, and time roughly. Next, about 5:45, we play "on mike," collating the action with sound and music. After this first on-mike rehearsal, we do any further editing and cutting necessary, timing ourselves exactly. At 7:30 we have a dress rehearsal for a last-minute polishing. Then at 8 at white heat, we go right into the finished *Inner Sanctum* performance, just three hours from the time the actors first learned what their roles were to be.

Glossary

Glossary of radio advertising terms

- A.A.A.A. - American Association of Advertising Agencies.
Also: Associated Actors and Artists of America
- A.B.C. - American Broadcasting Company
- A.C.A. - American Communications Association
- Account - purchaser of radio time
- Account executive - agency man who is in charge of the account
- Acetate - word mistakenly used in referring to cellulose-nitrate recording disks
- Across the board - program or spot announcement on the air Monday through Friday at the same time
- Ad-lib - to make up on the spur of the moment while broadcasting words or music
- Advertiser - national, regional, and local
- A.F.A. - Advertising Federation of America
- A.F.M. - American Federation of Musicians
- A.F.R.A. - American Federation of Radio Artists
- Agency - independent business organization, which gives counsel; plans, prepares, and places advertising
- Agency commission - fee paid by broadcasters to accredited advertising agencies; the usual fee is 15 percent of net billing for broadcasting arranged by the agency
- Agent - business representative of performers; he lines up performances

- AM - amplitude modulation
A.M.A. - American Marketing Association
A.N.A. - Association of National Advertisers
Ann - an abbreviation for "announcer" used in typing scripts where there is little space
Announcement - radio advertising message
A.R.N.A. - Association of Radio News Analysts
Arsenic - program too disagreeable to swallow
A.S.C.A.P. - American Society of Composers, Authors, and Publishers
Atmospheric - music or sound employed to create mood
Audience builder - program which draws a large audience
Audience composition - qualitative analysis of the audience: age, sex, income, number of listeners per set, etc.
Audition - trial of individual performers or of an entire show
- Background - sound effects employed in broadcasting
Balance - most pleasing or balanced tonal or sound effect, created by placing voices, instruments, or sounds in best relation to the microphones and each other
Basic station - member of a basic network
B.B.C. - British Broadcasting Corporation
Bend the needle - to cause the needle of the engineer's volume indicator to jump, by suddenly increasing volume
Billboard - message at the start of a broadcast, announcing the featured performers
Bite off - to eliminate a musical number, a cue, or a line while a program is in progress
Blanket contract - arrangement between a station and a sponsor; this takes in separate advertising campaigns
Block - group of successive time periods; the same time span on several days
Blocked-out time - time held back from purchase by the station and reserved for sustaining programs
Blue - short way for designating the American Broadcasting Company, originally known as the Blue Network

- Blue Gag - indelicate or improper joke which is deleted from a script
- B.M.B. - Broadcast Measurement Bureau
- B.M.I. - Broadcast Music, Inc.
- Boom mike - microphone connected to a stand so that the sounds of an orchestra or chorus can be transmitted
- Break - planned or unplanned break in a program, or an intermission during rehearsal
- Bridge - special music or sound effect cue between two dramatic scenes, indicating transitional mood
- Bring it up - an order to increase the volume
- Build-up - to enhance the appeal of a program, personality, or product
- Bye-bye - announcement that describes a change in place of the broadcast's origin, as--"We take you now to Hollywood" or "We return now to our studios in New York"
- C.A.B. - Canadian Association of Broadcasters; formerly the (now-defunct) Cooperative Analysis of Broadcasting
- Call letters - those letters assigned by the F.C.C. as the station name
- Campaign - series of associated sponsored programs or announcements having a single objective
- Canned music - music that has been previously recorded
- Cans - headphones carried by directors and actors to adjust the quality and timing of a program
- C.B.C. - Canadian Broadcasting Corporation
- C.B.S. - Columbia Broadcasting System
- Chain - short for chain break; also, a national network
- Chain break - a commercial inserted in the station identification period
- Chiz biz - phrase used to mean "chiseling business"
- Clambake - hit-or-miss, hodge-podge of a program, or a confused, unsatisfactory rehearsal
- Clean it up - to improve a program during rehearsals
- Clear a number - to obtain formal permission from the pub-

- lisher or other responsible source to use a certain musical composition
- Clear time - to reserve time over a station for a commercial program
- Client showmanship - anything done to impress a client rather than to achieve results
- Close the rights - to look up copyrights, musical and literary
- C.N.Y.T. - Current New York Time
- Cold dramatics - dramatic sketch without music
- Coming on cold - to begin a program or a commercial with a straight announcer, without musical, applause, or any kind of introduction or build-up
- Coming up - reminder to a cast that the program is going on the air in ten seconds
- Competition - programs taking place over rival stations at the same time a program is being broadcast
- Conflict - several rehearsals or programs scheduled for one performer simultaneously
- Cooperative program - network program which is sponsored by individual advertisers in each local station area
- Corn - treatment that is trite or naive
- Cornfield - studio arrangement with several standing mikes
- Cowcatcher - separate commercial at the start of a program, promoting a secondary product of the sponsor
- Creeper - performer who gradually moves closer to the microphone during a broadcast
- Cross-talk - distracting conversation on a broadcast circuit, not originating on the program itself
- Crowd noises - noise of a crowd, produced by members of a cast or by a sound-effect record
- C.S.T. - Central Standard Time
- Cue bite - to start before the previous performer is through
- Cue sheet - outline of a program, listing the various elements, the timing of each, and the cues
- Cushion - material of changeable length tentatively inserted in the program to help the director end on time

- Cut - to stop the transmission of a program suddenly
- Cuts - portions of a script eliminated before or during a broadcast
- Dampen the studio - add sound-absorbing bodies to a studio to improve the quality of the sound originating from it
- Dawn patrol - station personnel who prepare for broadcasting in the early morning and put the program on the air
- Dead air - silence, intended or unforeseen
- Dead book - collection of program material already heard on the air
- Dead end - part of a studio which is so sound-absorbent that it deadens sound
- Dead mike - disconnected microphone
- Delayed broadcast - recording made of a web program which is broadcast at a later date
- Director - individual who selects performers and rehearses and directs the program
- Disc, disk jockey - announcer who emcees his own record program
- Discount - reduction in the cost of radio time, made according to amount of time, size of the network, recurrence of broadcasts, promptness of payments, etc.
- Discrepancies - changes from the script made in the last minute at the studio, and indicated on station log
- Dog watch - 11 P.M. to 2 A.M. stretch for an announcer (on those comparatively few stations which broadcast after midnight)
- Double - an actor doing several parts
- Double spotting - radio station practice of occasionally placing a second spot announcement immediately after the first
- Down in the mud - a sound extremely low in volume
- Echo chamber - device consisting of a space which produces echo-like or distant-sounding reverberations
- Emcee - master of ceremonies on a radio program

E.T. - abbreviation for electrical transcription

Fading - lowering of volume

Fake - to extemporize or ad lib

F.C.C. - Federal Communications Commission

Fight the music - said of an actor who is trying not to be distracted in reading lines over a musical background

Fill in - to stand by or perform in the event that a program alteration must be made without advance notice

Filter - kind of microphone for altering tonal quality

Fish bowl - observation booth for clients

Fluff - error in reading

FM - frequency modulation

F.R.E.C. - Federal Radio Education Committee

F.T.C. - Federal Trade Commission

Full net - program that is sent out to all stations of a network

Fun-in-the-studio - deliberate use of broadcasting shop talk over a program

Gimmick - particular quality or peculiarity which sets off a commercial or program from others that resemble it

Gooseneck - microphone suspended from a gallows-support, and used over a table where the announcer is sitting. Often called a gallows mike

Guide sheet - plan of program procedure

Ham it - overplay for emphasis

Haywire - inferior or hastily set up equipment

Hiatus - summer vacation for network shows

Hitch-hike - separate commercial for a secondary product, broadcast at end of regular program

Hog-calling contest - commercial audition for announcers

Hold it down - direction to the engineer to lower the volume

Hook - means of eliciting response from listeners through contests, etc.

Hooper - popularity rating of a program, as measured by C. E.

- Hooper, Inc. Also called Hooper rating and Hoopering
- I.E.R. - Institute for Education by Radio
- In the beam - within operating range of the microphone
- Independent station - station which is not *owned* by a network (whether or not it is network-affiliated). Most of United States stations are independent, and most of these are affiliated with a network.
- Inherited audience - element of any program's audience which listened to the program previously broadcast on that station
- Institutional - type of advertising designed to promote the firm or institution sponsoring the program rather than its specific products
- I.R.A.C. - Interdepartmental Radio Advisory Committee
- Kick-back - undisclosed rebate on rates or talent
- Kill - to leave out a section of, or the entire, broadcast
- Kill the mike - disconnect microphone circuit
- Laugh it up - instruction to the cast to laugh at their own dialog
- Lead-in - spiral groove at the start of a record, for leading the needle into the sound grooves; also, opening of a commercial
- Live - performed by people; not a recording of a previous live performance
- Live announcement - announcement performed at the time of broadcast, rather than previously recorded
- Live campaign - announcements which are not recorded, but made by actual performers
- Live mike - microphone connected to the circuit, picking up whatever is said
- Log - program log prepared by radio stations as a schedule
- Major network - a national network and its affiliated stations

Make-good - compensation offered to advertiser whose program has been unavoidably cancelled

Make local - identify local station by announcing its call letters

Make system - to announce the name of the network

Mark the park - using colored pencil to mark up a script, to make it easier for actor to identify his lines

Master control - central point at which all studios in a station are linked, and from where programs are relayed for transmission

M.B.S. - Mutual Broadcasting System

M.C. - Master of ceremonies

Medium - means by which messages are transmitted to the public in effective amounts at the same time from a given point

Middle break - station identification at about the half-way point of a program

Mike hog - performer who manages to edge his co-workers away from the microphone

Mike mugger - person who insists on working too near the microphone

Mike technique - capacity to achieve best results from the microphone

Money-give-away - program which offers money or prizes to those giving evidence that they were listening to it

M.P.P.A. - Music Publishers Protective Association

Mr. and Mrs. show - married-couple breakfast-table gossip program

Mushy - blurred, slovenly sound due to faulty microphone pick-up

Musical clock - musical program interrupted by commercials and time signals

N.A.B. - National Association of Broadcasters

N.A.P.A. - National Association of Performing Artists

N.B.C. - National Broadcasting Company

- Net - short for "network"
- Net time - the time which can be secured for network programs on an affiliated station
- Network - multiple radio stations linked by wires—coast to coast, regional, or split (selected stations of a network to meet specific distribution problems)
- Off mike - position of a performer situated slightly away from the microphone
- Offside - improper or questionable comedy line
- On the button - ending exactly on time
- On the head - begins exactly on time
- On the log - indication of entry in the studio register
- On the nose - ending of a program at precise time planned
- Originate - to issue a program from a particular location
- Out in the alley - not within microphone range
- Outlet - station which broadcasts a particular program
- Overboard - program which runs over, not finishing on time
- Package - given program or series purchased outright by an advertiser, without any changes made by the latter
- Pad - to include additional material
- Pancake turner - individual who regulates the playing of double-face recordings
- Part-time station - station authorized to broadcast only at given hours
- Pay-off - final catch line of a joke or a commercial
- Pick it up - direction to musicians or actors to quicken their pace
- Pick up a cue - to prompt a performer in catching lines
- Platter - term used to mean a "record"
- Playback - immediate playing of a recording after it has been made, usually for judging an audition
- Plops - overemphasis of the letters "B" and "P" with consequent misrendering of the sound
- Plug - announcement advertising a given product

- Producer - whoever originates and presents a program—individual, broadcaster, or sponsor
- Production - planning, preparation, and offering of a program or commercial
- Program balance - effective planning of the musical, dramatic, and other elements in a program
- Program effectiveness - degree to which a program meets expectations and achieves results anticipated by sponsor
- Projecting - speaking so that the effectiveness of the voice increases as the distance is increased
- Provisional cut - possible deletion in a program planned beforehand in event that the program should prove too long
- Punch - to deliver a line with special emphasis
- Punch the mike - to turn the microphone on or off by means of a switch
-
- Quonking - distracting conversation by individuals who are not performers on the program, but are within microphone range
-
- Racked up - radio apparatus that has been put permanently on the racks
- Rates - time charges estimated by station or net gross rate (prediscount) or net rate (postdiscount)
- R.D.G. - Radio Directors Guild
- Reading high hat - reading a script in an affected or exalted manner
- Ready - description of a performer who conveys the impression that he is reading from a script rather than talking to the audience—pronounced “reedy”
- R.E.C. - Radio Executives Club
- Repeat - another presentation of a regular studio performance for the benefit of stations which do not receive original broadcast
- Reprise - repeat of a jingle theme after straight talk by announcer

- Returns - volume of mail received as the result of premium or other offers
- Ribbon - microphone of high velocity
- R.R.C. - Radio Research Council
- R.T.P.B. - Radio Technical Planning Board
- Runover - program that has exceeded the time planned for it
- R.W.G. - Radio Writers Guild
-
- Schedule - timetable of programs, broadcasting arrangements, radio advertising plan, etc.
- Schmalz - honeyed or over-romantic version of a musical number or scene
- Scoop - to start the microphone after the beginning of a program, thus missing the opening music or lines
- Script - succession of talk, music, and sound as previously planned and set down
- Script show - consisting mostly of prearranged talk
- Segue - (pronounced seg-way) change from one musical theme to the next without intervening announcements
- Service features - usual daily services such as weather forecasts, time signals, and news broadcasts
- Set-up - placement of musicians, performers, and sound effects so as to achieve most effective acoustical results
- Short voice - narrow or restricted range
- Sock it - to deliver a line or a word with added emphasis
- Sound man - studio technician responsible for producing required sound effects
- Sound table - portable table used for holding sound-effect appliances
- Spell a line - to read a line in a script, meticulously accenting each word and pronouncing especially carefully
- Spieler - used to refer to announcers or commentators
- Split set-up - aligning orchestral instruments so as to utilize bidirectional pick-up of a microphone
- Sponsor identification (sometimes abbreviated "S.I."); also, sponsor identification index ("S.I.I.") - percentage of regu-

- lar listeners to a program who can identify the name of the sponsor or are familiar with specific data on his product
- Spot - spot announcement, broadcast separately by various individual radio stations; also, abbreviation for spot (non-network) radio
- Spread - to lengthen any part of a program in order to take up entire time allotted for broadcast
- Stand by - program planned beforehand in case of emergency or a warning to performers to prepare for broadcasting
- Station break - brief time between programs, at which station identification is given; also, announcement taking place at this break
- Station competition - programs being broadcast on other stations at the same time a program is on the air
- Station rep - individual acting as agent for selling a station's time to potential sponsors
- Step it up - augment volume
- Straight reading - reading material in such a way as to avoid special stress or unnatural effects
- Stretch - prolonged playing of music or reading of lines, designed to assure the program's ending at exact time scheduled
- Surface noise - noise due to needle moving through groove of record
- Tag line - final and decisive line of a gag, scene, or commercial
- Take it - direction from studio engineer to engineer of next program to go ahead; also from actor to actor and from announcer to announcer
- Take timings - to time every section of a broadcast by stopwatch
- Taking a balance - trial of various sounds before a program goes on the air to discover their relationships
- Talent cost - expenses for performers, exclusive of cost of station time
- Talking in his beard - speaking in subdued or indistinct tones

- Thick - condition existing when orchestral instruments are not separately identifiable
- Throw a cue - director pointing at a performer to begin; also pointing by a director to engineers
- Throw it away - direction to tone down the dialog regardless of instructions on the script; also used when directing a performer to speak a line in an offhand manner
- Tight show (also "Tight commercial") - a program or an announcement timed in rehearsal to come out just right
- Time-buyer - person in an agency who selects radio stations and times to meet the needs of an advertiser
- Time signal - announcement of the correct time
- Transition - music, other sounds, or complete silence used in transition from one scene to next
- Turn over - turning over controls to another group of engineers at end of a program
- Turntable - revolving platform upon which records are played
- Under - program which does not use all its allotted time
- Volume indicator ("v.i.") - an instrument determining the program volume
- Warm up - brief period before a program goes on the air, used to put studio audience in the spirit of the program and to assure effective audience response
- Web - slang term for network
- W.N.R.C. - Women's National Radio Committee

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